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**PRIX CIRCOM REGIONAL
JURY REPORT 2014**



**PRIX CIRCOM REGIONAL
2014**

**WINNERS' CITATIONS
and
JUDGES' COMMENTS**

**President, Prix CIRCOM Regional
and Chairman of the Judges
David Lowen**

2014

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PRESIDENT'S REPORT

I am delighted to report on a record year in the number and the quality of entries. Our judges have viewed some superb programmes across the ten genre categories and there are many programmes which can be praised.

The lingering effects of the recession still impact on the quantity and future certainty of funding for public service stations and the political environment remains a problem for many. However, it is clear that the mission of public service television is to create a benchmark for quality and to be the assurance of open public debate.

The judges do have detailed comments on the quality and range within categories and have made comments on how the Prix might develop and improve. As always, these comments will be considered carefully and improvements made so we can better reflect the excellence of regional television in Europe and what is happening in our industry.

RECORD NUMBER OF ENTRIES....AND WELCOME BACK TVP

There were 228 entries, including co-production items – a record number. Even without the co-production, there are 199 entries which is still higher than the previous record of 189 in 2012. There is certainly no lack of effort in the regions.

Here are the total entries by category:

	2014	2013	2012	2011	2010
Documentary	50	33	46	47	43
Fiction/Drama	7	5	7	7	6
Investigative Journalism	14	20	17	na	na
Magazine	35	18	26	28	13
Minorities in Society	25	14	30	na	na
Most Original	22	16	14	17	14
Rising Star	16	10	11	16	na
Sport	13	12	11	13	8
Video Journalism	17	18	18	13	17
Social Interaction	na	10	9	8	na
Citizenship Co-production	29	na	na	na	na
Total	228	156	189	157	119

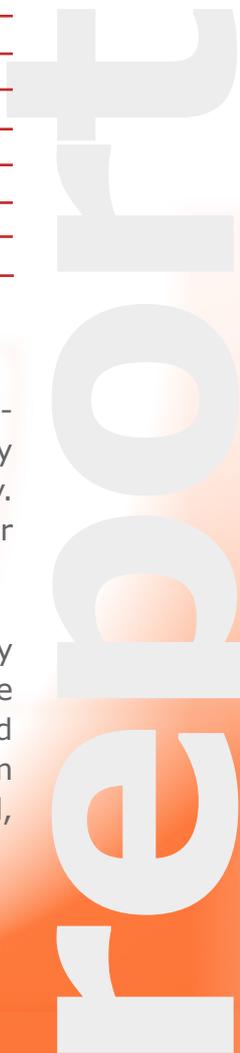
There was a substantial improvement in Documentary (up from 33 to 50) and in Magazine (up from 18 to 35). All other categories were up also, except Video Journalism (down one) and Investigative Journalism (down six). The Citizenship Co-production is a special category for 2014 and is unlikely to be repeated next year.

Here are the total entries by country of origin:

	2014	2013	2012	2011	2010
Poland	34	6	8	10	14
United Kingdom	30	27	29	22	15
France	19	18	17	17	1
Romania	18	8	11	6	4
Norway	16	11	19	8	4
The Netherlands	16	8	9	9	2
Sweden	15	22	29	19	12
Ireland	11	7	11	8	13
Slovenia	9	6	1	9	4
Belgium	8	4	8	2	-
Czech Republic	8	6	6	6	6
Croatia	8	2	8	3	7
Spain	8	3	3	1	-
Bulgaria	6	5	6	7	3
Serbia	6	8	5	8	2
Italy	4	-	-	-	-
Denmark	3	7	4	3	8
Germany	3	6	3	4	10
Georgia	2	-	3	-	-
Slovakia	2	-	2	5	3
Austria	1	-	-	-	-
Hungary	1	-	4	8	2
Bosnia and Herzegovina	-	1	-	1	4
Greece	-	1	1	1	3
Cyprus	-	-	1	-	3
Portugal	-	-	1	-	-
Albania	-	-	-	-	1
Armenia	-	-	-	-	1
FYR Macedonia	-	-	-	-	1
Malta	-	-	-	-	1

The return of the TVP regions is immediately apparent. The TVP regions have a long-standing reputation for producing imaginative and significant programming. For many years, TVP's entries were a benchmark of quality for the Prix categories, winning many. It is now clear that this individuality has not been crushed by the recession or other structural struggles. All TV professionals in CIRCOM say "Welcome back, TVP".

The BBC programming remains extensive (and of high quality) and there were significantly more entries from Romania, The Netherlands, Norway, Spain, Ireland and Croatia. There are still gaps. We have nothing from Italy outside the Citizenship Co-Production and nothing at all from Portugal (in fact, only one entry across five years): not enough from Germany, Austria, Slovakia and Denmark. To ensure credibility as a "European" award, the Prix needs to have a fully European footprint.



THANKS TO OUR SPONSORS

Truly, the Prix would be impossible without the support of the sponsoring broadcasters and organisations. We thank France TV, BBC, SVT, TVR, TG4 for their long-standing and – we trust – continuing support. We welcome back long-time sponsor TVP with special thanks.

We say “thank you” to RTVSLO, which has decided that it wishes to support the Prix by being its host of judging next year rather than by sponsoring.

We are grateful for the support of two European institutions, the Council of Europe and the European Parliament. We have a very useful and important relationship with the CoE and, for one year probably, with the European Parliament. Both sponsorships focus on the need for debate and discussion on European values and issues.

The Dutch Cultural Media Fund has been the supporter of our busiest category, Documentary, and SES – the satellite distributor – has generously supported our main award, the Grand Prix. If and when their sponsorship ends, they deserve much thanks and will be greatly missed.

CIRCOM is delighted to be working with such understanding and supportive organisations.

RULES ARE RULES

A major change this year is that we have permitted a sponsor to be eligible to win its own category sponsorship money. This rule was instituted because broadcasters were tending to propose as categories genres or activities in which they had strong achievement. However, this was inhibiting and often unfair – if the BBC does produce the best video journalism why should that not be recognised by the full extent of the award money? If RTVSLO does create the Most Original programme, why should it not have the right to bask in the glory - and take the cash award also?

However, to ensure transparency, I have changed the operating process whereby the sponsor can automatically provide the chair of the category. All judges are always asked to identify any conflict of interest between their work and the entries. Where there is a conflict, they stay silent unless comment is requested. There are enough checks and balances in judging to assure all CIRCOM members that the process is fair to all and credible.

Subtitling is an issue because of cost for all stations. We insist, to be fair to all, that programmes made in English should also carry subtitles. If we did not do this, the BBC would enjoy a substantial cost advantage entry over other stations. I will investigate the option of providing a subtitling service on a commercial basis which may offer some broadcasters a more cost effective option. I suspect there will be in-house restrictions however and I can see a bottleneck issue. Any bright ideas welcome!

We have retained the rule that the winning entries should be available rights free to all

CIRCOM members for a regional transmission. From time to time, we consider reviewing this rule in case it is restricting the number (and, indeed, quality) of entries. But we conclude always that the circulation of programmes between members – even if with difficulties – is an important aspect of CIRCOM and of value to members.

We allow entries from a period of more than a year, stretching back some 14 months. However, we still have requests to include as entries programmes which were made well in advance of the previous year's Prix. With reluctance, these requests have to be refused. We need the Prix to be current.

The rules are discussed every year with the judges and recommendations for change are sent to the Executive Committee in advance of the following year.

IMPROVING THE VALUE OF THE RISING STAR AWARD... ... AS ONLY CIRCOM CAN

The other most significant change is in the true value of the Rising Star Award, sponsored by TVR Romania. This award will now have the cash funding expressed in terms of a bursary for the young talent to experience working at a regional station in another country.

This can be offered because of the agreement of key broadcasters to be hosts. We will do our best to match talent with preferred country – as language will always be a restraint.

We cannot, at this stage, be certain how it will work. But we do know that a crucial value of CIRCOM is in offering a range of international experiences to young producers, reporters and production staff. This is not an opportunity that money can buy in an open market. It is an opportunity created by the very existence of CIRCOM and the mutual support of its member broadcasters.

This change was one of the key factors in amending the rule about sponsors not being allowed to win back their own sponsorship. It would be clearly contrary to the best principles of CIRCOM if TVR, as sponsor of this category, was unable to benefit from the bursary if one of its young talent should win (as, indeed, happened two years ago).

JUDGING IS HARD WORK... BUT FUN TOO

The judging took place in the outskirts of Sofia in the shadow of Mount Vitosha at the invitation of BNT. We thank Vyara Ankova, the Chief Executive, and CIRCOM national coordinator Juliana Toncheva for finding a superb judging venue and for their efficiency and hospitality. Also we thank Ravena Boteva for her administrative support and constant helpfulness.

I thank the judges for their dedication, professional qualities and willingness to offer suggestions on the future of the Prix.

I thank also Tonja Stojanac, of HRT and the CIRCOM Secretariat, for continuous support and ideas for better management and other improvements. Finally, I thank Sarah Corker of BBC Hull who took on the joint role of sub-editor of the Judges' Report and "video journalist" for the judges' comments on winning programmes for use in the gala show. Her efforts were invaluable and I thank her boss Jane Birch and David Holdsworth from senior BBC management for making her presence possible.

FRESHENING THE GALA SHOW

This year, taking advantage of Sarah's skills, I refreshed the look of the gala show by recording more at the judging location. This allows the judges to speak directly about the categories they have inspected. It also brings a more international feel to the show and reduces the pressure on the host broadcaster of the event. We will, of course, review this and other changes once we have experienced the gala show. In particular, the "international" feel could be even better by the judges speaking in their own language, not English.

A BUSY CONFERENCE

The winners and commended – and the judges – play an important part in the conference. While plenary sessions can concentrate on issues and changes, the Meet The Winners sessions can provoke discussion about programming making and allow CIRCOM to set benchmarks of quality.

In addition, the complete range of entries is available to every delegate for private viewing in the Téléthèque, so there is no reason why every bright idea cannot be taken home for use in your own regional station to make your service to viewers the best that can be given.

THINGS CAN ONLY GET BETTER: CHANGES AND IMPROVEMENTS FOR NEXT YEAR

The judges, in a meeting at the end of the session in Sofia, expressed comments about the categories, criteria and judging process.

They said that the quality of the Sport category was very variable. It was agreed that the criteria for the Fiction/Drama category needed to exclude explicitly drama sequences inside documentaries and again there was concern about the quality and range of entries.

For the Minorities in Society category, it was recommended there should be greater focus on contemporary issues and on those fully relevant for Europe's regions.

Although the judges found the background material supplied on entries useful, some of it was very long and involved. Brief, clear, supportive text is need: not self-promoting

essays.

The judges found that the proper consideration of the Rising Star and Video Journalism categories required more viewing time than had been expected. It is possible that one or other of the categories might be judged remotely in advance next year, as was done with the Citizenship Co-Production this year. This might require an "early closing date" for entering. On Rising Star, there was also a request to be able to see and hear the "star" more.

There was discussion of the possibility of categories for Special Event, use of archive footage, background news reports and dividing the Documentary category into "short" and "long". There was also enthusiasm for attempting, once again, to engage with regional broadcasters on social networks linked to linear programme content.

Concern was also expressed about entries which are actually network programmes made at a network centre. There was also concern about such programmes being made outside Europe and more relevant for international distribution. I will reconsider the Rules in this respect.

AND SO TO SLOVENIA FOR 2015

I am delighted that next year we will be judging in Slovenia at the invitation of RTVSLO. It promises to be another exciting year for the Prix CIRCOM Regional.

DAVID LOWEN
President, Prix CIRCOM Regional and Chairman of the Judges

Sofia, April 2014



AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2014:

1. Grand Prix CIRCOM Regional 2014

Sponsored by SES

- 3,000 Euros (in addition to category prize) and trophy
- **The Winner of the Grand Prix will only be announced in Cavtat!**

2. Documentary

Dutch Cultural Media Fund Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

3. Fiction/Drama

TG4 (Ireland) Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

4. Investigative Journalism

Council of Europe Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

AWARD CATEGORIES

5. Magazine and News Magazine

■ SVT Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

6. Minorities in Society

■ FTV Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

7. Most Original

■ RTVSLO Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

8. Rising Star

■ TVR Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

AWARD CATEGORIES

9. Sport

TVP Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

10. Video Journalism

BBC Award

- 3,000 Euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

11. Citizenship Co-production Special Award

Co-production supported by the European Parliament

- 1,000 Euros and trophy
- Of which, 1,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Cavtat for one representative of the commended station entry

JUDGES

Chairman of Prix:

David Lowen

Eduardo Bonilla	RTVCYL	Spain
Candida Buchrieser	ORF Steiermark	Austria
Jean-Christian Spenle	France 3 Paris	France
Jacqui Hodgson	BBC North East and Cumbria	UK
Dagmara Drzazga	TVP Katowice	Poland
Máire Aoibhinn Ní Ógáin	TG4	Ireland
Zoran Medved	RTVSLO Maribor	Slovenia
Nadejda Uzonova	BNT	Bulgaria
Ulf Morten Davidsen	NRK Østfold	Norway
Daniela Draštata	HRT Zagreb	Croatia
Johnbert Dijker	Omroep Flevoland	The Netherlands
Raluca Aftene	TVR Iasi	Romania
Karoline S Norlander	SVT Norrköping	Sweden
Johnbert Dijker	Omroep Flevoland	The Netherlands
Alexandre Pletser	Co-production organiser and RTBF	Belgium

AWARD CRITERIA

GRAND PRIX

No direct entries are accepted for this award. The winner will be selected by the judges, including the Chairman of the Judges, from the winning entries in the genre categories and all other entered programmes. It is, in effect, The Best of The Best.

DOCUMENTARY PROGRAMME

The category is financially supported by the Dutch Cultural Media Fund.

Entries should be documentary programmes on a single subject. Neither the topic nor transmission needs be regional but judges would welcome the examination of issues which have particular regional relevance even if set in an international or national context.

Judges will seek evidence of a strong storyline and outstanding professionalism in direction and technique. Programmes of strong journalistic investigation are encouraged but so are programmes with a personal view or an unusual perspective. Documentaries which show fresh techniques or great imagination are welcome and judges will also consider the artistic and cinematographic qualities of the documentary. The judges will note especially new and inventive ways of storytelling.

Where a documentary is part of a series, only one programme will be viewed.

This category is for complete programmes with only one subject. Magazine programmes must be entered under other categories, as should feature items which are part of a wider or longer programme.

Entrants are reminded that the winning programme must be offered all rights cleared for at least one broadcast and at least one repeat (see Rule 11) by any CIRCOM Regional member station during 2014-15.

FICTION/DRAMA

This award, sponsored by TG4 Ireland, recognises how high quality drama and fictional production derive strength and character from their regional roots.

Entries may be works of fiction in dramatic form which may either be one-off productions or one episode of a series. If the programme is one of a series, only one episode will be judged, not the entire series. The judges have expressed a preference that, where this is the case, the first episode of a series should be chosen.

Judges will look for innovative, engaging and original stories which reflect life and experience in the regions and which engage a television audience, especially a regional audience. Particular attention will be paid to visual flair and high quality of scripts, as well as the general television skills of camera, sound and editing.

Dramas for both adults and young audiences are eligible.

In recognition of the complex rights issues involved in some Fiction/Drama productions, please note that in this category it is not obligatory that the winning entry is offered for free broadcast (see Rules 11, 12 and 13), all rights cleared. However, it is hoped that the winning station may still wish to make the programme freely available.

INVESTIGATIVE JOURNALISM

This award, sponsored by the Council of Europe, recognises reports, features, documentaries and other coverage which demonstrate an investigative approach to regional television journalism.

News reporting is a core task of regional television, giving information and context to what is happening in the region. Some of that reporting, however, goes deeper than most regular coverage to explore what lies beneath and behind the daily news or may reveal what some people or organisations may prefer to keep hidden.

Success will demand a sustained and high level of journalistic inquiry, extra journalistic and editing effort, a higher level of resource commitment, more detailed planning, patience and often courage.

Judges will be looking in particular for stories of significance in which the journalistic

investigation not only reveals and publicises new truths but may also assist in righting wrongs or promoting public debate.

All subjects of investigative work are welcome but entrants might also usefully bear in mind the objectives of the Council of Europe:

- The protection of human rights, pluralist democracy and the rule of law.
- The promotion of awareness of and encouragement of Europe's cultural identity and diversity.
- The finding of common solutions to the challenges facing European security.
- The consolidation of democratic stability.

MAGAZINE AND NEWS MAGAZINE PROGRAMME

This award, sponsored for the first time by SVT Sweden, recognises the qualities of the magazine shows, often news based, which are the backbone of television in the regions.

The content of the programme is open to most genres: daily news programmes, weekly news programmes, or a wide range of feature and specialist programmes, all are welcome. However, the judges have expressed a preference in the past for avoiding "special" programmes in which a standard magazine programme edition is varied because of an unusual or outstanding news event. We want the programme style which your viewers see every day or every week.

The programme can contain several topics or concentrate on one topic, always provided that it is created in the style of a linked programme and is not in the documentary form. The content may be news, social issues, political issues, current affairs, lifestyle, culture or arts – or a mixture of all or any of these. If it is primarily about sport, however, it should be entered in the Sports Award category. The content must be of regional interest.

The judges will seek a strong "look and feel" to the programme which adds interest for viewers. The judges will expect any interviews to explore and explain the issues well and location reports which are made relevant by intelligent hosting. The programme may be linked in a studio or on location.

Judges will look for good examples of how resources available to television are utilised to make the programme better: camera, sound, video editing, graphics, studio set (if made in a studio), presenter links, personality, interviewees.

MINORITIES IN SOCIETY

This award, sponsored by France Télévisions, serves to remind Europe's public service television stations of their duty to reflect and develop functional multicultural society.

The judges will look for factual programmes and reports which reflect minorities and matters relating to minority groups in an informed manner.

The programmes or reports may deal with contentious issues and events but they will be expected to do so in a way which enables viewers better to understand the causes of disagreements and how such disagreements may be overcome and differences narrowed.

The programmes or reports may be created by minority production units or by general station staff. They may be for prime viewing by minority groups but preference will be given to those programmes which are aimed at a general viewer, thereby leading to better understanding between groups which might otherwise be in conflict or fail in mutual understanding.

By “minorities”, the judges will expect language, colour or cultural minorities but will not rule out other minority groups in society such as the disabled, sexual difference or the aged.

In common with other categories, the judges will be looking for excellent production skills, technical excellence, story quality and viewer impact.

It would be helpful if the judges could be told about any background to the programme or report and any follow up which was achieved.

MOST ORIGINAL

This award, sponsored by RTVSLO Slovenia, seeks to recognise programmes of any genre which show production originality, unusual content and presentation flair. The judges may review not just the programmes submitted for this category but can also consider entries from other categories.

It is hard to define what is meant by “original”. In fact, originality defies advance definition.

Judges will be seeking a programme which captures their imagination and surprises them. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from “everyday” programmes that this programme stands out as something special.

Perhaps the programme allows us to meet some wonderful or unforgettable characters. Perhaps the programme has some special music. Perhaps there is an exciting title sequence? An unusual presenter? A single flash of television brilliance in an otherwise mundane programme? Perhaps the format is new and out of the ordinary. Who knows?

