

PRIX

CIRCOM REGIONAL
JURY REPORT
2015



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**PRIX CIRCOM REGIONAL
2015**

**WINNERS' CITATIONS
and
JUDGES' COMMENTS**

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

2015

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PRESIDENT'S REPORT

I am delighted to report on the very high quality of programming viewed by our international judges and which reflects greatly on public service broadcasting and production in the regions of Europe.

The revenues of many public service broadcasters are still under threat – despite improving economic conditions. Many broadcasters are still hoping to make cost savings by reducing overheads and output in the regions. But without regional creativity, so much variety and originality may be lost.

ENTRIES BY CATEGORY

There were 211 entries across all categories – just slightly below last year's record total. However, there were some surprises.

For instance, entries into Rising Star were very low and very disappointing. That sends out a very wrong signal from public service broadcasters. People (including politicians and councillors) will ask: Do the PSB regional stations have no young talent? Are they incapable of recognising young talent? Do they not care to develop and praise young talent?

Otherwise, we had fewer documentaries than usual: it may be that regional stations have understood that this is a very tough category and the documentary form is equally appropriate in other categories.

The new category of Music – in place of Fiction/Drama – has made a promising start. This year, there has been no Sport category. We always intend to freshen the range of genres in which our members can compete.

	2015	2014	2013	2012	2011
Documentary	37	50	33	46	47
Fiction/Drama	na	7	5	7	7
Investigative Journalism	19	14	20	17	na
Magazine	28	35	18	26	28
Minorities in Society	27	25	14	30	na
Most Original	19	22	16	14	17
Rising Star	6	16	10	11	16
Sport	na	13	12	11	13
Video Journalism	13	17	18	18	13
Music	12	na	na	na	na
Social Interaction	na	na	10	9	8
Citizenship Co-production	50	29	na	na	na
Total	211	228	156	189	157

ENTRIES BY COUNTRY

TVP Poland and BBC UK are again providing an excellent number and range of entries across many categories. It is good that RAI Italy is also entering again: RAI is a major European producer and broadcaster and its regional output has been missing for too long: welcome back! It would be valuable to have similar recognition in Germany (which has again provided a superb winner).

Here are the total entries by country of origin:

	2015	2014	2013	2012	2011
United Kingdom	29	30	27	29	22
Poland	18	34	6	8	10
France	18	19	18	17	17
Romania	12	18	8	11	6
Belgium	11	8	4	8	2
Sweden	11	15	22	29	19
Norway	10	16	11	19	8
Italy	10	4	-	-	-
Slovenia	10	9	6	1	9
Denmark	9	3	7	4	3
Croatia	9	8	2	8	3
The Netherlands	9	16	8	9	9
Bulgaria	8	6	5	6	7
Ireland	8	11	7	11	8
Serbia	7	6	8	5	8
Czech Republic	5	8	6	6	6
Spain	5	8	3	3	1
Portugal	4	-	-	1	-
Germany	3	3	6	3	4
Hungary	3	1	-	4	8
Slovakia	3	2	-	2	5
Georgia	2	2	-	3	-
Austria	-	1	-	-	-
Bosnia and Herzegovina	-	1	-	1	4
Greece	-	1	1	1	3
Cyprus	-	-	1	-	3

JUDGING IN SLOVENIA

The judging was in Ljubljana in the week of 13 April at the kind invitation of RTV Slovenia. The venue was the City Hotel, within sight of the hilltop castle and within a few minutes' walk of the beautiful old centre – not that there was much time to take even the short walk into the heart of the city.

Our thanks go to RTV Slovenia and to Zoran Medved especially for the hospitality and organisation.

JUDGES' COMMENTS

The judging structure ensures that no judge works alone and that any judges' views are checked by other judges before a decision is made on winner or commended. We also require any judge to declare an interest if they were involved in the making of a programme. If so, they are distanced from any key decisions.

It is important that the judging is done by experienced programme executives and that the process is transparent. There is much discussion (even argument....) and not everyone will agree with every decision! There would be much value in developing the opportunity for senior creative executives in the regions to sharpen their skills on the analysis of creativity, programme structure and how to express thoughts on programme output.

Every year, the judges gather after the judging to review their decisions, to discuss the general quality of the regional output we have seen and to consider how the Prix might improve in the future.

The judges were very disappointed by the number of entries in the Rising Star category. The Prix is a chance to showcase young talent, to show it is respected, to encourage other talented people to join regional PSB stations, to enable it to be rewarded and, with the new award allowing a visit to another regional station in Europe, to improve skills also. TVR's sponsorship is valued and the category important: it deserves better attention from regional stations. No wonder we ask why our audiences are ageing (and often declining). We need stars: young stars.