It is something, in short, which makes the programme different to the normal expectations of regional programmes and which makes the judges say: “Wow!”

RISING STAR AWARD

The Rising Star Award, sponsored by TVR Romania, was created in honour of Vanda Condurache, the inspirational TVR producer, manager and trainer killed on her way to the CIRCOM conference in Bilbao in 2008.

The award is to recognise the excellence of young on-screen television talent and to encourage young professionals to develop their careers in public service television in Europe’s regions.

By bringing to wider attention the range and depth of talent in the regions, it seeks

to assure young television professionals that regional television can offer scope and fulfilment in their aspirations.

The candidate must be aged 30 or under on 30 March 2014 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station.

The type of work undertaken by the entrant can be as reporter, video journalist, or presenter.

The entry form should set out why the candidate should be considered a "rising star". This should include a statement by the entrant on what he/she has achieved, testimonies from senior professionals (not necessarily just from the entering station), video evidence of any skills mentioned in the citation. If the candidate has been on a CIRCOM Regional training course, it would help the judges if this could be mentioned.

The judgement will be taken on a mixture of video, text and other information. In particular, the judges reserve the right to ask for further information from any candidate or from those who know the candidate.

SPORTS PROGRAMME

This award, sponsored for the first time by TVP Poland, is for the best sports programme, live or recorded sports coverage, sport documentary, sporting entertainment show or sports feature.

The programme or feature may be about any sport, on any sporting issue or about any sports personality: all ideas and approaches are welcome. Outside broadcast coverage of an event may also be entered. The nature and style of the programme is not restricted as long as the programme is about sport.

The judges will pay great attention to conveying the excitement in characters, pictures and sound of sporting endeavour with the full range of technical and production skills. If event coverage is entered, the judges will expect excellent camerawork and commentary which explains what is happening and why it is significant rather than just a description of what the camera can already display.

Judges will look for originality of presentation and evidence of depicting a sense of fun or achievement in the sporting challenge.

VIDEO JOURNALISM AWARD

This award, sponsored by the BBC UK, is for the best series of news reports submitted by a video journalist.

Three reports must be submitted and they should be shot, edited and voiced by one reporter working as a video journalist. The three reports should be chosen to demonstrate the broad skills of the reporter as a journalist and as a technician. Each of the reports

must be at least one minute long but not longer than five minutes.

It is most helpful for the judges to see an off-air recording which includes any studio link to the VJ reports, as this will help them understand more about the context of the video report. If an off-air version is not possible, the scripted link would be useful.

The judges will be looking for a good news story, well told in pictures, sound and commentary and well structured. In particular, the judges will look for evidence that these reports might have been less effective if they had been shot by a crew rather than a "video journalist" working alone: in this way, the work of a VJ can truly be said to add value to that of crew work.

Supporting information should explain the context of the reports and provide confirmation that the reports are the work of one video journalist. This is not a "cameraman" category, a "reporter" category or an "editor" category: all jobs must be clearly done by the same person.

The reports may have been carried in a regional news bulletin, a sub-regional news bulletin or a regional magazine programme. In this category, two entries will be accepted from any regional station provided that one of the entries is from a sub-regional opt-out. Please note this is a "skills" category, which is why a range of material to demonstrate all the skills of a good VJ are requested. It is not just the ability to cover a "hard" story which will be assessed.

CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

This Special Award is exclusively to recognize the best of the entries into the Citizenship Co-Production, managed by CIRCOM Regional on behalf of the European Parliament, which has financially supported the administration of the exchange of programmes and features in the co-production.

The subject matter, as required by the terms of the co-production, should highlight topics which have wide European interest. In particular, judges will welcome programmes which reflect European citizenship matters at a regional level.

Entries will need to be formally approved by the CIRCOM administration of the co-production and conform at all times with the regulations of that co-production.

Programmes may be in the news or documentary or magazine form. They may be one-offs or part of a series.

Entries can be produced as a co-operative venture by two or more regional stations in different states, not necessarily contiguous. Entries may involve the work of one or more regional member stations. However, the entry needs to make clear that the consent of all contributing stations has been obtained. Where the entry is a joint entry between two or more stations, the prize money will be divided between those stations.

Please note that in the regulations of the Citizenship Co-production, one of the partners

must belong to an EU member state.

This award and this co-production stress the importance of regional television stations co-operating more fully and achieving co-productions which explore conflicting views, differences and similarities between European peoples, states and various regional and other ethnic cultures. It is evidence that European regional stations can work together to mutual benefit.

RULES OF ENTRY

1. Entries can be accepted only from member stations of CIRCOM Regional. Programmes made by independent producers can be considered only if entered by CIRCOM Regional member stations.

2. All entries, when submitted, will need confirmation by the CIRCOM representative appointed by the national broadcaster of the regional station making the entry. If there is no such appointed representative, approval will be considered by the President of the Prix CIRCOM.

3. Each regional station may enter once in EACH of the following categories:

(1) Documentary, (2) Sport (3) Magazine and News Magazine, (4) Fiction/Drama, (5) Minorities in Society, (6) Video Journalism, (7) Most Original programme, (8) Rising Star, (9) Investigative Journalism.

In addition, one further entry may be made in the Pan-European Citizenship Co-Production category by any CIRCOM member station which has contributed features or programmes in this co-production.

All production work within the Citizenship Co-production are automatically entered for that category. There is no need to enter for that category on the CIRCOM website – unless entering the same piece of work for another category.

A total of nine category entries, not including the co-production award, may therefore be accepted from any one regional station provided that each entry is in a different category. No programme can be entered in more than one category, although single editions of a series may be entered in different categories.

4. Programmes (or items) must have been broadcast for the first time between Friday 1 February 2013 and the closing date for entries, Friday 21 March 2014, but should not have been entered in Prix CIRCOM 2013.

5. Programmes must be submitted as broadcast, except for additions required by Rule 7.

6. Each entry must be accompanied by an explanation in English or in French which helps the judges understand more about the reasons for making the programme, the qualities of the programme, the impact the programme has had on the audience and any other factors which support the programme as being worthy of consideration. This outline must be no more than 500 words. Please note that, to keep entry costs down for stations, it is acceptable that translations into English can be based on Google or similar online based systems.

7. Each entry, including those in English, must have full subtitling in English sufficient for the judges to be able to understand what is being said. However, the subtitling need not be of full broadcast quality, nor time code accurate. Again, please note it is acceptable that translations into English for subtitling can be based on Google or similar online

based systems. Entries without subtitles throughout will be disqualified.

8. The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 21 March 2014.

9. The delivery of video entries is by FTP and the final delivery date is Friday 21 March 2014. The delivery address is on the web site entry form. Confirmation will be given that a video has been received complete.

10. Entrants (except those in the Fiction/Drama category, in which rights issues are acknowledged to be complex and inhibiting) agree in advance that, should their programme be a category winner (not commended), they permit at least one regional transmission and one repeat of that winning entry by any CIRCOM Regional member station which so wishes within its own region between May 2014 and May 2015 free of any licence or rights payments. Further transmissions will be by bilateral agreement with the winning broadcaster. Failure to guarantee such rights clearance will result in disqualification.

The provision by the winner of an international version, without subtitles, will be required for this purpose and must be delivered to the CIRCOM Secretariat by Thursday 15 May 2014.

It is hoped that all reasonable endeavours will still be made by the Fiction/Drama winning stations to match the free circulation obligatory in other categories.

11. Entrants (including those in the Fiction/Drama category) agree in advance to promotional non-broadcast showcase screenings organised on behalf of the Prix CIRCOM Regional and for other non-broadcast use, including online delivery, for the promotion of the Prix.

12. Entrants (including those in the Fiction/Drama category) agree in advance that brief excerpts from programmes may be freely broadcast or delivered online as part of regional news reports or promotional items about Prix CIRCOM Regional and in any programme on the award ceremony or about the awards.

13. The winning and commended entrants may be asked to provide a copy of the script in English or French: this will be kept with the programme tape in the CIRCOM Regional archive and helps regional stations wishing to broadcast winning entries. The script is not a requirement for all entries.

14. Any costs of mail despatch, customs, insurance, where incurred, will be paid by the entrant.

15. Programme video and script texts will not be returned but remain in the archives of CIRCOM Regional.

16. Any cash prize or trophy presented will be to the entering CIRCOM Regional broadcasting station. It will be for that broadcaster to decide who may represent the station to collect the award at any award presentation and who may keep the money and the trophy.

In the case of the internship proposed (but not yet confirmed) for the winner of The Rising Star category, monies may be retained by CIRCOM to ensure that they are used solely for the purpose of the internship and to ease administrative liaison with the host broadcasters.

17. Where the entry is from one station but the programme is a co-produced programme, the submitting station is required to inform any partner stations who have contributed to that programme. The award will be made to the submitting station and it will be for the submitting station to decide how the prize money is allocated.

18. Where more than one co-producing stations submit the same programme, any award will be joint. It will be for the winning stations to decide how the prize money is allocated. In the case of disagreement, the decision of CIRCOM will be final.

19. Co-producing stations may submit different programmes from the same series.

20. It is permitted that a broadcaster who is a sponsor may win its own sponsorship money.

21. It is a requirement that every winning station will ensure that a relevant representative attends the gala presentation to accept the trophy and certificate. Failure to do so may result in the withholding of trophy, prize money and expenses.

22. It is a requirement that every winner will ensure that relevant and qualified staff will attend the CIRCOM Conference to take part in a workshop on the Prix if so required by the conference organiser. Failure to do so may result in the withholding of prize money and expenses.

23. The English language version of the Rules of Entry takes precedence over any other version.

24. In any dispute, the decision of the chairman of the judges, David Lowen, will be considered final and binding on all entrants. Any significant dispute will be reported to the Executive Committee of CIRCOM Regional.

SUBTITLING AND TRANSLATION

CIRCOM Regional accepts that the cost of translation and subtitling may inhibit the number of entries that many stations can make. It wishes to reduce such costs to a minimum but still needs to be able to judge programmes effectively.

The quality of the subtitling does not need to match broadcast standard with time-coded accuracy: it is not for viewers at home.

It is important to make clear that the purpose of the translation into the working language of English is so that judges can understand what the programme is about and why it is likely to be worthy of winning. To achieve this level of understanding it is not necessary to have faultless English prose. A rough translation is enough – as long as it makes the programme script understandable to international judges.

The quality of automatic translation is continuing to improve, although mainly for the main languages. Tests we have carried out have shown that running many languages through the Google translation system can deliver an acceptable level of English – but with some admittedly strange phrases. When there are clear mistranslations, improvements can be done quickly by someone at the station with reasonable competence in English. Many stations are already using similar systems and the cost savings are substantial.

The subtitling is needed so that judges can follow the programme without keeping one eye on a written script and avoids asking entrants to provide scripts, with all the associated costs.

PRIX CIRCOM REGIONAL 2014

DOCUMENTARY PROGRAMME

WINNER

ID2014066 - DOES GOD LOVE WOMEN? (HOUDT GOD VAN VROUWEN?)

RTV Oost, The Netherlands

COMMENDED

ID2014007 - I AM A LITTLE GEORGIAN (ME PATARA KARTVELI VAR)

GPB, Georgia

JUDGES

Chair	Jean-Christian Spenle	France 3 Paris	France
	Dagmara Drzazga	TVP Katowice	Poland
	Johnbert Dijker	Omroep Flevoland	The Netherlands
	Eduardo Bonilla	RTVCYL	Spain
	Daniela Draštata	HRT Zagreb	Croatia
	Alexandre Pletser	Co-production organiser and RTBF	Belgium

CHAIR'S REPORT

This year, the jury found it rather difficult to select a winner among the 50 films in competition, as their average level of quality was very high and quite even. The diversity of topics, the originality of storytelling and the professionalism of film making were really impressive, as well as the originality of most stories.

The main criteria of choice were a good story, a strong narration, high standards of photography and editing, and of course, regional anchoring of the topic.

Several of the films were really moving, so choosing a winner became quite challenging. It was encouraging to see such a high quality entry from Georgia, indicative of a new quality of production in that area. But it could not compare, in the final analysis, with a winning entry which gave the viewers such a multi-layered texture and a fascinating character in personal turmoil.

Jean-Christian Spenle
France 3 Paris, France
Chair, Documentary category

WINNER

ID2014066 - DOES GOD LOVE WOMEN? (HOUDT GOD VAN VROUWEN?)

RTV Oost, The Netherlands

(61 min)

A fascinating portrait of a woman who wants to keep her faith but also wants women to have a bigger role in her church - and this is something the men feel different about. From this personal start, we move to a global issue. The winner gives us a rare insight into an orthodox Protestant community of eastern Holland and raises questions about the position of women in that village community and acceptance of one's differences.

This film convinced us mainly because of the strength of its main characters, especially a woman who tries to go beyond the dogma, questioning her own faith as well as the established social role to which she is expected to conform. Add to this, the talent of the film maker who managed to capture touching moments of intimacy in their true essence, not to mention the general quality of the shooting and editing.

The main character, son and family behave mostly as if there is no camera around. Photography is absolutely fantastic and is full of symbolic meaning. Because of the bonding with the character, the documentary gets very emotional. A few parts could be edited more tightly.

COMMENDED

ID2014007 - I AM A LITTLE GEORGIAN (ME PATARA KARTVELI VAR)

GPB, Georgia

(52 min)

"Lilliputian" is the term used for people with restricted growth. People with this problem are faced by numerous hardships in everyday life in Georgia. Their appearance is often their only source of income. The film tells about several such people who struggle from day to day to integrate fully into local society - and sometimes fail to do so. The topic is very important and the prologue is very strong and emotional, with high quality shooting. Rather than telling us a linear story, this film depicts its characters in an impressionistic and sensitive way, inducing a universal message of tolerance, through superb photography and moving testimonies.

Each individual story is well depicted but they are separated portraits with no real dramatic link between them.

OTHER ENTRIES

**ID2014040 - THE TRIBULATIONS OF A VILLAGE CHIEF
(LES TRIBULATIONS D'UN CHEF DE VILLAGE)**

(52 min)

France 3 Picardie, France

Denis Demarcy was a teacher and town clerk. Suddenly, he became a mayor and that put him under pressure. The village of Bonnay has 250 inhabitants and Demarcy felt he had great responsibility. The programme shows his activities: from cleaning show to acting in a school play. Passionate about his village, he is a hero for his parents.

DOCUMENTARY PROGRAMME

ID2014001 - FOLK: GRANDMA, MOTHER AND ME (49 min)
(FOLK: MORMOR, MAMMA OG MEG) NRK Østfold, Norway

Photographer Camilla Næss explores her life as a woman through the eyes of her own family, hoping to discover how her mother and grandmother experienced life, family and love as they grew older. This documentary is very professionally filmed and edited, with a truly personal viewpoint. It was sincere, touching and emotional. It shows an interesting approach to a mid-life crisis. The three characters were special, true and vibrant.

ID2014003 - THE GREAT BEER TOUR (DEN STORA ÖLRESAN) (55 min)
SVT Göteborg, Sweden

The Great Beer Tour is a journey through Europe with a route map of 40 beers. It drinks deep into European beer cultures looking for the hidden forces behind our consumption. There was great shooting and editing. But it lacked a unique or different approach and felt a little bit like a filmed book guide. And maybe it is a bit too long, even for a beer tour.

ID2014006 - SECRETS OF THE IRISH LANDSCAPE (50 min)
RTE Southern, Ireland

The three-part series follows in the footsteps of Robert Lloyd Praeger, Ireland's greatest naturalist and author of the iconic book *The Way That I Went*, as presenter Derek Mooney updates the history of how the Irish landscape came into being. There is some wonderful camera work in the natural world. We get to feel the presence of the author, not only being voice over. It is clear that the director is really engaged in the story and the past and the present mix well. Somehow, though, the story fails to develop.

ID2014009 - THE PROTEST (PROTESTAT) (27 min)
BNT, Bulgaria

This is a chronicle of the events of February 2013 when thousands of protesters caused a rapid change of political course leading to the appointment of a provisional government and early elections. This documentary is a strong reflection of great social event and problems. It has good journalistic work: the reporter caught the pulse of the society. However, it is rather more news coverage or reportage than a documentary. The story is fragmented - just like news packages put together.

ID2014010 - ICELAND, CYCLING IN THE DESERT (93 min)
(ISLANDA, CU BICICLETA IN DESERT) TVR Cluj, Romania

In 2011, five friends went on an expedition in Iceland. They travelled on bikes through what they call „the last wild territory in Europe”, trying to break away from civilization. This is an ambitious idea to give a personal view on a once-in-a-lifetime trip. The storytellers showed a high level of research and understanding of the issues they wanted to explore. The judges felt that the piece was too long and not focused enough. At times there was too much detail which slowed down the pace of the piece and the viewer lost interest.

ID2014012 - KAREL REISZ: THIS FILM LIFE (KAREL REISZ: TEN FILMOVÝ ŽIVOT) (58 min)
 ČT, TV Studio Ostrava, Czech Republic

Karel Reisz is the most famous Czech director other than Milos Forman, of *One Flew Over The Cuckoo's Nest*. The judges felt this was a celebration of his work with sensitive use of archive footage. There were some good voices within the piece talking emotionally about how they have been inspired by his work. The use of black and white family photos was a good device to explore his background and upbringing. While the judges liked the idea of the brother going back to explore his roots, they felt the treatment could have been more creative and that the format was predictable.

ID2014019 - MORTAL ENEMIES (MORTAL ENEMIES) (30 min)
 TV/Midt-Vest, Denmark

Two former mortal enemies from World War II meet in Germany after 70 years. German pilot Hans-Hermann Müller had shot down American Lester Schrenk and killed his best friend. Now the two men tell their story of what happened and how tragedy has brought them together. This was a dramatic story told in an emotional way. The judges felt the piece was wonderfully shot using a simple idea to get the two men to tell the events in their own words. There was good juxtaposition of the two characters, building the background to the story and telling their stories in parallel and using the letters they wrote to each other over many years. The viewer gets a strong sense of the personality and character of the two men.

ID2014023 - TO THE SOUTH POLE AND BACK – ALONE AND UNAIDED (ALEKSANDER GAMME PÅ VERDENS LENGSTE SKITUR) (52 min)
 NRK Hordaland, Norway

Aleksander Gamme is one of Norway's most versatile and resourceful adventurers. In this programme he crosses the last remaining Antarctic frontier, making his way to the South Pole and back alone, with no support service to help him. This is entertaining and personal story gives an intriguing insight into the challenges he faces and his sense of isolation. That aspect is balanced with good sense of humour and interesting insights into his childhood. The story is set up well as a competition between two teams and a sense of a race there and back. There is dynamic storytelling and good use of pictures.

ID2014024 - LOOKING FOR SCHUSTER (POLOWANIE NA KATA) (30 min)
 TVP3-Kielce, Poland

This documentary is about Nazi war crimes in Poland during World War Two. It shows the cruelty of war and the determination to identify and find war criminals who were prepared to kill even little children. It is a powerful subject, which has clearly been well researched. It is clear that much effort has gone into the reconstruction sequences from wartime. However, while there was an attempt to create a cinematic effect in the storytelling, it never quite looked natural enough.



DOCUMENTARY PROGRAMME

ID2014039 - SEE YOU SOON (VI SES SNART)

(29 min)

SVT Växjö, Sweden

When Ader Ismail fled from Somalia to Sweden, she thought it would not take long before her five children could follow. But the years went by and the children receive rejection after rejection from the immigration services. It is refreshing to hear the immigration debate in Scandinavia told from the perspective of a Somalian family. This is part of the wider debate in Sweden about the integration of minorities and a very current topic. The journalist had good access to the family and their struggles. The structure of the piece was clumsy and the viewer needed to hear from the mother first rather than the journalist. It would have been more powerful to let her tell the story in her own words.

ID2014043 - WE JUST LIVED FOR THE MUSIC (ŻYLIŚMY TYLKO MUZYKĄ)

TVP3 Białystok, Poland

(52 min)

The programme analyses the atmosphere that accompanied the birth of new kind of music, so-called "big beat" in Poland with reference to the musical history of Białystok. This was a light and entertaining documentary with some colourful characters. There is a good mix of past and present footage. The use of old photos provided some context and insight into the history of 'big beat.' The approach could have been more creative and original. The judges felt that for a documentary about music, it should have started with a flavour of sounds and colour, giving a sense of the identity of the band.

ID2014045 - YING XIONG, THE HERO (YING XIONG, LE HÉROS)

(52 min)

France 3 Bretagne, France

This film describes the success story of a young Frenchman who after five years in China wins a TV competition about Chinese culture and becomes a very famous person in China. The judges agreed the story is well filmed and edited, the main character is interesting, his knowledge of Chinese language and Chinese culture are very impressive after only five years in China. However, it was also very linear and its construction presents no surprises. Some sequences could have been shorter, so that the story would be told in a more efficient way.

ID2014046 - GOING BACK (Y VOLVERE)

(52 min)

France 3 Languedoc-Roussillon, France

This film follows the return to his country from exile of a Chilean refugee who spent many years in France after Pinochet's coup. The storytelling is from a personal point of view but the director of the film is his niece. It is a moving journey back to his homeland for our hero, Porfirio Diaz, who is a colourful character. We meet his old friends who welcome him home and he sees again places connected with his previous life. However, the judges felt the personal approach meant the film lacked an historical perspective, explaining clearly what happened in Chile in 1973 and why Porfirio Diaz had to flee his country.

ID2014060 - THE ART OF WISE HELPING (SZTUKA MĄDREGO POMGANIA)

TVP3 Szczecin, Poland

(18 min)

This tells about social workers in Poland and their work with the poor people. Two points of view are delivered: on one hand social workers explain their motivations and on the other the people who are helped tell how important for them this help is. Emotion is very present on both sides but the film has a simple structure, building on testimonies rather than explaining the complexity of the situation. The storytelling is very predictable and repeats itself many times.

ID2014063 - WHO MURDERED MAXINE?

BBC West Midlands (Birmingham), UK

(29 min)

This is a very touching story about the fight of a brother and sister who try to have the case of 1974 Birmingham bombings reopened. In this bombing of a pub, their sister Maxine was killed, among the 21 people who died that day and another 200 injured. It climaxes when the brother and sister of Maxine meet Paddy, an Irishman, one of the "Birmingham Six" - suspected members of IRA - who spent more than 20 years in jail before being released when a court decided they were innocent. A very strong story, very well filmed and edited, this film is a stunning example of what a documentary could be. Excellent work.

ID2014155 BEL AIRS (LEPI VAZDUHOVI)

RTV Vojvodina, Serbia

(25 min)

This film has brilliant photography, a magical atmosphere, and good musical illustration. However, the judges felt that the story didn't really evolve – not enough happens. The tempo is very slow but the main character is most touching.

**ID2014105 - 1916 THE FORGOTTEN SEVEN - JOHN MACBRIDE
(1916 SEACHTAR DEARMADTA - JOHN MACBRIDE)**

(52 min)

TG4, Ireland

This major historical documentary series looks at the life of John MacBride, executed among others in Kilmainham Gaol in the aftermath of the 1916 Easter Rising. This film alternates fiction sequences, testimonies and rare archive footage supporting very interesting story. It is well directed, filmed and edited. Music emphasises the emotional content. The research is impressive, especially into archives. However, the structure of the storytelling is very predictable and becomes repetitive, weakening a very strong story.

ID2014109 - MAN AND WOMAN OF STEEL (MANLJU EN FROULJU FAN STIEL)

Omroep Fryslan, The Netherlands

(30 min)

The "man and woman" of the title are employees and wives, who cannot agree with the closing of their local metal factory. This film is a good example of how a regional programme can involve the audience and reflect everyday life and conflicts in a simple

DOCUMENTARY PROGRAMME

and understandable way.

True people and true emotions are the essence of this programme.

ID20141119 - INSIDE OUT LONDON - PROPERTY SPECIAL (29 min)
BBC London (Elstree), UK

Reporter Mark Jordan reveals how London's first time buyers are struggling in a cut-throat market as Chinese investors snap up new properties in the capital. This is a contemporary problem in London as house prices are constantly rising. We follow willing buyers and discover the hard reality of a market that attracts not only Londoners but investors from all around the world, especially the Asian rich. However, there is a rhythm and structure more related to news coverage than to documentary.

ID2014154 - LETTER TO MR MIGUEL (CARTA A DON MIGUEL) (67 min)
RTVCYL, Spain

This is a tribute to Miguel de Unamuno, an important intellectual figure and an absolutely captivating personality. This film is very well done: shooting, editing and selection of testimonies have been well conducted, leading to rich content. The subject is interesting and worth of discovery. However, there is little to stimulate emotions. Its rhythm is very slow, no real story is developed, and the linear structure never surprises.

ID2014143 - VILLAGES (PUEBLOS) (60 min)
EPCPA, Spain

The programme is by a journalist who interviews inhabitants of small and remote villages in Asturias. She talks to farmers, meets producers and people who grow vegetables and have a quiet, rural life. This show is in documentary style, as the programme maker calls it. It is important for the residents of the region and a contribution to regional programming in Asturias.

ID2014101 - ROZA AND JAN (RÓŻA I JAN) (54 min)
TVP3 Lublin, Poland

This is about the last Master of Zamosc, Count Jan Zmoyski, and his wife during World War Two. It is interesting journalistic work with many testimonies and good use of archive footage. The judges thought it could have been even better if there was a stronger narrative construction. It would have been more dramatic and the story is worth it.

ID2014044 - GIRLS IN CONFINEMENT (LES FILLES AU SECRET) (52 min)
France 3 Alsace, France

The Bon Pasteur sisters had their mission: they were "shaping personalities" of under-aged girls who were sent to their institution. But, those girls felt they were being imprisoned. The documentary maker meets with the now retired grandmothers who, even 60 years after the experience of Bon Pasteur, are struggling to find words which

describe how they felt. Love or even affection are not emotions they were given. Made with sense of dignity and respect and with a melancholic atmosphere, the film is told "à la première personne". There is clever usage of archive pictures, camera work which goes in detail, music that underlines the story: all those elements create a high quality documentary.

ID20141115 - ESPRIT DE CORPS

(52 min)

France 3 Provence-Alpes, France

Every year, the Foreign Legion based in Aubagne - celebrates its hero: Captain Danjou, a mythical figure familiar to all the legionnaires. It is beautiful, well made, with great voice overs and a well crafted script which is both very delicate and sensitive. Respect is not what is mentioned but absolutely what you feel when viewing. There are many testimonies but overall it is predictable and, because of that, it is hard to keep the attention.

**ID2014068 - PRECOCIOUS CHILDREN: THE PARADOX
(LES ENFANTS PRÉCOCES : LE PARADOXE)**

(52 min)

France 3 Centre, France

Samuel, Antony, Liam, Loïc, Gabriela are schoolchildren like almost any other children; maybe a little more distracted than others. Active, reactive, very prompt in replying – this reveals their peculiarity. All are precocious children. There are testimonies of parents which fascinate and an instructive collection of stories, sincere and honest, from parents and children. But it could have been even better to let us feel more of the tension of the parents. Staying only in classrooms and hearing about it isn't enough.

ID2014078 - MY PARENTS ARE GAY (MES PARENTS SONT GAIS)

(52 min)

France 3 Poitou Charentes, France

The child's well-being is the main argument of the opponents of a reform on homosexual parenthood. But in France a large number of children already live with two fathers or two mothers. This is an absolutely interesting and current topic with testimonies which are across three generations on discussions and decisions over many decades. However, the filmmakers do not really get inside the main conflicts. Just a few critical comments are offered and the rest of the film seems to tell us there is nothing abnormal going on.

ID2014088 - BEGINNING (POCZATEK)

(30 min)

TVP3 Warszawa, Poland

This concentrates on the first seven days of the Nazi occupation of Warsaw from 28 September to 5 October 1939 at the start of World War Two. There is beautiful historical archive material of the city. Viewers in Poland will love to see this footage, especially because street names were highlighted. Although the video is fascinating, the filmmakers put less effort in telling the story behind the footage. Pictures, newspapers and music are not quite enough to be a winning documentary.

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ID2014079 - THE FLYING ARCHAEOLOGIST (29 min)

BBC East (Norwich), UK

Archeologist Ben Robinson takes to the air over the Norfolk Broads to reveal how the view from above is rewriting the history of our iconic landscapes. The format and the views are excellent and the presenter adds to the interest. But there is little drama and it there is little that is special to be found.

ID2014081 - ERHARD BUSEK (28 min)

RTS Belgrade, Serbia

Dr Erhard Busek, an Austrian and European politician, believes we travel not to see what is similar in other countries but to look for differences: in finding those differences, we find also what is similar. It is comforting to have European politicians visiting and talking Europe's regions but there has to be more to catch the viewer's attention. There is a long introduction where the importance of the person is explained: good on paper, not so on television. A better script would have helped.

ID2014082 - LOST HOME (IZGUBLJENI DOM) (31 min)

RTVSLO, TV Maribor, Slovenia

In November 2012, north east Slovenia was affected by horrific floods - the so called 'Centenary Waters'. The River Drava devastated many homes in 112 municipalities and flooded more than 106,000 acres of land. Journalistically thorough, the story is told here with much archive footage, which matches well with present-day testimonies. On the other hand, the different stories are not very well assembled and the filmmaking is not consistent.

ID2014085 - INSIDE OUT: SCARGILL (29 min)

BBC Yorkshire, UK

This investigates the finances of former miners' leader Arthur Scargill from the 1980s to the present day. Journalistically the story is very well built and assembled with much documentation and use of archive material. There are revealing testimonies and interviews. It might have been even better with a closer focus on Scargill and some miners.

ID2014098 - ANIMA HOTEL EUROPE (ANIMA HOTEL EUROPA) (44 min)

HRT - Zagreb, Croatia

Anima Hotel Europa is a multimedia project consisting of documentary and other online content. It focuses on the key European issue of today - immigration - and deals with it in personal way, searching for little bit of humanity in all of us. From Croatia we go to Italy and tell the story of Lampedusa, where immigrants start their European adventure. There is beautiful, original and creative footage and many moments of great photography. An artistic piece of work, yes: but perhaps because of this it is harder for

the viewer to follow what the filmmaker is trying to explain.

ID2014127 - FRANEK OR PROFESSOR FRANCOIS CHAPEVILLE (30 min)
(FRANEK CZYLI LE PROFESSEUR FRANCOIS CHAPEVILLE) TVP3 Rzeszow, Poland

The film is a story about one of the fathers of the world of genetics, Professor Franek Czyli. There are many beautiful reconstructions with good actors and scenery. Archive, drama and interview are well put together. It might have been even better if some stronger bonds were created between the viewer and the main character. There's a distance and you cannot get close enough to really feel the emotion of the story.

ID2014131 - ALEK - ON HIS OWN TWO FEET (ALEK - PÅ EGNA BEN) (28 min)
 SVT Norrköping, Sweden

Nine year old Alek has cerebral palsy and wants to get on his own feet. Will complex and expensive surgery in the USA help him get better? It is a story of hope, love and overcoming tragedy. The story goes to difficult moments with a delicate layer especially when Alek is really suffering heavy pains. The story is easy to follow and as a viewer you are involved immediately. It could have been even better if there had been better highlighting of the critical moments.

ID2014132 - IN THE EYE OF GOD (W OKU BOGA) (22 min)
 TVP3 Katowice, Poland

This features one of the most renown Polish war photo-reporters – Krzysztof Miller. He documented 13 recent war conflicts in various corners of the globe. It is not only a compilation of pictures and stories but also about the conflict of a professional war photographer with himself. The pace of the editing is high but maybe because of that pace the film loses strength after 12 minutes or so.

ID2014136 - CONDUCTOR FROM GULAG (DIRIGENT Z GULAGU) (26 min)
 RTVS - Kosice, Slovakia

Leontin Dohovitch was not even 15 years old when he was sentenced to death. In the end, he spent 10 years in a gulag. He conducted a choir of prisoners and he still conducts several choirs in Prague, Prešov and in Košice - because music is the power which helped him to survive. The programme reveals a political history of the turbulent area between the Slovakian, Ukrainian and Hungarian border. It is moving story about a man whose lust for life saved him and it is important for this region and people who live in it.

ID2014189 - GREECE -UNEMPLOYED PUBLIC TELEVISION (49 min)
(GRECIA - TELEVIZIUNEA PUBLICĂ ÎN ȘOMAJ) TVR Targu Mures, Romania

When the Greek government decided to turn off its public broadcaster ERT, Greece became the first EU country without its own public service broadcaster. The programme reveals the unique situation of endangering democracy and freedom of the media.

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The documentary, produced by another PBS, gives a broader view of a complex issue. Emotional and dynamic, informative and factual, it gives insight of ERT and struggle of its employees.

ID2014188 - FOLK STEPOVERS (POPASURI FOLCLORICE) (48 min)
 TVR Craiova, Romania

In the famous region of Transylvania people want to preserve their traditions: music, folk dances and customs. The programme follows young Roxana Bădescu, who is backpacking across the country. In Alba County she meets locals and joins their celebrations while the camera follows her.

ID2014190 - HOMELAND MULTIPLIED (12 min)
(OJCZYŻNA ZWIELOKROTNIONA) TVP3 Krakow, Poland

The programme is about a former ambassador who created a "home-made" museum of folk arts from East-Central Europe. Driven by the idea that art is good politics because it brings people together, he devoted his free time to restoring old pieces of art. Very well filmed with an eye for detail the programme shows the richness of heritage.

ID2014148 - PUTNA VOICES (GLASURILE PUTNEI) (13 min)
 TVR Iasi, Romania

Putna Voices reveals a story exclusively in pictures. There is some excellent camera work. An evocative music score gives an insight to the usually hidden world of monks and their life in a monastery while preparing for religious celebration. Monastery; pilgrims; piety; mercy; a unique state of mind; spiritual feeling; all of this is very well illustrated.

ID2014159 - IN THE OLD CINEMA (W STARYM KINIE) (15 min)
 TVP3 Lodz, Poland

This is a story about passion for cinema of an old-fashioned man, Dariusz Ambroszczyk. It is a melancholic film about the disappearance of small, independent cinemas that were once centre of cultural and social life. Excellent camera work, great lighting and editing makes this simple story an attractive piece of television.

ID2014207 - MUSSELS IN LOVE (L'AMOUR DE MOULES) (73 min)
 Omroep Zeeland, The Netherlands

Zeeland mussels mean life for inhabitants of the region. For some it is their everyday job, some have a love-hate relationship with them. Mussels are one of the most important products of Zeeland and its people will do everything to preserve them. Delicately shot, this documentary covers an extraordinary topic showing the passions of those involved and set to lovely music. Personal stories combine with popular science to take this film to a higher level: one wants to watch to the end and to revel in the fascinating life cycle of the Zeeland mussel.

ID2014172 - CONCRETE GOLD (BETONGOLD)

(52 min)

RBB, Germany

The housing situation in Berlin, known for its cheap rents, deteriorates. The programme director, threatened with expulsion himself, conducting an investigation, camera in hand. This is a hot European topic and a problem that demands an action, which makes a viewer to stay tuned in to the end waiting for the solution of the problem. A personal story with nice usage of original music and animation.

ID2014186 - JFK: THE FINAL VISIT TO BRITAIN

(30 min)

BBC South-East (Tunbridge Wells), UK

The US President John F Kennedy's last visit to Britain was a career highlight for those who worked on the event. It was a historical moment for the inhabitants of Sussex as well, especially because JFK was assassinated a few months later. This interesting history programme offers a detailed description of real events by using archive pictures and approaching many witnesses. We get emotions: we get humour: and we take a close look at some hidden pieces of history.

**ID2014201 - LETTERS FROM THE TRENCHES
(BREVE FRA SKYTTEGRAVEN)**

(28 min)

TV Syd, Denmark

The Great War of 1914-1918 still has an impact on lives in the southern part of Denmark a century later. The story is told through an impressive collection of correspondence between three brothers. It is an emotional and moving journey to times of war, to times of chaos and unhappy love. Excellent camerawork and a clear storyline brought new information about Danish participation in the war. This is a touching film that depicts war tragedy and horror of trenches.

ID2014202 - LITHUANIA, MY COUNTRY (LITWO, OJCZYNO MOJA)

(20 min)

TVP3 Gorzow Wielkopolski

In the town of Mickuny there lives a Polish minority. The Poles try to preserve their language by encouraging education in Polish and by official usage of personal documents. A group of Poles from Poland visits the community and a TV crew follows them. They see some historical sites connected to Poles and talk exclusively to members of the community.

**ID2014008 - ANCIENT ANIMAL ON THE BORDER
(URTIDSDYR I GRENSELAND)**

(29 min)

NRK Trøndelag, Norway

The baby musk called Idun may be the key to existence for the small musk herd living on the border between Norway and Sweden. The programme about wild life and enthusiasts who try to protect musks shows how impressive those ancient animals are. There is a clear picture of life and perspective of the unique herd of six animals.



PRIX CIRCOM REGIONAL 2014

FICTION/DRAMA PROGRAMME

WINNER

ID2014029 - THE FOURTH ESTATE (CHETVARTA VLAST)

BNT, Bulgaria

COMMENDED

ID2014056 - THE ORCHESTRA (ORKIESTRA)

TVP3 Wroclaw, Poland

JUDGES

Chair

<u>Daniela Draštata</u>	<u>HRT Zagreb</u>	<u>Croatia</u>
Máire Aoibhinn Ní Ógáin	TG4	Ireland

CHAIR'S REPORT

The jury viewed seven entries from a wide range of drama genres: from television adaptation of theatre plays to youth drama.

We were in search of an exceptional entry significant to a region or country but at the same time seeking a drama which is telling a universal story. Above all, we were looking for strong storylines and convincing acting.

Compared with previous years, we noticed that a tendency to produce short films or programmes that closely follow theatre plays. However, the winning entry was truly original for television.

By the modest number of entries the jury gained the impression that regional drama production – like many genres - is challenged by tightening budgets.

It was a pity that two entries did not meet the criteria set out for this category. We do suggest that for next year the rules make explicit the fact that Fiction/Drama is more than the use of "dramatic reconstruction" within a factual programme.

Daniela Draštata
HRT Zagreb, Croatia
Chair, Fiction/Drama category

WINNER

ID2014029 - THE FOURTH ESTATE
CHETVARTA VLAST

(55 min)

BNT
Bulgaria

This series is a political thriller. It deals with the role of secret services who continue to operate in an old fashioned, "communist" way to influence the social and political processes in Bulgaria.

The story is told from the perspective of a newspaper journalist and depicts the power and the weakness of the media.

There are excellent production values, an engaging storyline, and good character development. There are convincing performances which draw in and retain the viewer throughout.

Suspense and tension are created by exceptional camera work and direction. Great location choices and settings give a convincing overview of modern Sofia.

Post production adds to the effect and all elements of television production combine make this an exceptional drama and a worthy winner.

COMMENDED

ID2014056 - THE ORCHESTRA
ORKIESTRA

(82 min)

TVP3 Wroclaw
Poland

This is an epic tale about the history of a copper mining centre. The story is told by ghosts: members of a miners' orchestra meet after death to talk about the lives they once had.

This polyphonic story, with elements of legends and myths, is suspended between earth, heaven and hell. It reflects on the political history of the Polish People's Republic, Polish political transformation and individual life stories.

It is an excellent TV adaption of a theatre play. Filmed at the original mine setting – the camera work, combined with a musical score and dynamic editing, makes this rather challenging genre surprisingly interesting television.

It is a high quality production that we would like to highly commend.

OTHER ENTRIES

ID2014059 - MILUNKA SAVIĆ-HEROINE OF THE GREAT WAR (60 min)
(MILUNKA SAVIĆ-HEROINA VELIKOG RATA) RTS Belgrade, Serbia

A documentary of great insight which portrays the life and heroism of Milina Savic, a woman among a very few who took part as a soldier in the First World War. The programme has elements of dramatic reconstruction, which are convincing and well-done. However, it is a factual documentary and therefore not fully applicable in this category and difficult to compare properly with complete dramas.

ID2014095 - THE SHACK (DE KEET) (27 min)
 Omroep Fryslan, The Netherlands

Diede is the instigator of a group of youngsters who hang around a shack in the outskirts of the Frisian countryside. His life and that of those around him are turned upside down when he has a terrible accident which leaves him completely paralysed. The use of Diede's ironic comments add an interesting dimension. The drama makes a significant contribution to preserving the Frisian language in an everyday youth setting.

ID2014116 - STORY: LIFELESS (SCÉAL: SINTE) (9 min)
 TG4, Ireland

Sean Mac Donnacha and his fiancée, who are from a small fishing village in the west of Ireland, are involved in a car accident which changes their lives forever. This is a short screen adaption of a story from modern Irish language literature. It is a fictional adaption of a contemporary problem of road safety within the young population in rural Ireland. The camera work and long shots create a moody and dark setting which reflect inner life of the troubled main protagonist.

ID2014174 - SOMETHING BETWEEN A HOUSE AND A RUIN (12 min)
(POMIĘDZY DOMEM A RUINĄ) TVP3 Katowice, Poland

In the centre of Bedzin, there is a street once inhabited by the Jewish community. A flat was discovered there which, several decades ago, contained a private prayer room. This short feature tells the story of this place and the people who managed to save it. There are archive photos but no dramatic sequences. It is a factual programme rather than a drama.

ID2014002 - HEDDA GABLER (HEDDA GABLER)

(140 min)

TVR Bucharest, Romania

Hedda Gabler is a classic Norwegian play written by Henrik Ibsen – and this is a variation for Romania. It is a story about searching for love, about passion and death. The programme is a recording of a Bucharest National Theatre production, which was presented on the occasion of the one hundred year anniversary of the women’s right to vote in Norway.



PRIX CIRCOM REGIONAL 2014

INVESTIGATIVE JOURNALISM

WINNER

ID2014124 - INSIDE OUT LONDON - RACISM IN HOUSING

BBC London (Elstree), UK

COMMENDED

ID2014110 - LINDE VOLLEY

SVT Örebro, Sweden

JUDGES

Chair	Zoran Medved	RTVSLO Maribor	Slovenia
	Jacqui Hodgson	BBC North East and Cumbria	UK
	Ulf Morten Davidsen	NRK Østfold	Norway
	Candida Buchrieser	ORF Steiermark	Austria

CHAIR'S REPORT

In our 14 entries from eight countries, we saw investigations into racism, child abuse, mistreatment of migrant workers, animal cruelty, allegations of abuse of power by authorities including the police and even a scandal in the world of volleyball. That list is proof, if any were needed, of just how critical an area this remains for journalists working in regional television across Europe.

Investigative journalism is often time consuming and can be expensive. However, just as key in our assessment were originality, holding the powerful or miscreants to account and being persistent. There were great examples of all three, which did not always involve lavish spending. From STV Eskilstuna we saw a detailed dissection of a fatal road accident in which the actions of the police were questioned over many months while the sister station STV Örebro demonstrated the benefits of sticking with a good story to reveal underhand dealings at the heart of a local volleyball team.

Child abuse within institutions was sadly common to a number of entries, although the astonishing confession from the former director of a children's centre at the heart of a report from Omroep Gelderland in The Netherlands was especially memorable.

Investigative journalism at its best provokes change. Whilst there were some examples offered (BBC East's Inside Out investigation into the exploitation of migrant workers which led to an arrest), other entries relied too heavily on the power of personal testimony without then pursuing the story to its conclusion.

Zoran Medved
RTVSLO Maribor, Slovenia
Chair, Investigative Journalism

WINNER

ID2014124 - INSIDE OUT LONDON - RACISM IN HOUSING

(10 min)

BBC London (Elstree), UK

Our winner in this category, BBC London Inside Out, uncovered a powerful shocking story of racism in the rented housing sector. Estate agents were blatantly discriminating against black applicants.

The evidence was compelling, the confrontation with those involved satisfying and the evidence presented to the authorities.

The investigators, one black and one white, tested how estate agents would react. While the white one was able to rent a home easily, the black one often found it impossible. Another investigator posed as an owner asking the agents not to rent to black people. Even though it is illegal to discriminate, they were happy to agree.

Above all, the judges saw commitment from so many quarters to continue to expose uncomfortable truths and ask difficult questions.

A very strong report.

COMMENDED

ID2014110 - LINDE VOLLEY

(18 min)

SVT Örebro, Sweden

This is a series of different stories based on one single disclosure about a Swedish elite volleyball club and which had a high degree of impact in the Swedish world of sports.

This is a very good entry. The judges liked the way the journalists stuck to their stories and unveiled the way of contracting foreign players one after the other. The interviews were done very precisely and the programmes had consequences for the clubs.

The judges suggested that the reporters might also have talked to other team players. Also more varied footage could have improved the impact.

OTHER ENTRIES

ID2014156 - INSIDE OUT NORTH EAST AND CUMBRIA (29 min)
BBC North-East Cumbria, UK

A regional current affairs programme for the North East and Cumbria with three reports. The story about abuse in a juvenile detention centre is very professionally done. It is a heartbreaking story presented very well and with good interviews. However, the judges think, that the journalistic investigative approach did not really get far enough. Other stories, however, were weaker and had a more "magazine" feel.

ID2014133 - THE DERAILED RAILWAY (DEN URSPÅRADE JÄRNVÄGEN) (15 min)
SVT Norrköping, Sweden

This is a very well researched programme about problems on the rail network with many different aspects. It deals with the very important issue of security on public transport and, following the transmission, there was a debate in the Swedish Parliament about poor conditions. The judges liked the approach to roll back all old rail accidents to find a reason for them. The judges would have preferred more on the consequences for those responsible and information on what happened after the programme was transmitted.

ID2014137 - MICHAEL FERRY (26 min)
(MICHEÁL Ó FEARRAIGH: FEALL I NDIAIDH FILL) TG4, Ireland

This is the heartbreaking story of the sexual abuse of children. Two years after the conviction of a paedophile, there are still unanswered questions. How, for instance, was Michael Ferry allowed to be with boys after a previous conviction? The programme examines the deep wounds in a small community in a respectful way. The more questions are answered, the more new questions appear. A very good and moving entry.

ID2014013 - TRACKS, FACTS AND MYSTERIES – DRIVER OF THE VEHICLE OF DEATH (STOPY, FAKTA, TAJEMSTVÍ - ŘIDIČ VOZU SMRTI) (28 min)
Czech TV Studio Ostrava, Czech Republic

Leopold Lojka from Moravia was driver of a car in the motorcade of Austrian Archduke Franz Ferdinand in Sarajevo when he was assassinated. Until his death in 1937, Lojka wondered if the fate of the world might have been changed if he had taken a different route. This programme considers what might have happened in this and other incidents – a "maybe" about the future. There is much fascinating archive footage but it is all mythical musing rather than investigative reporting.

ID2014141 - THE FATAL ACCIDENT AT THE HJULSTA BRIDGE (24 min)
(DÖDSOLYCKAN VID HJULSTABRON) SVT Eskilstuna, Sweden

This story reveals that the police systematically opened the Hjulsta Bridge to stop cars in pursuit situations. For two young men this became a death-trap. This is very well told story, particularly given the shortage of pictures. We commend the persistence of staying with the story over a period of time. However, the team were unable to extract an apology or admission from the authorities. Nevertheless, a very sound piece of investigation.

ID2014153 - RADAR - FOUNDATIONS OF SOCHI (51 min)
(RADAR - TEMELJI SOČIJA) RTV Vojvodina, Serbia

There was strong testimony from migrant workers from Serbia who said they'd been exploited during the building of the Olympic village in Sochi. This was linked to allegations of corruption in local political parties. The judges would like to have seen the authorities in Serbia and (ideally) in Sochi held to account to contest the allegations.

ID2014209 - ON THE SPOT - FIGHTERS: GAZA (27 min)
(ON THE SPOT - HARCOSOK: GÁZA) MTVA, Hungary

This was a very brave and intimate piece of filmmaking which took us to the heart of the long standing and bloody conflict in the Middle East. The footage was, without doubt, compelling. The treatment was less "investigation" than "documentary" in style.

ID2014185 - EMERGENCY EXIT (WYJSCIE EWAKUACYJNE) (3 min)
 TVP3 Kielce, Poland

This examines the problem of the drugs market in a small town in Poland. Secret filming appeared to show chemical drugs being sold and the young man on the street confirmed people knew where to find the drugs. The reporter failed to confront a shop owner about the drugs or ask why the relevant authorities were not taking action. An unfinished investigation.

ID2014139 - MIGRANT WORKER EXPLOITATION (15 min)
 BBC East (Norwich), UK

This investigation began with the idea of seeing how thousands of migrant workers from eastern Europe were coping with life in the fields and farms of the East of England. It

INVESTIGATIVE JOURNALISM

ended with hundreds of police carrying out raids; ten arrests; three gang masters facing trial. This was a brave piece of journalistic work. The reporter was very persistent and she won the confidence of the migrant workers. The undercover footage was shocking and the confrontation with the gang master was brave without being aggressive. The subsequent arrest proved the story produced results.

ID2014211 - MALTA

(3 min)

BBC West (Bristol), UK

Every year thousands of birds are shot during Malta's controversial spring hunting season – despite EU objections and political rows. This report looks into allegations of widespread illegalities and its impact on the West of England. There was shocking footage of birds being killed illegally. To stand comparison with some of the other entries the judges would like to have seen the journalist track down one of the hunters.

ID2014069 - DIRECTOR CONFESSES ABUSE Omroep Gelderland, The Netherlands **(DIRECTEUR KINDERDORP BEKENT MISBRUIK)**

(30 min)

This is a report into child abuse in the 1980s by the director of a youth care institution. We hear the story of the victims and the confession of the director. The most memorable section is this admission - very chilling. The testimony of the victims was powerful and the suggestion that the authorities had investigated but failed to prosecute was disturbing. This kind of story, with few pictures, is difficult to tell and the production team might have thought more about a creative treatment for the subject.

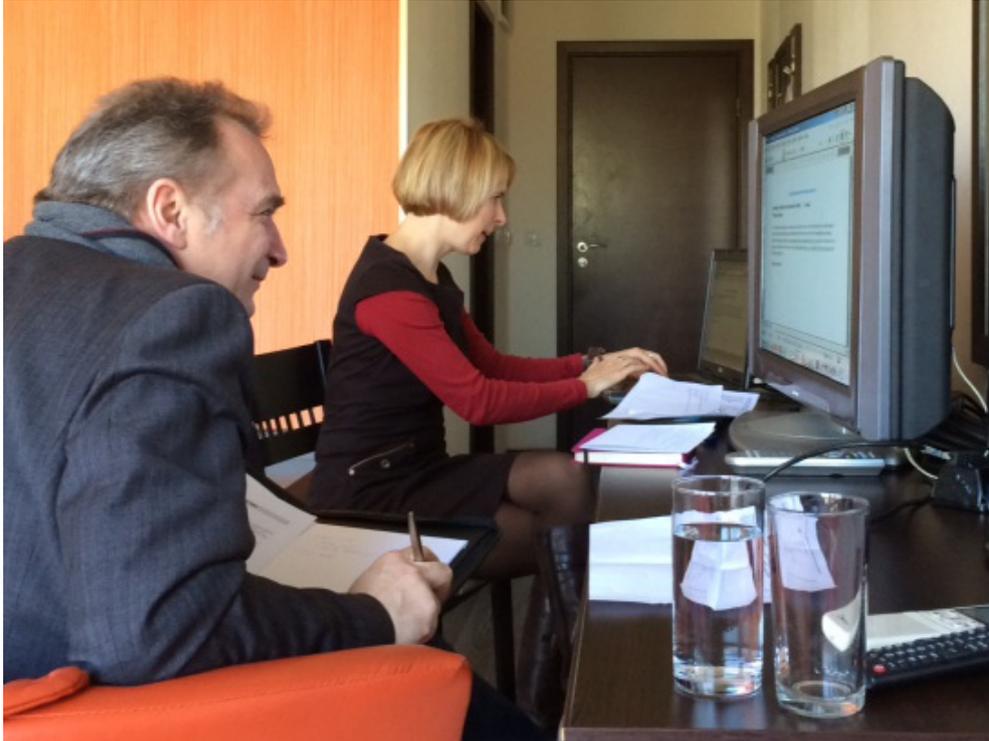
ID2014062 - VIOLENCE AT FARMS (PRZEMOC NA FERMACH)

(3 min)

TVP3 Szczecin, Poland

This investigates report of cruelty at mink farms where there are alleged cases of tormenting and beating animals. The shocking pictures give an insight into mink farming but the judges miss a proper investigative approach.

INVESTIGATIVE JOURNALISM



report

PRIX CIRCOM REGIONAL 2014

MAGAZINE AND NEWS MAGAZINE PROGRAMME

WINNER

ID2014171 – LITTORAL: THE SEAFARERS' MAGAZINE
(TOUT FEU TOUT FLAMME), France 3 Basse Normandie, France

COMMENDED

ID2014096 – BBC LONDON NEWS, BBC London (Elstree), UK

JUDGES

Chair	Ulf Morten Davidsen	NRK Østfold	Norway
	Candida Buchrieser	ORF Steiermark	Austria
	Jacqui Hodgson	BBC North East and Cumbria	UK
	Zoran Medved	RTVSLO Maribor	Slovenia

CHAIR'S REPORT

This is one of the widest ranging of all the categories, with 35 entries of a high standard, from 17 European countries.

We can group them in three formats: classical news programme; classical multi-thematic magazine format; mono-thematic magazine format.

It was difficult for us to pick a winner as we saw exciting programmes across all three formats. It is always hard to compare an apple to an orange. So we have chosen the one we, with our professional hats on, found outstanding.

Topics were wide-ranging. We were judging news, features and some programmes with a documentary feel.

The judges enjoyed the opportunity to experience the richness of programme making across Europe and to get perspectives of regional issues that have become, in some cases, national or international.

Ulf Morten Davidsen
NRK Østfold, Norway
Chair, Magazine and News Magazine Programme

WINNER

ID2014171 – LITTORAL: THE SEAFARERS' MAGAZINE	(26 min)
(TOUT FEU TOUT FLAMME)	France 3 Basse Normandie, France

This is a magazine about life by and on the sea.

In this edition, we visit the "Baby City", just outside St Brieuc. It is a place of delight. As if by magic you become a child again and re-live unrivalled moments by the seaside. The Baby City captured the reality of the magical place which is now under threat.

The programme also tells the story of storm lanterns, used as the sole means of lighting before electricity. And in the last piece we visit the dark side of a seaman's life.

The three stories are linked by geography and a main presenter who introduces each story. Every package was really well directed with creative treatment: the opening graphics are distinctive and storytelling is exceptional.

COMMENDED

ID2014096 – BBC London News	(28 min)
	BBC London (Elstree), UK

A daily edition of BBC London News's main 18.30 hours programme. This edition featured as its main item an investigation into the exploitation of Romanian migrant workers in London.

The programme is produced in a very solid way. The studio interviews are exceptionally good and all the news items are well researched and delivered.

There is a wide variety of themes from investigative journalism to culture, stretching from undercover journalism to entertaining stories.

The jury was impressed by the professional standards of every journalist, reporter and presenter.

OTHER ENTRIES

ID2014026 - UNWANTED VILLAGES (SOPELI, ROMELIC ARAVIS UNDA)

GPB, Georgia

(26 min)

First Channel of Georgian Public Broadcaster (GPB) offers a programme titled TV Blog, aired every Sunday. This TV Blog is about villages which are on edge of closing down - an alarming reality. This is a very solid and carefully researched production that has a depth in content and pictures. We liked the different points of view of generations and genders and their story of their life. The production is made with tenderness and gives a feeling of how it must be to live in a lost village where there is no hope left.

ID2014022 - NRK ØSTAFJELLS

NRK Østafjells, Norway

(13 min)

This magazine feature is about schools closing down and the conflict between residents and the politicians who planned to cut the school budget. The conflict is fully explained but we would have preferred to see fewer officials and more people affected by the cuts.

ID2014014 - YOU ONLY LIVE TWICE – POSTMAN IN NEOPRENE

(28 min)

(ŽIJEŠ JEN 2X - POŠŤÁK V NEOPRÉNU) ČT, TV Studio Ostrava, Czech Republic

The 16-part series is about active pensioners who, in spite of their age, decide to do something new, something adventurous. They start to develop hobbies that have always fascinated them but for which they could never find time. This programme is a good concept and the idea of following a pensioner realising his dream is original. The piece had funny and warm elements, with a good rhythm, and the protagonist, a pensioner postman, was authentic. However, the judges thought the introduction could have been clearer.

ID2014168 – EUROPE

RTBF, Belgium

(19 min)

In the new Europe, we face common problems and this magazine brings together reports from all over the continent –including from CIRCOM members. We look at food origin labelling (when is a Dijon Mustard a mustard from Dijon and when is it just a mustard which might taste like a mustard from Dijon?), fishing rights and other issues. There are well-created packages with good shot selection. The nature of the gathering of information, however, presents limits: reporters are out of vision and the programme would have more texture with some in-vision reporting.

ID2014130 – SWEDEN TODAY SUMMER (SVERIGE IDAG SOMMAR) (10 min)

SVT Falun, Sweden

This is a daily news show with mixed content from SVT's regional news stations throughout Sweden. The judges enjoyed the idea of moving the presentation out of the studio as a celebration of summertime. The programme covered many different topics in a very brisk manner. However, the programme could have been more original and maybe some items could have been done in more depth.

ID2014041 - WHAT THE DAY BRINGS (CO NIESIE DZIEN) (22 min)

TVP3 Szczecin, Poland

This is one of the most original news magazines in Poland, which use an adventurous form of journalism. The shooting can be fast but sometimes too fast and too unsteady, especially during interviews. Sometimes also the point of the item is missed.

ID2014032 - THE STEAM TRAIN (MOCANITA) (36 min)

TVR Bucharest, Romania

A weekly magazine which presents Romanian tourist destinations, unique in Europe or in the world. The production has a very engaging presenter on a train, who leads us on the tour. It shows the lives of the people in the region and also gives us historical background. However, the judges thought there was too much in common with tourist advertising. Prices for tourist attractions are mentioned but there was a lack of any critical assessment.

ID2014034 - NORWEGIANS IN THE MIDDLE OF NOWHERE (28 min)
(DER INGEN SKULLE TRU AT NOKON KUNNE BU) NRK Møre og Romsdal, Norway

This series shows us places in Norway where you wouldn't believe anyone dared to live. The production is very well done, following a woman's year on the mountain through different seasons. The interviews are done very sensitively and footage and editing gives a good impression of a solitary life.

ID2014048 - BBC SOUTH EAST TODAY (28 min)

BBC South-East (Tunbridge Wells), UK

This is the daily news magazine show for the south east of England. It is competently constructed with a series of relevant and interesting items. The judges especially liked the heart breaking stories about teenagers and liver donors. There are high standards of journalistic excellence but not enough to set it apart.

ID2014053 – CULTURAL REVOLVER (REWOLWER KULTURALNY) (13 min)

TVP3 Wroclaw, Poland

Here we can see, once a week, the region's cultural life as reflected in its arts. This is good as it brings young artists to the public attention and allows them to display their work to viewers. For the judges, the shooting and editing were too fast: we need just a few quiet moments in which we can focus and reflect.

ID2014057 – ANOTHER FORMAT (DRUGI FORMAT) (40 min)

HRT Zagreb, Croatia

This is a chat show about wide cultural, sociological, philosophical phenomenon and issues. It has run for nine years and many famous world figures (such as Terry Eagleton, Amos Oz, Tariq Ali, Karim Rashid) have appeared as well as Croatians. There is always a daring approach in its way of dealing with oddball topics. There are extended interviews with plenty of time to explain points of view. There is also a platform for artists who are seldom heard. However, the unstructured approach sometimes works against coherent performance and interview.

ID2014083 – MADE IN THE MIDLANDS (28 min)

BBC West Midlands (Birmingham), UK

The Midlands is the heartland of British manufacturing and Birmingham was once known as "the workshop of the world". But the region was badly hit by the recent economic downturn and financial crisis and unemployment has soared. The idea of bringing 101 items produced in the region together in a special show is interesting and well done. It is an ambitious project which should inspire other regions.

ID2014089 – INQUIRIES IN THE REGIONS: ARE WE SPIED ON? (52 min)

(ENQUÊTES DE RÉGIONS: TOUS ESPIONNÉS?) France 3 Franche-Comte, France

This investigative magazine raises the following question: Can a secret still be kept? With internet everywhere, political institutions, big companies, small SMEs but also individuals have to devise strategies to avoid "leaks". This entry is very carefully researched and shows many possibilities of how to spy on people. However, the judges missed a fresh and original approach to this topic. Sometimes, it even felt "old fashioned", which is surely not appropriate to this subject matter.

ID2014090 – INSIDE OUT SOUTH (39 min)

BBC South (Southampton), UK

World famous Stonehenge has baffled generations. But could how it sounds (yes, sounds) be more important than how it looks or even how it came to be there? There

are interesting new facts and even humour as we learn more. We also investigate how out-of-control bank lending has left a Bournemouth woman fighting to keep her home. This is well done and goes deeper than the surface. However, the general approach to the stories is conservative and originality is missing.

ID2014091 – CHRONICLES FROM ABOVE: THE MONTE VISO, THE ITALIAN TOTEM (CHRONIQUES D'EN HAUT: MONT VISO, LE TOTEM DES ITALIENS)

France 3 Rhône-Alpes, France

(52 min)

It is said that from its top, you can see all the Alps: and from all the Alps, you can see its top. At a height of 3,850 metres, Monte Viso was long considered by the Romans to be the highest mountain of the Alps mountain range. There is a lot of information for climbers, much historical background of the region, as well as how people live there. Somehow, though, we feel we need to know something unexpected, something fresh.

ID2014180 – FLEVOLAND ELECTS! (FLEVOLAND KIEST!)

(38 min)

Omroep Flevoland, The Netherlands

Here we join the run-up to the local council elections in Flevoland. In the studio, an audience is engaged in the usual questions and answers routine of a political election show. But there are rather too many shots of council meetings and officials. It needed better issues and more of them.

ID2014103 – THE VOLUNTEERS (DE FRIVILLIGE)

(28 min)

TV2 Lorry, Denmark

This deals with the voluntary work of citizens and the tremendous value it brings to Society. In amateur sports alone, the value of volunteering is estimated at 17 billion Danish kroner. The production deals with a very significant issue. The judges were impressed with the presenter and liked the wide variety shown. However, that variety also meant that occasionally it felt there were too many switches between items.

ID2014199 – TELESCOPE (TELESKOP)

(23 min)

TVP3 Poznan, Poland

Teleskop is a news programme transmitted five times during the day, every day. It is the programme from Wielkopolska region of Poland. This edition takes a close look at train accidents and not only seeks to establish the cause but also seeks improvements. The presenter is trustworthy and the production design is very modern and stylish. However, generally the stories could have offered more evidence of different points of view.



ID2014147 – TELEXORNAL MEDIODIA

(80 min)

TVG, Spain

The main news programme for Galicia had an encouraging average audience share of 25.9% last year. This edition was a special report about the Galician railway accident with many deaths and injuries. The programme was, unsurprisingly, specially extended with the most of the time dedicated to the accident. The tone of the programme was rightly very sombre, reflecting the national mood. The judges thought the headlines could have been tighter and that the music in the background was distracting.

ID2014151 – KOWALSKI & SCHMIDT

(28 min)

RBB, Germany

This is a magazine broadcast every other week in the Berlin and Brandenburg region – and, indeed, other ARD regions of Germany and TVP Wroclaw. A Polish and German speaking couple present four or five German-Polish topics. A cross-border magazine, it has a clear and positive approach to storytelling. It is very upbeat, celebrating the culture of the border region. There was interesting information about a carp farm and the wine industry. However, the reporting is largely unquestioning even when dealing with controversial topics such as migration.

ID2014182 – MORNING EDITION

(8 min)

RTE, Ireland

This is the two-hour morning show of the RTE News Now channel launched in January 2013. It has all that you would expect in a morning news round-up. There is clearly excellent use of the latest technology in news gathering – with mojo, 4G and skype and more. Open Doors is a regular feature which takes viewers into places they do not usually have access. However, with just eight minutes in an edited sequence from two hours, it is difficult to have confidence in the programme's sustaining qualities and to be certain it might be worthy of consideration for an award.

ID2014025 - WE ARE WORLD CHAMPIONS IN ALL PROFESSIONS - WORLD SKILLS 2013 (WIR SIND BERUFSWELTMEISTER - WORLDSKILLS 2013)

ORF Steiermark, Austria

(28 min)

More than 1,000 young people from 53 countries took part in a competition in Leipzig in which they demonstrated their working skills. The magazine programme followed them and reported on their success. For the competitors it was thrilling and tense. The judges liked the inventive camera work and graphics. The storytelling, however, was less good and the judges especially would have liked a little more on the background of the youngsters.

ID2014142 – BBC LOOK EAST (CAMBRIDGE)

(27 min)

BBC East (Norwich), UK

The main story of this regional news magazine was of three men appearing in court as accomplices of a woman who killed three men and threatened to kill two others. It was what the police called "a killing spree". The background to the court case was effectively told with the support of clarifying graphics and closed circuit TV provided by the police. There was an interview with the murderer's sister. However a flood report was confusing because it mixed archive and contemporary footage. The report from a museum provided some lighter view on the day.

ID2014144 – WEEKLY ASTURIAS (ASTURIAS SEMANAL)

(34 min)

EPCPA, Spain

This programme has two long stories: a natural history and an economic report. The story about the eagle released in the mountains is filmed well, supported by archive footage. The second story about demographic changes in the region would be better constructed by starting with human interest examples of those affected by population decline. It was disconcerting that the presenter who introduced the programme had disappeared by the end.

**ID2014163 – REPORTER'S MAGAZINE KATOWICE TELEVISION
(MAGAZYN REPORTERÓW TELEWIZJI KATOWICE)**

(22 min)

TVP3 Katowice, Poland

In this weekly magazine programme about Silesia, reporters address controversial issues and tell many positive stories. This is a special edition which looks back on the past year, with many human interest stories. There is clearly much good work in the original pieces and the updates. But it is rather predictable and the criteria specifically warns and advises against "special" programmes.

ID2014200 – EDGE (IMEALL)

(25 min)

TG4, Ireland

This programme looks back over 150 editions of the cultural magazine which has done so much to promote and encourage Irish art and culture. It reminds us of major events such as the promotion of Irish arts in China and in the USA. There are many artistic guests, such as Michael Fassbender or Roddy Doyle, and many visits to arts centres around Ireland. And there is, of course, some excellent Irish music. However, the criteria for this category clearly states that the judges prefer the original programmes – not specials like this. So others in this category gain a slight advantage and just one, typical edition of this extended series might have fared better with us.

ID2014175 – VILLAGEFOLK: YOUNG REINDEER HERDERS (11 min)
(LJUDJE PODEŽELJA: MLADI PASTIRJI JELENOV) RTVSLO Center Maribor, Slovenia

Young and diligent Pirita, Anne Maretta and Mikka from Lapland decided to continue the tradition of their ancestors, reindeer herders. They are the descendants of the Sami people, who traditionally live in the north of Norway, Sweden and Finland. This was an informative film about a traditional way of living. The reporter worked hard to engage with the family and the filming was well directed. Perhaps the programme felt a little under paced and was at times slightly repetitive.

ID2014176 – SCHRÖDINGERS CAT, SCIENCE MAGAZINE (29 min)
(SCHRÖDINGERS KATT, SCIENCE MAGASIN) NRK Trøndelag, Norway

Our presenters try to get across the Swedish border on the very small amount of CO2 that we will be allowed to use in the future. Ticks, thorium and springtail (watch it to find out...) are other topics in this science programme. The individual reports opened important issues but segmenting the main report was not clearly signalled to the audience and, therefore, was unsettling. The presentation duo are fun and energetic.

ID2014120 – HEADING SOUTH-WEST (CAP SUD-OUEST: AVEYRON) (26 min)
 France 3 Aquitaine, France

This is a travelogue which sets out the history and shape of the South of Aveyron, in the middle of naked and rocky landscapes shaped by nature and men. This was the land of the Knights Templar in the Middle Ages. Drone cameras helped to illustrate the unforgiving territory and there was effective use of archive footage. The interviewees were well placed.

ID2014184 – BBC POINTS WEST (28 min)
 BBC West (Bristol), UK

Points West is the BBC regional news programme for the West of England. The 18.30 edition is frequently the most watched programme on television in its region. In this programme we could follow the first analysis of the flooding situation in Somerset with live coverage as the rain continued to fall. The reports from the scene were good, accurate and well illustrated. The interviews with the victims were not as immediate and compelling as we have seen elsewhere. The merits of taking presenters out of the studio were not immediately obvious.

ID2014195 – THE CLOSE-UP (ZBLIZENIA) (22 min)
 TVP3 Bydgoszcz, Poland

Zblizenia is a daily news programme from the region of Kujawy and Pomerania, the

number of viewers is estimated up to 2 million people. In this edition the programme led on a fatal helicopter crash followed with an update on a rape investigation. The programme had obtained gripping footage of a series of road accidents and dangerous junctions. In fact, the judges thought this story should have been higher in the running order. The headline sequence at the beginning of the programme was not clear.

ID2014169 – STORIES FROM THE SOUTH - DISCOVERY - MARSEILLE AND ITS ISLANDS (CHRONIQUES DU SUD : MARSEILLE ET SES ÎLES) (22 min)

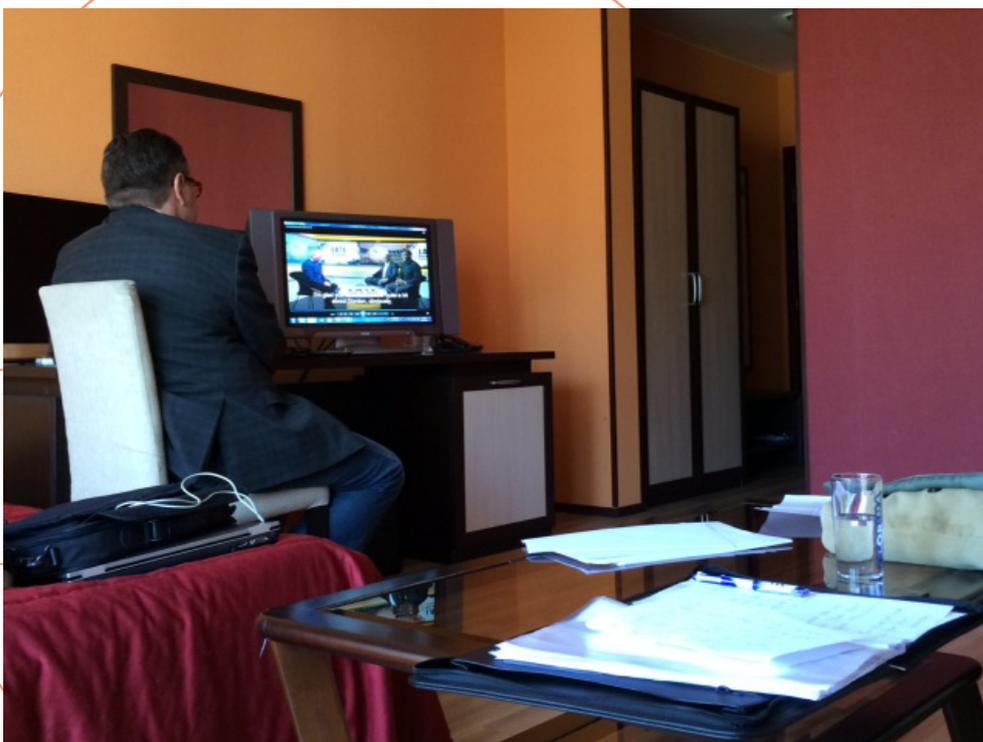
France 3 Côte d'Azur, France

This is a travelogue exploring Marseille and the surrounding area. Of course, there are some beautiful locations. Of course, the skilled camera can capture them well. But, in the end, this is just a travelogue – with questions which are lacking and information we need which we never expect to get. Pretty but unsatisfying.

ID2014210 – THE CRONICLE (KRONIKA) (19 min)

TVP3 Krakow, Poland

The best story is about two teenage heroes saving the life of a man. Supporting evidence explains that this was not used as the lead in the programme because “we decided it would be harmful for the boys to make too much ado about that.” This is an interesting (and maybe debatable) view on news values and the responsibilities of journalism. In general, though, the stories in the programme are not clearly set out and often critical questions are missing.



PRIX CIRCOM REGIONAL 2014

MINORITIES IN SOCIETY

WINNER

ID2014123 - INSIDE OUT LONDON - GROOMING SPECIAL

BBC London (Elstree), UK

COMMENDED

ID2014106 - ASSIMILATION (AN DUBH INA GHEALL), TG4, Ireland

JUDGES

Chair	Raluca Aftene	TVR Iasi	Romania
	Karoline S Norlander	SVT Norrköping	Sweden
	Nadejda Uzonova	BNT	Bulgaria
	Máire Aoibhinn Ní Ógáin	TG4	Ireland

CHAIR'S REPORT

Minorities are the first to recognise the power that the media and journalists have to influence their lives. Thus, it's not easy to report on minorities.

We judged a wide range of genres, from investigations to documentaries and even drama. The stories we saw dealt with various minority groups from ethnic to transgender and the mentally ill. Some programmes were about discrimination and cultural clashes, while others focused on positive stories about role models and people with different backgrounds finding ways to narrow the differences between them. So the category was in itself a melting pot...about melting pots.

Not once did the judges see journalists using stereotypes. Indeed, balance was the first thing that the jury demanded and expected from the entries.

Most of the programmes showed a responsible approach by media professionals involved in minority coverage. Journalists did their utmost to craft well researched stories that comprehensively and clearly presented many times delicate subject matter.

In some programmes, we noticed a certain readiness to use clichés. Originality is always needed and more than welcome!

Raluca Aftene
TVR Iasi, Romania
Chair, Minorities in Society

WINNER

ID2014123 - INSIDE OUT LONDON - GROOMING SPECIAL

(29 min)

BBC London (Elstree), UK

This is an exclusive investigation into sexual grooming of young women within the Sikh community, offering a very rare insight into a minority group of Britons who are seldom seen on our screens. This is a very brilliant entry which moves the viewer deeply. It is very carefully researched and explores many different points of view. Footage, editing and storytelling are all very convincing.

Several minority issues are involved in this story. Muslim men pretend to be Sikh to lure young girls and abuse them. The victims hide their dreadful experiences from their parents because within Sikh culture sexuality is a taboo.

The police are reluctant to investigate the cases being reported because they do not want to get too involved in what they see as a conflict between ethnic groups.

BBC, however, does get involved and succeeds in delivering a high quality journalistic investigation about a very complex and delicate subject matter. It did so with responsibility, balance, care, and respect toward the dignity of the women victims.

A clear winner.

COMMENDED

ID2014106 - ASSIMILATION (AN DUBH INA GHEALL)

(10 min)

TG4, Ireland

This documentary reveals the untold story of the Irish in Australia. Louis de Paor returns to his once adopted homeland to explore the complex relationship between indigenous Australians – the Aborigines – and the Irish in Australia. It is a tale of oppression and death.

This is a very well-researched documentary. The story's main characters have mixed Aboriginal and Irish descent. They tell us about the drama of being separated from their mothers and taken to special orphanages. Their life stories brought to light by this film are hauntingly tragic.

The jury thought this was an excellent documentary clearly explaining sad and complex events in the history and which raises awareness using magnificent journalistic skills.

OTHER ENTRIES

ID2014004 - FAITH IN BRISTOL (20 min)
BBC West (Bristol), UK

This is a strong investigation which goes undercover in Bristol to expose the widespread discrimination against Muslims in the work place and when they come to rent accommodation. Two reporters with equal qualifications apply for jobs and apartment rentals. What's different is that one of them is Muslim. The jury was impressed with the extent of the investigation: in just two weeks the reporters apply for 40 jobs and try to rent 10 different apartments. When they draw the line, it becomes obvious that Ian was preferred to Muslim Zoltan. He gets 13 interviews, while Zoltan succeeds in getting only three. The use of hidden camera is commendable and so is the fact that the two reporters constantly meet and analyse their experiences throughout the film. At a certain moment in the film, the reporters go to a mosque and ask other Muslims if they ever felt discriminated against. The jury thought this part was rather flat and added no further value to the investigation.

ID2014016 - BABYLON - THE CZECHS IN LONDON (BABYLON - ČEŠI V LONDÝNĚ) (25 min)
ČT, TV Studio Ostrava, Czech Republic

Babylon takes us on a tour around London and it is a Czech driver living in the city who is guiding us. The jury enjoyed the sightseeing and meeting other Czechs perfectly adapted to one of the most ethnically diverse cities in the world. The judges also appreciated the positive approach, yet they felt the film was too light: it had no dramatic development and it felt more like travelling around on a London double decker rather than watching a minorities' story.

ID2014020 - DREAM EXPEDITION SVALBARD (DRØMMETUREN: SVALBARD) (59 min)
NRK Hordaland, Norway

This is a travelogue with a twist: two very charismatic explorers and TV stars take two Kurdish young immigrants on the "journey of their dreams" to see glaciers in Svalbard. The camerawork was exceptional and so were the characters, as we could see the four fellow travellers bonding along the journey as well as bravely using humour to talk about preconceptions. However, it takes a while until we find out how the two boys came in Norway from a refugee camp in Iraq and it felt that the minority theme was secondary.

ID2014028 - MOONSTRUCK SONATA (LUDNALA SONATA) (28 min)
BNT, Bulgaria

The documentary begins with a very strong story: a schizophrenic is taking care of an autistic boy. After about three minutes, the film switches to another disturbing case: a

young man who killed one person and injured two others in an “attempt” to save the world from dragons is now committed in an asylum. Then, the documentary turns into a more general story that investigates how the mentally ill should be properly treated in order to be able to have an active role in society. We thought this an accomplished documentary, with much to praise from the thorough research to the striking interviews. However, the personal stories were too quickly abandoned. The story was detached and emotional at the same time, which is very hard to achieve.

ID2014036 - KOOS FEELS BOTH MAN AND WOMAN (7 min)
(KOOS VOELT ZICH MAN EN VROUW) RTV Noord-Holland, The Netherlands

Koos/Vera is a man who also feels to be a woman: he is transgender. We loved Koos and we adored Vera. This short piece about Koos/Vera and his wife, Hedwig, had such a positive and fresh approach. The beginning was very original and the characters were perfectly chosen as to portray the minority group being discussed. Technically, the reportage is very simple yet it felt so rich. We valued Vera/Koos's response when asked if he gets upset when stared at or cursed in the street. He says that he understands his offenders as “it's not every day you see a man dressed as a woman”. His attitude is a true lesson about tolerance.

ID2014038 - NO WORSE THAN ANYONE ELSE (INTE VÄRRE ÄN ANDRA) (52 min)
 SVT Falun, Sweden

This is a drama in ten episodes especially produced for the deaf and hard of hearing audience. Everything about this entry took us by surprise. Firstly, we did not expect a fiction film in this category. Secondly, we did not expect a comedy about deaf people. Thirdly, we did not expect a comedy to be as deep and emotional. The end of the film makes one thoroughly meditate on the “no worse than anyone else” matter. It is a brave, wonderful film. It would have been a strong competitor in the Fiction/Drama and Most Original categories as well.

ID2014042 - THE LAST BROOMMAKER (ULTIMUL MATURAR) (14 min)
 TVR Timisoara, Romania

The programme presented us two interesting characters, “the last Mohicans” of broom making in Romania. The broom maker and his wife come from a Slovak family that wanted to keep all the skills learned from their ancestors who settled in Romania 150 years ago. We compliment the camerawork and we especially enjoyed the highly artistic close-ups that captured the process of making brooms. On the other hand, we were unsure about the sad violin music which failed to enhance the story. A more original approach would also have been more than welcome.



MINORITIES IN SOCIETY

ID2014203 - HOMELAND ACROSS NATIONAL BOUNDARIES (26 min)
(OJCZYŻNA PONAD GRANICAMI) TVP3 Gorzow Wielkopolski, Poland

This is about Polish singing bands from Belarus and Ukraine visiting Poland and Germany. The story of their culture is transported by song and voice through Europe. It makes viewers realise how important their musical roots are for this community. However, the story stays somehow on the surface and is not developing new aspects.

ID2014058 - FORGIVE I DON'T COME HERE MORE OFTEN (24 min)
(WYBACZ, ŻE TAK RZADKO PRZYJEŹDŹAM) TVP3 Wroclaw, Poland

The term "Little Moscow" used to refer to Legnica - a city in south-west Poland where Soviet forces had their headquarters for more than 40 years. Russians soldiers came to Legnica in 1945. They lived in an enclosed area and personal contacts with the Polish were not permitted. But friendship and love succeeded in breaking down physical and mental barriers. You would not expect a story about an occupied city to be about tolerance and mutual understanding. This documentary overwhelmed us with its choice to tell us about the close, human connections between the locals and the invaders. It is a well-crafted story with authentic characters, fast-paced editing and complex storyline. The jury loved this documentary that took us on a very emotional journey to the past.

ID2014084 - LIUDVIKA (39 min)
TVP3 Bialystok, Poland

Liudvika Kardzis, a Belarusian living in Vilnius, Lithuania, tries to revive the legendary Belarusian Museum in Vilnius established by Ivan and Anton Luckievič in the interwar period. As the main character of this story, Liudvika, goes from one house to another to gather objects for the museum from Belarusians living in Vilnius. She actually collects something more precious: memories. The film is about the tragic fate of Belarusian intellectuals oppressed by the Soviet regime. It is very emotionally engaging if sometimes a little slow paced.

ID2014166 - A DAY LIKE IN MOVIES (O ZI CA-N FILME) (25 min)
TVR Cluj, Romania

Two hundred and fifty children, mostly Roma, living on a trash dump make a one day trip to the Transylvania International Film Festival. The judges were impressed with the way the film captures the children's reactions and feelings while watching a movie for the first time in their lives or touching a camera and observing how movies are being produced. The programme has several very touching scenes, yet these are counterbalanced by too many interviews with foundation and festival officials. There just was too much PR in this programme to make it a winner.

ID2014094 - WALKS, SLAVIA FRIULANA (S-PREHODI, BENEČIJA) (30 min)
 RTVSLO Center Koper/Capodistria, Slovenia

The programme highlights the life of the Slovenian minority living in Italy and the various collaborations along the border between Slovenia and Italy. There is a very good sense of the area in which the stories are set. We see not only the history of the minority but also the present situation of the people. However, we miss a deeper engagement with the topic and maybe a stronger storyline emerging.

ID2014113 - SÁPMI SESSIONS (29 min)
 SVT Kiruna, Sweden

Sweden's most celebrated musicians meet the minority group Sápmis best musicians and in three days they write a song together. The footage of the entry as well as the editing and the chosen music are very good. The storytelling has a lively rhythm. However, we would have liked to get to know more about the Sápmi minority and whether this co-operation had any wider impact.

ID2014118 - THE MIXED-RACE MAYOR (LE METIS DE LA REPUBLIQUE)
 France 3 Pays de la Loire, France (53 min)

Raphaël Elizé, grandson of a slave, brilliant veterinary student, soldier, was the first black mayor in France, elected in 1929. The film is very carefully researched with enormous archive work and footage, which combines well with modern filming. The editing is done very well and the script seems very professional also.

ID2014134 - AND GOD CREATED MAN (SI DUMNEZEU A CREAT... BARBATUL)
 TVR Bucharest, Romania (14 min)

This entry is a very interesting portrait of a Polish artist living in Romania and it also explains a lot about his special art and craft of woodwork. However, we would like to know more about the artist's attitude towards being a member of a minority and how he is dealing with it.

ID2014138 - QUARTET (KVARTETO) (26 min)
 RTVS - Kosice, Slovakia

The entry straddles four countries – Hungary, Poland, Czech Republic and Slovakia. It gives a cross-border view in today's life of the minority of Roma and/or Sinti. The producers visited many different locations to reflect everyday activity. However, we stay rather on the surface and fail to focus on problems in sufficient detail. The pace is fast – but sometimes too fast to follow properly.

MINORITIES IN SOCIETY

ID2014146 - MARKET DAY (DÍA DE MERCÁU)

(50 min)

EPCPA, Spain

Sweden's most celebrated musicians meet the minority group Sápmis best musicians and in three days they write a song together. The footage of the entry as well as the editing and the chosen music are very good. The storytelling has a lively rhythm. However, we would have liked to get to know more about the Sápmi minority and whether this co-operation had any wider impact.

ID2014152 - THE POLISH WEDDING (NUNTA POLONEZA)

(17 min)

TVR Iasi, Romania

Cristina is Polish and she is getting married to Florin, a Romanian from a nearby village. Their wedding is the canvas on which we hear the story of the Polish community in Solonețu Nou. The entry is very lively and gives a good insight into the Polish group in Romania. It also gives a good feeling for the atmosphere of the wedding-event and the community. It also reflects the fact that integration can overcome differences.

ID2014055 - IN A GOOD MOOD AND SLOWLY (U MERAKU I PO ISTILAHU)

HRT - Zagreb, Croatia

(15 min)

The report tells the story of Professor Zijad Fuka, who - despite illness - preserves his Bosnian roots through his music. It is a very interesting portrait of a very special character. Music is used in a very emotional way and helps convey to viewers the essence of the culture. However, we might also have found out more about the lives of the Bosnian minority.

ID2014167 - ROMA MIGRANTS IN SWEDEN (RUMÄNSKA EU-MIGRANTER I SVERIGE)

(11 min)

SVT Stockholm, Sweden

We learn how Roma migrants have started building camps in the Stockholm forests. Why have they come? This is, of course, a very important trans-European issue: homeless and travelling people of the Roma. We can almost feel the stress of these people. It is valuable that the viewers can hear their personal stories. Viewers maybe would be even more touched if there had been fewer third party comments and a greater emphasis on more voices of the affected group.

ID2014198 - NEWYDDION 9

BBC Wales, UK

(14 min)

This nightly news programme is made by the BBC for the Welsh language channel S4C. The news in Welsh is important to preserve and develop an identity for the Welsh

community. It also sends a message about how Europe cares about diversity. The news – as one would expect of the BBC – is very professional, informative and covers a broad range of topics.

ID2014087 - INSIDE OUT: DISABLED TAXIS

(9 min)

BBC Yorkshire, UK

This is an investigation into why taxi companies were charging more for wheelchair users. The strongest quality of this investigation is that it succeeded in righting a wrong. After revealing that taxi companies charge more for disabled clients, which is illegal, several firms decided to change their policy towards wheelchair users. It was a textbook investigation but maybe a little lacking in involvement.

ID2014073 - TORINAW MEANS (TORINAW ZNACZY TOLEROWAĆ)

(17 min)

TVP3 Katowice, Poland

This is about Silesian Gypsies who want to work and who are looking for work. One of the most disadvantaged ethnic groups in Europe, the Roma, is struggling to integrate into Polish society. The programme reports on several projects which provide education for the illiterate. The judges appreciate the social value of this entry but the programme did not have a strong narrative line and it is not emotionally engaging enough.



PRIX CIRCOM REGIONAL 2014

MOST ORIGINAL PROGRAMME

WINNER

ID2014035 - NATIONAL KNITTING EVE (NASJONAL STRIKKEKVELD)

NRK Hordaland, Norway

COMMENDED

ID2014191 - FLAG-OSAURUS (STEGOZAURII)

TVR Bucharest, Romania

JUDGES

Chair

Karoline S Norlander	SVT Norrköping	Sweden
Nadejda Uzonova	BNT	Bulgaria
Raluca Aftene	TVR Iasi	Romania
Máire Aoibhinn Ní Ógáin	TG4	Ireland

CHAIR'S REPORT

In this category we were looking for something that captures the viewers' imagination and is presented in an original and unique way. In the ever increasing media market, it is more difficult to surprise us and therefore it is fantastic, uplifting and energising to see something original that grabs our attention.

The jury watched 22 entries from documentaries, mockumentaries and drama to magazine and educational programmes, all of which had some flair or originality. It is encouraging that we can see more programmes displaying new ideas and new techniques: our regional television needs to stay fresh.

The programmes we chose as winner and commended have many original elements from their approach to their execution.

The winner deals with one main theme. An 800-minute (that is more than 13 hours.....) live programme all about knitting. Knitting! - a crazy idea that somehow works fantastically well. After the success of Hurtigruten - the live coverage of the sea cruise by NRK - this was new venture. There is clever use of social media to encourage the audience take an active part in the programme.

The commended was the shortest entry in the category but perhaps with the biggest punch. A thought provoking short film using the Romanian flag as a device to explore questions about nationalism.

Karoline S Norlander
SVT Norrköping, Sweden
Chair, Most Original

WINNER

**ID2014035 - NATIONAL KNITTING EVE
(NASJONAL STRIKKEKVELD)**

(800 min)

**NRK Hordaland
Norway**

Everything about this programme was original and an entire evening and night live transmission.

So much that was to enjoy - the studio that was a closed factory transformed in a TV set, the idea of involving the viewers with the help of social media, and of course making an entire event programme about knitting.

The judges loved the Harley's knitted garment that they made, the fact that they showed the entire process of knitting a jumper beginning with shaving a sheep in the studio and making the wool, and that the entire production team including cameramen wore knitted sweaters throughout the transmission.

Although long, the broadcast was highly dynamic.

It is not the first time Norwegian television enters a marathon programme into the Prix. It is something new for other stations but perhaps not quite so original for Norwegian viewers. But having said that, we still think it was an amazing piece of fresh and original television.

COMMENDED

**ID2014191 - FLAG-OSAURUS
(STEGOZAURII)**

(3 min)

**TVR Bucharest
Romania**

A thought provoking, metaphorical piece on nationalism in Romania.

The report uses a red, yellow and blue national flag as a device to explore questions about patriotism.

The audience is shown two Romanian flags, one painted on a grain of rice, the other in a landscape that covers seven acres. Is one big and the other small? No. On a television screen they are, in fact, displayed as the same size. Little "nationalism" in a society can be big "nationalism" - and big can also be little.

This was a very original programme with a very complex message.

OTHER ENTRIES

**ID2014205 – HRFM – 50 THINGS , A HESSE MUST KNOW !
(50 DINGE , DIE EIN HESSE WISSEN MUSS !)**

(90 min)

HR Frankfurt Main, Germany

An interactive TV programme for Hessians about Hesse. The audience is introduced to 50 things about their area and asked to vote on the most important ones. While this is a light-hearted programme to get the audience to appreciate and better understand their own region, it is more educational than original.

MOST ORIGINAL

ID2014005 - BLACK HOLE (ZWART GAT) (40 min)
 RTV Noord-Holland, The Netherlands

The judges thought that there was an original idea to start his film - the launch of a social media campaign and 16 people suffering from depression who wanted to participate. The film tackled a difficult topic but with rather traditional storytelling techniques and it could have been more creative in its approach. This was a heavy documentary, sometimes hard to watch as four people suffering from severe depression share their stories in front of the camera. Even more disturbing was to find out one of the characters committed suicide some time after the documentary was made.

ID2014015 - DRAGONS IN THE POT – FRUIT CAKE (28 min)
(DRACI V HRNCI - OVOČNÝ DORT) ČT, TV Studio Ostrava, Czech Republic

This is a cooking show for children. Fun, fresh and delicious. Its secret ingredients are good animation, one charismatic eight-year-old host, educational details about the history of the recipes and several funny tunes all in the same mixing pot. The judges would have liked the characters to have been allowed to express their own personality rather than only performing as actors in front of the camera.

ID2014076 - DANCE OF WITCHES ON GOD'S THRESHING FLOOR (28 min)
(VRZINO KOLO NA BOGOVOM GUMNU) RTS Belgrade, Serbia

The programme is well researched and has educational value for its viewers. The judges learned interesting things about local mythology. Yet, the entry did not pass the originality test. We recommend more creativity in editing and photography.

ID2014047 - TVP SAILS (TVP ŻAGLE) (265 min)
 TVP3 Szczecin, Poland

During the 18 hours of total air time for this programme on the Tall Ships Races final in Szczecin, TVP Zagle broadcast a wealth information, interviews and reports. The transmission was made from two improvised studios: one on the embankment, where yachts from all over the world were moored, and the other on a boat taking part in the race. The judges thought it was an ambitious project which required great thought and effort. However it failed to fully capture the atmosphere of the race and was paced too slowly. The judges wanted to see more of the boats racing rather than so many interviews, several of which involved officials.

ID2014051 - TRIP WITH A FARMER (NA VÝLETĚ S HOSPODÁŘEM) (7 min)
 ČT, TV Studio Brno, Czech Republic

This is a very light and entertaining short film showing an idyllic day on a farm in the Czech province. The judges were amused with the character's comments and behaviour yet they thought that he was a rather traditional grumbler: basically hating everything

from little kittens to Christmas fuss. It was an enjoyable package but it just lacked that creative touch in both filming and content that would have distinguished it in this category.

ID2014064 - DISCOVER ME (DESCUBREME)

(28 min)

TVG, Spain

The spectacular views shot with an aerial camera, a very fashionable technique at the moment, and a dynamic script were the stand out features of this adventurous travelogue. The judges enjoyed the humorous dialogue between the two main characters, the adventurer Columbus and Mr. X, whom we cannot see but only hear as he narrates the piece. However, mystery and quiz genre is little bit out of date and may be not original enough for the Most Original category.

ID2014065 - NEWTON

(27 min)

NRK Trøndelag, Norway

The chocoholic judges loved this programme although they were very frustrated with the results: you just can't eat chocolate every day because you'll get sick and it will reduce your IQ. The charismatic outgoing host tested what would happen if she only ate chocolate for ten days. While she failed all medical tests on this chocolate diet, the programme passed the judges test of originality. A strong contender in the category.

**ID2014074 - A FEW MOMENTS OF HAPPINESS
(NIAKOLKO MIGA SHTASTIE)**

(29 min)

BNT, Bulgaria

In Bulgarian farms, hens get manicure and pedicure, cows have soft mattresses to walk on and pigs happily play with toys – it's the result of the European Union's directives and regulations. The judges found the EU commissioners' ideas maybe too creative while the programme could have been more original in filming and editing.

ID2014112 - BREIZH KISS

(6 min)

France 3 Bretagne, France

A really fresh and captivating fiction story of a father trying to persuade his family to learn their minority language by playing a game of scrabble in Breton. Unfortunately he doesn't get much understanding from his wife and children. The jury found this was a really original and entertaining way to introduce to the audience three or four words in Breton in only six minutes. One weakness was that the characters could have been more authentic.

ID2014117 - PONYDANCE

(25 min)

TG4, Ireland

Part documentary, part mockumentary about a Belfast-based comedic dance company as they create their biggest production to date. The judges enjoyed the tunes and

MOST ORIGINAL

were happy to learn some pretty good dancing moves. An engaging spoof with funny elements but fails to sustain this throughout the total 25 minutes. We feel the piece might have been even more enjoyable if shorter. Even though its a mockumentary, the judges expected more character development.

ID2014145 - OLD SONGS (CAMIN)

(47 min)

EPCPA, Spain

A feature focusing on the ethnographer Xose Ambas, who goes to rural areas in Asturias where he gets the best from his contributors. He comes across as very natural and enjoyable to watch. However, the pace is a bit too slow and the style is more old fashioned rather than original.

ID2014149 - FLASHMOB „TVR IASI 22”

(9 min)

TVR Iasi, Romania

TVR Iasi filmed a flash mob performance set to opera and contemporary dance in a shopping mall. It was quirky and engaging idea which involved professional musicians and captured the reaction of the unsuspecting public. The judges felt that it is something that has been done before, often seen on YouTube, and would like a fresher approach.

ID2014150 - A VANISHING WAY OF LIFE (ASBJØRN PÅ SKUTHOLMEN)

(59 min)

NRK Møre og Romsdal, Norway

This is a beautifully shot documentary about Asbjørn Skutholm, a man preserving and maintaining the traditional management and landscape of the island where he lives. The flora and fauna relies solely on his daily care. A well told, interesting and unique story, about a very original unassuming man. Other entries though were more creative and innovative in approach.

ID2014197 - RTV NOORD EARTHQUAKE APP (RTV NOORD AARDBEVINGS APP)

(27 min)

RTV Noord, The Netherlands

An extended news feature about a mobile app that allows the public to report and comment on earthquakes. This piece reflects the unrest caused by frequent earthquakes in the region of Groningen. The app in itself might be very useful but as a feature it wasn't showcased in the report in any innovative way.

ID2014164 - LIBRE ÉCHANGE

(74 min)

RTBF, Belgium

The show is a direct and friendly encounter between an international guest and an audience of more than two hundred young students, who are free to ask the guest all the questions they want. It's a studio programme with video inserts attempting to engage young people with the issues of the day and allowing them to have their say. A good contribution to open discussion, on the motives that drive politicians and an inspiration

to the new generation to participate in social issues. However, in attempting to engage young people the jury felt that a different approach could have delivered the same message in a more creative way.

ID2014173 - GALLERY (GALLERIA)

(4 min)

France 3 Corse, France

Marie-Anne Andreani introduces some major works from the Fesch Museum. An informative short segment uncovering the secrets and techniques behind well recognised classic art works. The use of music in the piece was clever but the film could have been introduced to audiences in more original ways.

ID2014187 - WATCH OUT (DEJ POZOR)

(18 min)

TVP3 Katowice, Poland

A magazine programme about coal, the largest Silesian treasure. This was very educational with some interesting segments where the viewer is introduced to a variety of contributors, from the miner to the artist and the soapmaker, all mixed in cleverly with vox pops which added pace and a light heartedness to the piece. A feature piece - but one that didn't go beyond the standard structure.

**ID2014194 - SONG CONTEST 2014 - SINGLANGUAGE
(MELODIFESTIVALEN 2014 - TECKENSPRÅKSTOLKAT)**

(118 min)

SVT Falun, Sweden

Coverage by Swedish public broadcasters of the national song contest, called the Melody Festival. This is animated with sign language for the hard of hearing. The quality and standard of the signing was exceptional, artistic and almost as if what you watched was three dimensional. However, providing an access service to the hard of hearing should be the norm and not the exception, nor "original".

ID2014206 - FINNMARKSLØPET LIVE

(11 min)

NRK Troms og Finnmark, Norway

Finnmarksløpet Live is a short live show about the longest sled dog race in Europe, broadcast directly online at nrk.no/finnmarkslopet at noon every day during the race. A very ordinary live report about an interesting topic. Because of its live nature it was felt that the very accomplished presenter was filling the slot as opposed to introducing us to any new original or unique topics. Increasingly, regional stations may need to consider online streaming as part of their regular service to viewers.

PRIX CIRCOM REGIONAL 2014

RISING STAR

WINNER

ID2014102 LINE JANSRUD, NRK Trondelag, Norway

COMMENDED

ID2014017 - ONDŘEJ HAVLÍK, Czech Television, Studio Ostrava, Czech Republic

JUDGES

Chair	Ulf Morten Davidsen	NRK Østfold	Norway
	Jacqui Hodgson	BBC North East and Cumbria	UK
	Zoran Medved	RTVSLO Maribor	Slovenia
	Jean-Christian Spenle	France 3 Paris	France
	Candida Buchrieser	ORF Steiermark	Austria

CHAIR'S REPORT

The Rising Star Award is to recognise the excellence of young on-screen television talent - and to encourage young professionals to develop their careers in public service television in Europe's regions.

This continuing investment in talent for the future is an important statement by public service television. PSBs need quality staff on-screen to survive and deliver the quality their audiences deserve.

For the jury, this means that we have to seek excellence in every story we watch. In many ways it is an impossible task to compare talents. It can be about a wide range of craftsmanship, being a video journalist one day, a presenter the next - or about exceptional ways to get the message through to the audience.

This year the Rising Star had 16 entries from nine regions of Europe. The winner and the commended are definitive stars of the future. At the same time, the jury was slightly disappointed about the storytelling in the journalistic entries.

Ulf Morten Davidsen
NRK Østfold, Norway
Chair, The Rising Star Award



The Rising Star award has been created in memory and honour of Vanda Condurache, the inspirational Romanian producer, manager and trainer.

Picture: Vanda screening programmes, Prix CIRCOM 2006 judging, Maribor

WINNER

ID2014102 LINE JANSRUD

**NRK Trøndelag
Norway**

The winner of the Rising Star is without doubt a talent. Line Jansrud, NRK Trøndelag, is the presenter of the children's science programme *Newton*.

Graduating in 2011, she is a fully trained physician, and has just recently started her television career.

She began presenting in August 2013, and is already building a strong reputation for her direct and pioneering style. Her most well-known stunt, to this day, is an experiment where she lived on chocolate alone for ten days, while monitoring the medical changes in her body. This garnered attention throughout Scandinavia.

Line has a bright future in broadcasting and is one of NRK's strongest new contenders. The jury found this entry very fresh, funny with an explanative style of presenting science to children. Line Jansrud is very enthusiastic, well trained and very well supported in post-production with narrative graphic effects, tricks and other tools necessary to bring her stories closer to a young audience.

She just made science fun and memorable.

COMMENDED

ID2014017 - ONDŘEJ HAVLÍK

**Czech Television, Studio Ostrava
Czech Republic**

Ondřej Havlík is a presenter, vocal performer, beat-boxer and occasional actor of the ČT, TV Studio Ostrava's project called *U Factor* which is for a teenage audience.

Ondřej has hosted successes such as *After School*, a competition programme for high school students, and *Vertical*, a magazine for lovers of outdoor sports. He also participated in recreational programmes for Studio Ostrava.

Ondřej graduated from JAMU in Brno, after studying drama acting. As a vocal performer he has worked in Germany, France, Croatia, Holland and Japan.

The entry is a great performance. Ondřej interacted really well with his contributors, and was well suited to the audience. We enjoyed the credits which showcased other skills.

OTHER ENTRIES

ID2014011 - MATHIAS LUNDE KRISTOFFERSEN

NRK Østfold, Norway

Mathias was commended in this category last year. At 24, he is developing as a presenter, hosting his first lead political studio debates on the Norwegian national election. He enjoys working as a local broadcaster in the county of Østfold covering a range of topics from local government to sport. The judges were impressed with his range of skills working as a presenter, reporter and video journalist. He makes good use of natural sound and actuality in his reports. The judges liked how Mathias followed his stories through the day as they unfolded, particularly on the Norwegian border report. More original journalism would have been beneficial as the majority of reports were diary stories.

ID2014037 - MATEUSZ BURDZIŃSKI

TVP3 Szczecin, Poland

Mateusz has worked for three years in regional broadcasting, reporting from the studio and on the road. He is a good live performer who shows a sense of humour with the viewer generated stories and good interaction with the audience. The judges felt that there were times, particularly in the drink driving report, where the storytelling missed the key headline and didn't use the footage to best effect. Mateusz is building up experience covering stories for both regional and national broadcasts and has shown a confidence in front of the camera.

ID2014052 - FILIP ZDRAŽIL

ČT, TV Studio Brno, Czech Republic

Filip's entry featured the incredible story of a lion that was banned from being walked by its owners in a local village. This was a great story that was well told with both wit and humour. The judges though needed to see a broader range of skills and experience, including live broadcasts and evidence that Filip can report on a range of topics and situations. His report showcased some good story telling but the judges wanted to see more examples of this.

ID2014093 - ROXANA BRATEC

TVR Iasi, Romania

Roxana is a multi-skilled journalist working as a field correspondent, investigative reporter and news anchor. Her entry showed a wide range of output covering some stories of national importance. The judges felt Roxanna needed to link pictures and commentary more clearly and let the images speak for themselves.

ID2014086 – REBECCA WILIAMS

BBC South East Today, UK

Rebecca joined *BBC South East Today* in 2012 as part of the production team, and immediately proved to be an asset to the news desk. She shows an enthusiasm for news and tenacity in finding original stories and persuading contributors to tell them on camera. The judges felt she is a very competent reporter with a good mix of skills and moving contributors, especially in the diary item. What was missing was a compelling TV moment to make this entry stand out from the rest. It is clear from her entry that Rebecca is a confident performer with the ability to tell stories in a powerful and moving way.

ID2014067, TOM VAN'T EINDE

RTV Oost, The Netherlands

Tom is iclearly a very talented reporter from RTV Oost with a wide range of skills working across TV, radio and online as well as using social media and the internet to aid reporting. This would have been a very strong portfolio had we heard more from the entrant. The judges needed significantly longer extracts from his work and more examples of his experience to fully assess his skills.

ID2014080 - DIANA TODOROVA

BNT, Bulgaria

Diana submitted a long report about the invisibility of people with a disability in Bulgaria, giving a voice to an under reported group. This was a good idea, with strong testimony from the contributors and some powerful voices. Unfortunately it failed to demonstrate a broader range of reporting and presenting skills. The judges felt the item was entered in the wrong category and should have been submitted into the Documentary, Investigative Journalism or Minorities in Society categories.

ID2014099 - SECUNDER KERMANI

BBC London (Elstree), UK

Secunder has clearly made a big impact at BBC London since he joined the newsroom two years ago. He submitted three good reports about the Muslim community in UK, which were very well told in the traditional BBC style of reporting. He made good use of archive material and testimonies from interviewees but his reports are quite traditional. The judges felt that while he clearly has a range of skills, he needs to show a more original, creative approach to the stories and improve his presence in front of the camera.

ID2014140 - JO TAYLOR

BBC East (Norwich), UK

Jo carried out a four month investigation into the lives of migrant workers who had come to England from Eastern Europe to work in agriculture. Her work revealed the extent of the exploitation of these workers whose lives were controlled by gangmasters who under paid, threatened and abused them. The judges were impressed with Jo's high standard of investigative journalistic work, good presentation of the stories and traditional quality of BBC reporting. She clearly has the ability to gain the confidence of her interviewees often in difficult circumstances. The judges felt that the identity of some of the victims, who were filmed anonymously, could have been hidden better as some of them could be easily recognized after the interviews were broadcast. Jo clearly takes risks in her reporting and shows commitment to this strong investigation. While thorough and professional the approach and story telling was predictable. A year ago, Jo had never done a piece for television and clearly has huge potential.

ID2014158 - MARIA NIETO FRESNO

RTV CYL, Spain

Maria is a promising young journalist covering a wide range of stories from across the region. She is multi-skilled working both in front of and behind the camera. The judges would have liked to have seen her reports in full rather than segments. Her pieces to camera are fresh and show her personality and understanding of his audience, but the judges would have liked to have viewed them in the context of the wider report. At just 20, she is without doubt a great talent for the future.

ID2014161 - JEROEN HOLTROP

Omroep West, The Netherlands

Jeroen has a very fresh and enthusiastic reporting style. His My School is School television show assessed the quality of facilities at his school. The judges thought this was a good idea and an attempt to bring regional TV to a younger audience. However they felt the reporters would have benefited from more support from experienced colleagues in how the idea was executed.

ID2014196 - SARAH CORKER

BBC Yorkshire & Lincs, UK

Sarah's reports included an investigation into smuggling of drugs and counterfeit goods through the port of Hull and another report through the night in an accident unit of a hospital.

All the stories seen by the judges were well made, well shot, well documented. Sarah's on-screen presence is strong and she is convincing. She is clearly able to find a wide range of different stories. Her work is very much in the tradition of solid BBC reporting and judges could recognize her strong commitment to the high professional standards and values.

ID2014179 - MARCIN JAŁOWY

TVP3 Katowice, Poland

Marcin's work shows professionalism, honesty and creativity. His reporting tackles real issues from everyday life. He is a skilled interviewer and asks knowledgeable and probing questions. His presentation of the *Ecoagent* programme, covering ecology related issues, is both natural and spontaneous. He has a young and fresh approach to journalism.

ID2014181 - LAURENT MATHIEU

RTBF, Belgium

With five years experience at RTBF, Laurent's work focuses on economic and societal issues. He has a classic reporting style with good investigative and interview skills. However the judges expected Laurent to take a more active role and presence in his story-telling including more interaction with his interviewees. The judges felt his reporting was too conventional but that he has huge talent as a journalist.



PRIX CIRCOM REGIONAL 2014

SPORT PROGRAMME

WINNER

ID2014070 - LATE KICK OFF

BBC Midlands (Birmingham), UK

COMMENDED

ID2014177 - CAN ANYONE BE BEST? (KAN HVEM SOM HELST BLI BEST?)

NRK Trøndelag, Norway

JUDGES

Chair	Jacqui Hodgson	BBC North East and Cumbria	UK
	Ulf Morten Davidsen	NRK Østfold	Norway
	Zoran Medved	RTVSLO Maribor	Slovenia
	Jean-Christian Spenle	France 3 Paris	France

CHAIR'S REPORT

This was a challenging category to judge with subjects ranging from pigeon racing to tennis coverage to the science of sport. There were thirteen entries from nine countries. It is worth noting there was very little coverage of live or recorded action, perhaps because this is increasingly expensive to achieve.

The judges were looking for a strong connection with the audience, a comprehensive knowledge of the subject and a creative approach to sport, avoiding the formulaic.

We saw some credible investigative reporting from RTV Rijnmond, a rarity in the world of football. It was good to see a sports story which did not simply concentrate on action on the pitch and questioned the financing and administration of a club.

Elsewhere the entries were testament to the continued emotional grip sport has on all of our national lives. That ranged from a sympathetic film about the life long commitment of one family to pigeon racing (Omroep Brabant in The Netherlands) to a very watchable archive based film about the varied fortunes of the Norwegian national football team (NRK Ostford).

The final choice however rested between the well produced BBC Midlands *Late Kick Off* a studio based football magazine show and *Can Anyone Be Best?* from Omroep Flevoland in The Netherlands which set out to explore sports science. Both offered entertainment and information and provided models for how sport can attract viewers without always having rights to live action. The winner, by a short head is BBC Midlands *Late Kick Off*.

Jacqui Hodgson
BBC North East and Cumbria, UK
Chair, Sport

WINNER

ID2014070 - LATE KICK OFF

(29 min)

BBC Midlands (Birmingham)
UK

This sports football magazine rose to the challenge of producing a football programme with only limited rights to the sports action. The result was human interest based content and a different approach.

The programme makers gained exclusive access to Nottingham Forest's new owner at his lavish Middle East home. Although the judges would like to have seen more challenging questioning, the report succeeded in setting out the extraordinary motivation and passion of the man who chose to buy this club rather than other in the world.

The judges felt *Late Kick Off* with its well informed pundits and crafted films and creative use of archive would appeal to both sports fans and a general audience.

COMMENDED

ID2014177 - CAN ANYONE BE BEST?
(KAN HVEM SØM HELST BLI BEST?)

(29 min)

NRK Trøndelag
Norway

This was an intriguing and innovative programme looking at ways in which sports performance could be improved.

It demanded a great number of presenters as they undertook a series of experiments to improve their own prowess – a challenge to which they rose in an engaging and entertaining way.

The programme was well paced, shot and edited.

The judges agreed that we would like to have seen a little more exploration of the line between illegal means of improving performance and more unusual - but nevertheless legally acceptable - techniques to become faster and fitter.

OTHER ENTRIES

ID2014126 - PREPARERS OF THE GOLDEN FOX SKI RUN (24 min)
(PRIPRAVLJALCI PROG NA ZLATIH LISICAH) RTVSLO Center Maribor, Slovenia

This was an interesting subject about a problem for many European skiing centres: how to maintain ski slopes in the absence of snow. The film focused on the people behind the scenes who make the sport possible.

However, the storyline was confused and the judges would have liked to have seen more interviews with the teams preparing the slopes instead of officials in offices. There was some good archive footage but it was not always integrated as logically as it could have been.

ID2014031 - HEKELINGEN ON FIRE; AMATEUR FOOTBALL AT ITS BEST
(HEKELINGEN IN LICHTERLAAIE; AMATEURVOETBAL OP HAAR ALLERBEST)
 RTV Rijnmond, The Netherlands (7 min)

This was a report about an extraordinary rift at a lower division football club, which grabbed the viewers' attention from the start. The reporter was persistent in tracking down the new technical director, asking demanding questions and extracting promises which were not kept. Although we did not get a resolution and the production values were at times not as strong as some of the journalism, the judges recognised the merits of the report which would have given the audience genuine insight and new information.

ID2014104 - WITNESS:DRILLOS (TIDSVITNE:DRILLOS) (28 min)
 NRK Østfold, Norway

The film follows the Norwegian national football team as coach and local hero Egil Drillo Olsen takes his side to two World Cups, knocking out Brazil on their way. This is a well constructed, archive based film charting the highs and lows of the team. Some sharp editing combined with an entertaining commentary made this an easy watch. However, the judges wondered how much new insight was given particularly to those who are very familiar with football.

ID2014170 - SOFT AS A ROCK (MEHEK KOT SKALA) (48 min)
 RTVSLO Center Koper/Capodistria, Slovenia

This film is about a very successful Slovenian judo coach, his childhood, his career, his training methods and the way he uses his experiences to teach those he coaches. It is well filmed, full of testimonies from friends, family and athletes who have gone on to great things thanks to his coaching. His strong personality shines through in the documentary, showing how he pushes his athletes to fulfil their potential in both sports and other aspects of their life. At times the judges also felt that the wealth of voices

and testimonies were slightly too much, overwhelming the audience with too much information.

ID2014030 - SO LONG, AIR TRAVELLER! (HOUDOE, LUCHTREIZIGER!)

Omroep Brabant, The Netherlands

(63 min)

This was an atmospheric documentary about a family and their racing pigeons, a struggling sport. It was a piece which evolved slowly and, although we learned about racing birds, the style of the piece did not sit entirely comfortably in sports output.

ID2014204 - ALWAYS AFTER 18 (ZAWSZE PO 18)

TVP3 Szczecin, Poland

(57 min)

An ambitious project to take the whole programme out of the studio with a mixture of interviews, news bulletins and tennis. At times the judges were confused by the footage as it was not always clear who the commentary referred to and we would like to have seen more of the tennis.

**ID2014165 - KAROLINA IS LOOKING FOR A SPONSOR
(KAROLINA SZUKA SPONSORA)**

(51 min)
TVP3 Katowice, Poland

This is a heart warming story about a handicapped young swimmer who desperately tries to find a sponsor so that she can continue her career. The film followed her through her training and documented her successes as well as her dreams and plans for the future. The filming is of a very high standard.

While the story is told from Karolina's point of view, through her words, the judges felt that the narration is too linear. Testimonies from her friends, trainer, parents and competitors would have helped to put her situation into context, explain her motivations and moved the story on.

**ID2014178 - S.C. BUITENBOYS, VIOLENCE IS NEVER THE LAST SAY
(S.C. BUITENBOYS, GEWELD HEEFT NOOIT HET LAATSTE WOORD)**

Omroep Flevoland, The Netherlands

(18 min)

This is a touching story about the death of a linesman, Richard Nieuwenhuizen, during a football match following violent behaviour from players. The most powerful and moving part of the programme are the interviews with the managers of the club.

The judges felt the programme would have benefited from the inclusion of other opinions from those not involved with the club or the incident, giving a more independent, subjective view.

ID2014054 - THE WAY OF THE SAMURAI (PUT SAMURAJA)

(46 min)

RTS Belgrade, Serbia

This is an inspiring story told in a very unusual way. The judges recognized that this was a unique opportunity to look at sport from a different viewpoint, through the spiritual experience of a famous Serbian karate fighter. Unfortunately, the structure and pace of the programme did not match this ambition. The storytelling is slow and the judges felt that the decision to use foreign locations as a device to present the career of the sportsman and his philosophy did not work.

ID2014027 - THE ONE AND THE ONLY (EDINSTVENIAT)

(29 min)

BNT, Bulgaria

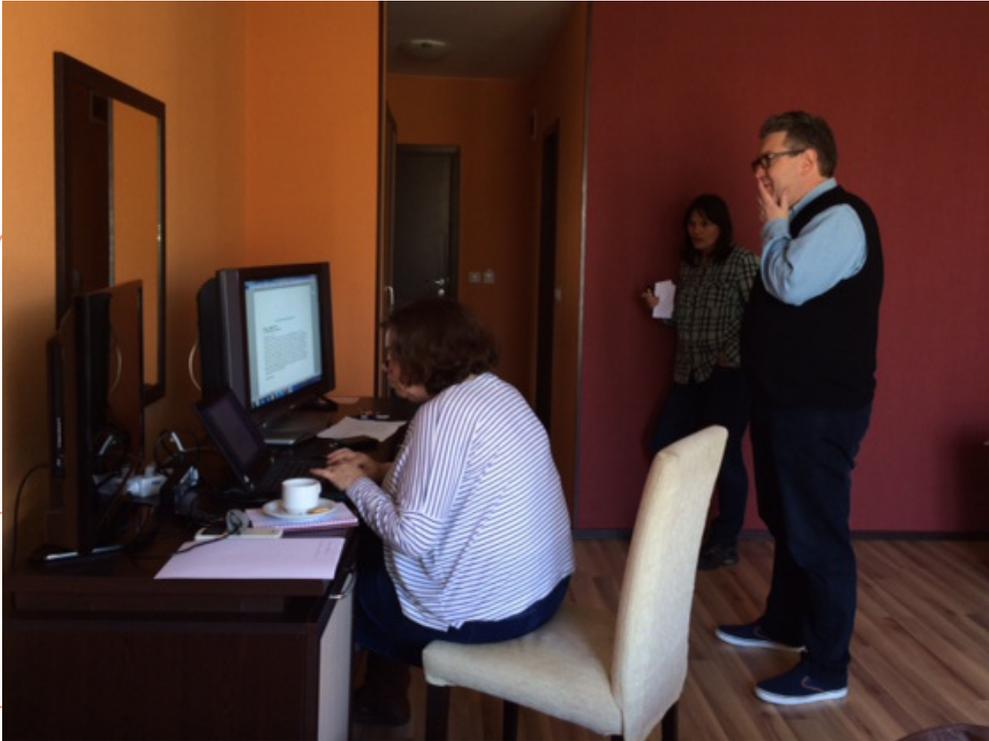
The Bulgarian gymnast Yordan Yovchev has had an amazing career and gives views on balancing family life with his sport. There are a number of story lines and issues explored. At times the judges felt the piece was disconnected in parts and could have flowed better. Parts are impressively shot but the judges thought these standards were not maintained throughout.

ID2014114 - A FIGHTING HEART (CROÍ TRODACH)

(51 min)

TG4, Ireland

The touching and untold story of a lesser known Irish boxer, Johnny Kilbane dazzled the judges with its excellent camerawork and consistent, clever use of archive images. The programme explored the history of the Irish immigrant community in the USA making great use of interesting testimonies. The quality of the research shone through but there was a disconnect between the pace and tempo of the introduction and the latter parts of the programme.



PRIX CIRCOM REGIONAL 2014

VIDEO JOURNALISM

WINNER

ID2014192 - PHILLIP NORTON, BBC Yorkshire and Lincolnshire, UK

COMMENDED

ID2014061 - PHILIP BROMWELL, RTE, Ireland

JUDGES

Chair	Zoran Medved	RTVSLO Maribor	Slovenia
	Jean-Christian Spenle	France 3 Paris	France
	Ulf Morten Davidsen	NRK Østfold	Norway
	Jacqui Hodgson	BBC North East and Cumbria	UK

CHAIR'S REPORT

Most CIRCOM Regional members believe that video journalism is the most valuable aspect of contemporary journalistic practice. Perhaps 18 entries this year against 25 in the previous year do not support our optimism.

The question is also: How we can explain that 16 of 18 entries came from developed media markets and the rich European countries (United Kingdom, Norway, Sweden, The Netherlands and Ireland) and only two from the rest of Europe (Romania and Croatia)? We prefer to believe that it is only the temporary consequence in the uncertain period of transition of our media and that VJ reporting will become a permanent element of news and current affairs and eventually be viewed equal even to more prestigious television genres, such as investigative journalism or documentary programmes.

We enjoyed in the packages of Winner Phillip Norton, who managed well the risk of placing himself in dangerous circumstances, reporting on floods or in the middle of night but always active, convincing and eloquent in live coverage.

The Commended, Philip Bromwell from RTE Ireland, proved to have sensitivity for simple and touching stories extracted from the everyday life of ordinary people.

Here we need to mention John Danks, from BBC South-East, who is capable of making a story out of a confusing traffic sign or a legend about an extraordinary local landlord. Sometimes, these stories can be more important to our audience than we may be prepared to accept!

Zoran Medved
RTVSLO Maribor, Slovenia
Chair, Video Journalism

WINNER

ID2014192 - PHILLIP NORTON**BBC Yorkshire & Lincs
UK**

The three stories submitted matched the mission of the video journalist perfectly. Phillip is always right in the middle of action, often working in difficult conditions and gathering powerful testimonies.

The judges were impressed with his report on the tidal surge which hit the east coast of England. He was in the thick of it as the flood waters inundated homes. He showed that he is a skillful storyteller who can perform under pressure. His camerawork and video editing fulfil the reporter's goals.

Phillip is also good in front of the camera and a confident live performer.

COMMENDED

ID2014061 - PHILIP BROMWELL**RTE
Ireland**

Three really powerful films which used the strength of video journalism at its best. In each case Philip allowed the contributors' concerns and interests to speak for themselves.

One report told the story of 'Maggie's clinic', now facing closure after providing low-cost veterinary care to pet owners in Dublin for the past 25 years. There were no official spokespeople but we still understood the reasons for the clinic's problems. The judges also heard from worlds which may have been new to viewers. Philip's report from Lebanon on the Syrian refugee crisis gave us a genuine insight and sense of the passions involved. The i-phone footage for the tractor film was inventive and pushed the technology.

The judges would have liked to have seen more examples of Philip on-screen and having more of a presence within his reports.

An impressive and moving portfolio.

OTHER ENTRIES

ID2014018 - MIRJAM DE WITTE

RTV Rijnmond, The Netherlands

Mirjam has made a series of pieces where she meets a stranger on the street and films with them throughout the day, capturing a slice of their daily life and experiences. The judges felt this was a brave idea and shows a creative approach to journalism. Mirjam's reports are entertaining and she connects well with her interviewees. The judges would have liked to have seen a broader range of reports and skills.

ID2014033 - RHODRI LLYWELYN

BBC Wales, UK

Rhodri produces reports for a nightly Welsh language news programme. The judges enjoyed the range of reports he submitted including a piece on how to regulate hairdressing and the debate about adding Welsh place names to road signs. A lot of thought has clearly gone into shooting his pieces to camera and story treatments. However, there were some technical issues with exposure and overall the judges felt there should have been more 'narrative tension' in the work.

ID2014049 - FIONA IRVING

BBC South-East (Tunbridge Wells), UK

The judges were impressed by Fiona's ability and determination to bring in exclusive stories. Her report from Malawi on the charity work of a Sussex teenager and the piece on Bob Dylan's art were well shot and cleverly scripted. The judges particularly liked her creative and fun payoff in the Dylan piece. However, it was felt that her piece on the process of fracking for gas and oil trapped in underground rock did not give a full and clear explanation of the issues involved.

ID2014122 - EIRIK GJESDAL

NRK Rogaland, Norway

Three films which showed a sensitivity and patience for those being interviewed. Eirik's first piece focused on people with intellectual disabilities and shows a clear interest in capturing the thoughts of his contributors, who do not always find it easy to take part. However, the judges felt that sometimes they were being told what to think rather than being allowed to reach our own conclusions through the films.

ID2014071 - KEVIN BURCH

BBC East (Norwich), UK

Kevin's report on a fire station destroyed by fire demonstrated an ability to turn round news quickly. Well composed shots and creative camera work while covering the 100th

anniversary celebrations at a quirky boating lake in Suffolk demonstrate skill with the camera. The judges felt that some stories did not play to the strengths of video journalism relying too heavily on GVs and voice over.

ID2014072 - IVICA GRUDIČEK

HRT Varaždin, Croatia

The story about the shortage of doctors in Hungary is important and had a lot of potential. However the storytelling was muddled and needed to have a more logical progression and more relevant speakers. Ivica's second story about Swiss tourism showed her ability to film some attractive images of the local landscape. Again the judges felt the storytelling needed more clarity and speakers who could inject a more passionate viewpoint.

ID2014107 - JOHANNES TOLF

SVT Växjö, Sweden

Johannes is a versatile and competent video journalist who can turn his hand to any type of story. All three of Johannes's stories had potential, especially the controversy over companies making money from selling volunteer trips to people who want to do charity work in developing countries. In each case the judges felt that there needed to be a better use of pictures to tell the story. The young boy in his piece about the growing number of Syrian refugees spoke well and he could have been used to focus the story more.

ID2014129 - PATRIK WIDEGREN

SVT Norrköping, Sweden

Patrik is a video journalist on the island of Gotland in the middle of the Baltic Sea. He is SVT's only reporter based there and generates original stories reflecting life in the community. The judges enjoyed his film on the Gotlandic sheep race. He shot some stunning pictures and had clearly researched the history of the event. Patrik has a keen eye and his shots are beautifully composed. The judges felt he could inject more pace into his work to maintain the viewers attention as the same point was made a number of times in his reports.

ID2014121 - RAZVAN COJOCARIU

TVR Iasi, Romania

Three good stories on a range of subjects from the Romanian army withdrawing from Afghanistan to thousands of homes flooded in Galati county. Gripping and powerful topics, but only one with a typical VJ approach with the reporter in the heart of action. Judges recognised good reporting, a strong sense of storytelling but they expected better camerawork and more efficient video editing. The reports had been produced in a more traditional reporting style rather than VJ coverage.

VIDEO JOURNALISM

ID2014128 - ALBERT JENSMA

Omroep Fryslan, The Netherlands

A powerful and interesting report about a Dutch farmer resisting European trading rules and fighting against bureaucracy. Albert showed ability with the camera and competent editing skills. The report had a clear structure and the main character is very strong. However the judges felt this was more of a traditional report rather than showing how a VJ piece can stand out and be a bit different. A range of reports, rather than just one, would have helped to show more fully Albert's skills.

ID2014050 - JOHN DANKS

BBC South-West (Plymouth), UK

John demonstrated how working as a video journalist can really make a story look and feel different. His reports are accurate, fresh, well filmed and structured. It is evident he is a skilled video editor with high standards. His stories are taken from everyday life but they address the audience with a veracity and positive attitude that impressed the judges.

ID2014157 - ANDERS NORD

SVT Västerås, Sweden

All three stories address interesting topics at the heart of real life in the area. The judges particularly liked Anders's report on the tweeting farmer from Mullhyttan. The camerawork was of a high standard but the judges felt that the reporter could have had a stronger presence in his own films and played more to the strengths of the video journalist approach.

ID2014160 - SEÁN MAC AN TSITHIGH

TG4, Ireland

Sean's three stories show the challenges faced by video journalists and the range of skills required. His report illustrating the chaos caused by the worst day of winter storms is a strong example of the very essence of what being a VJ is all about. While the challenging conditions inevitably meant that the camera work was not always of the standard expected, it serves to reflect the real difficulty of the environment. The judges thoroughly enjoyed Sean's piece on seals showing the conflict between environmental concerns and the livelihoods of fisherman. Sometimes judges had the feeling that stories could be more developed and go further in storytelling.

ID2014162 - JOHANNES WECKSTRÖM

SVT Örebro, Sweden

Johannes has worked as a cameraman and an editor and joined SVT as a video journalist in 2012. The stories entered were interesting and diverse, from reports about stolen motorbikes to a man celebrating his 100th birthday, showing the reporter's ability to turn his hand to any type of news story. The judges felt that some of his films finished too

early and that he did not develop the full potential of the storytelling. In the piece about the young promising singer he could have shown more distance towards the subject.

ID2014183 - ANDREW PLANT

BBC West (Bristol), UK

There is strong evidence to show Andrew's dedication to his work and to get the best from his story telling. The judges were impressed that he had spent twelve months planning and then producing a piece on an English festival where local people try to imitate the sounds of a stag. All three stories were original and show that the reporter has ideas and knows how to turn them into engaging broadcast content. While the camerawork was of a high standard, Andrew could have been more innovative and creative in his approach to filming and with post production techniques.



PRIX CIRCOM REGIONAL 2014

CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

WINNER

ID-CC-104 - DISABLED PEOPLE'S SEXUALITY, RTBF, Belgium

COMMENDED

ID-CC-207 - BRĂDET, TVR, Romania

JUDGES

Chair	<u>Jean-Marc Dubois</u>	<u>France TV and President, CIRCOM Regional</u>
	<u>David Lowen</u>	<u>President, Prix CIRCOM Regional</u>
	<u>Alexandre Pletser</u>	<u>RTBF and Executive producer, Citizenship Co-production</u>

CITIZENSHIP CO-PRODUCTION PROJECT

The Citizenship Co-production Project is creating a unique opportunity for several European regional stations to produce stories on common themes related to European Citizenship. Six main themes were defined: disabled people, gender equality, privatisation and public service, mobility, environment, democracy.

The stories produced are about real people living in real situations and facing real problems. They are not a series of interviews with specialists or politicians. This is what the judges have underlined in their choice of winner and commended.

Putting together the reports on the same theme gives the possibility of a view across Europe and a better informed public debate about Europe.

The advantage of the co-production idea is that members broadcast not only the stories they produce but also the stories produced by the other members. It is this cross-border circulation of high quality reports that CIRCOM Regional is pledged to develop. The public service CIRCOM members work together, in spite of differences in language, cultural background, editorial approaches and TV formats to achieve this contribution to European public debate.

The European Parliament has supported this co-production because it recognises that regional public service broadcasters are defending freedom of speech and have the credibility as broadcasters to be close to the citizens of Europe and manage such a venture on a cross-Europe scale.

The Citizenship Project was officially launched in May 2013, during the 31st Annual Conference in Santiago de Compostela. All the participating members have transmitted

WINNER

ID-CC-104 - DISABLED PEOPLE'S SEXUALITY

**RTBF
Belgium**

This report investigates a taboo subject: the sexuality of disabled people.

It does so thoroughly with different witnesses and experiences. We meet disabled men who go to prostitutes and we go into institutions which allow disabled people to live in double bedrooms. One couple explains their close and loving relationship while another couple explain their need for full sexuality.

RTBF have produced a very fine report on a very difficult subject – and not one on which the judges had seen much before.

The disabled and the experts speak well and explain the issues and the solutions which are possible. All the cases present a different aspect of the situation.

There is much emotion in front of the camera and, although the report keeps an appropriate distance and detachment, it is always sensitive and understanding. An excellent contribution to the co-production and a worthy winner.

COMMENDED

ID-CC-207 - BRĂDET

**TVR
Romania**

The Italian volunteer association Il Giocatollo helps fight apathy in the Romanian mountain village of Brădet. The village was left almost in ruins when a power plant closed but it is slowly being brought back to life as villagers are inspired by the re-opening of their school.

They are no longer content to shrug shoulders and blame others for their suffering but now take an active role in revitalising the community and attracting inward investment.

This is a touching and very well-told tale of informal help across borders and a growing culture of self-help. The shooting is evocative and the natural sound of villagers in meetings convincing and enlightening. There is an excellent tight edit which gives pace.

More perhaps could be explained about the background of Il Giocatollo, which remains an unsatisfactory mystery but it remains an engaging piece of location reporting.

OTHER ENTRIES BY CO-PRODUCTION THEMES
Theme DISABLED PEOPLE

ID-CC-101	GISÈLE	FTV, France
ID-CC-102	THE DISABLED	HRT, Croatia
ID-CC-103	THE SUNFLOWERS	RAI, Italy
ID-CC-105	NEVER GIVE UP	RTVSLO, Slovenia
ID-CC-106	RAFA WILK	TVP, Poland
ID-CC-107	VASILE STOICA	TVR, Romania

Theme GENDER EQUALITY AND FAMILY ISSUES

ID-CC-201	EUROPE POUR	FTV, France
ID-CC-202	WOMEN SURGEONS - STRONGER THAT STEREOTYPES	HRT, Croatia
ID-CC-203	MOTHER'S STORY	RAI, Italy
ID-CC-204	PROSTITUTES' CHILDREN	RTBF, Belgium
ID-CC-205	HOMOSEXUALITY	RTVSLO, Slovenia
ID-CC-206	EURO ORPHANS	TVP, Poland

Theme GENDER MOBILITY, IMMIGRATION

ID-CC-301	SUEDE AVENUE DE L'EUROPE	FTV, France
ID-CC-302	A BRIDGE THAT CONNECTS TWO CROATIAS	HRT, Croatia
ID-CC-303	FROM PUTIGNANO TO ANTARTIC	RAI, Italy
ID-CC-304	EQUIVALENCE DIPLOME	RTBF, Belgium
ID-CC-305	SERVICES VOUCHERS	RTBF, Belgium
ID-CC-306	WORKERS	RTVSLO, Slovenia
ID-CC-307	THE FRONTIER	TVP, Poland
ID-CC-308	THE ROMANIAN HEALTH SYSTEM: A BRAIN DRAIN DISASTER	TVR, Romania

Theme PRIVATIZATION AND PUBLIC SERVICE

ID-CC-401	GREECE BACK TO THE WALL	FTV, France
ID-CC-402	THE SINS OF TRANSITION ECONOMY	HRT, Croatia
ID-CC-403	HOW A BUS ENTERS A PERSON'S LIFE	RAI, Italy
ID-CC-404	CUSTOMS IN A EUROPE WITHOUT BORDERS	RTBF, Belgium
ID-CC-405	EDUCATION	RTVSLO, Slovenia
ID-CC-406	PUBLIC SERVICE	TVP, Poland
ID-CC-407	HEALTH FOR ALMAJ	TVR, Romania



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Magazine & News Magazine category



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TVR

TVR Romania

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All members stations
who offered the time and expertise
of the judges

report