The judges commented that too many documentaries were by men and about men. The gender balance has been improving but there is still clearly further change necessary.

The category of Video Journalism is perhaps reaching its middle-age. It has taken off from the launchpad of the BBC, spread through the northern states and is now beguiling central and eastern Europe (where there has been success in the Prix for talented young journalists). The judges detected what might be termed an 'ossification' of the VJs. Less brave, less creative, more routine. Perhaps 'mojo' will reinvigorate it?

We will consider whether we can move the Most Original category into 'Most Innovative' and perhaps include online creative activity (lost since the demise of the Social Interaction category), cross-promotional work and perhaps exceptional technical skill. I will consult with the sponsor, TVP Poland.

The Music category (replacing Fiction and Drama) made a healthy start but the judges wondered whether this might be extended to 'Music and Arts'. I will consult with the sponsor, TG4 Ireland.

I have tried to find sponsorship for offsetting the costs of subtitling but the judges suggest that concentrating on translation costs might be more helpful to encourage entries.

This year, with slightly lower entries and some extra judging time, the time pressure on judges was less for which they were grateful.

A full report with the judges' comments is available online and in report form at the conference. It makes fascinating reading and I commend it to all who want to know what is happening in regional programming in Europe.

CONFERENCE

The awards to the category winners will be made at the gala event at the conference on 21st May in Dundalk. At the ceremony there will be excerpts from the winning entries and a visual report on how we did the judging. The name of the winner of Grand Prix will not be announced until the gala.

During the conference there will be a videotheque with all the Prix entries available to view in full. There will also be a workshop with each category winner and commended. Since these are only 45 minutes, it will be useful to view the winning and commended programmes in full BEFORE the workshop to get full value from the discussion.

SPONSORS

It is a pleasure to work closely with our category sponsors. We welcome ORF Austria as sponsor of the Grand Prix this year and for the next two years. It is good that 'one of our own' is now involved with our top award but we thank SES-Astra for all their support of many years.

France TV, BBC, SVT, TVR, TG4, TVP are the other broadcasters who have been closely involved and fully supportive. The Investigative Journalism category has flourished with the support of the Council of Europe and the Documentary category is honoured to have Mediafonds – the Dutch Cultural Media Fund – in association. The Citizenship Co-production is a joint venture with the European Parliament.

We can only maintain and expand our range of categories with the support of sponsors. If you wish the Prix to flourish and to demonstrate the quality of our work to others, please consider being a sponsor. I am happy to talk further.

LOOKING AHEAD

RTV Vojvodine, Serbia, is ready to host next year. MTVA Hungary has shown strong interest for 2017. YLE has also expressed a willingness to consider hosting the judging. If there are other broadcasters interested, please let me know.

DAVID LOWEN

President, Prix CIRCOM and Chairman of the Judges

April 2015, Ljubljana, Slovenia

AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2015:

1. Grand Prix CIRCOM Regional 2015

Sponsored by ORF

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

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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk for one representative of the commended station entry

3. Music

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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk 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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk 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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk 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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk for one representative of the commended station entry

7. Most Original

■ 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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk 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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk for one representative of the commended station entry

AWARD CATEGORIES

9. 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 Dundalk for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Dundalk for one representative of the commended station entry

10. Citizenship Co-production Special Award

Co-production supported by the European Parliament

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

JUDGES

Chairman of Prix:

David Lowen

Lout Donders	Omroep Brabant	The Netherlands
Hajnalka Buda	RTV Vojvodine	Serbia
Wojciech Malinowski	TVP Wrocław	Poland
Mattias Barsk	SVT regions, Stockholm	Sweden
Jane French	BBC South	UK
Máire Aoibhinn Ní Ógáin	TG4	Ireland
Zoran Medved	RTVSLO Maribor	Slovenia
Zsuzsanna Antala	MTVA Szeged	Hungary
Ulf Morten Davidsen	NRK Regions	Norway
Daniela Draštata	HRT Zagreb	Croatia
Cristian Acatrinei	TVR Bucharest	Romania
Jean-Marc Dubois	FTV France 3 Regions	France
Galia Kraychovska	BNT Sofia	Bulgaria
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 10) by any CIRCOM Regional member station during 2015-16.

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 and, especially, which bear upon issues of contemporary concern.

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.

MAGAZINE AND NEWS MAGAZINE PROGRAMME

This award, sponsored 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, sport, culture or arts – or a mixture of all or any of these. 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.

MUSIC PROGRAMME

This new category, sponsored by TG4 Ireland, highlights the social value of music and the contribution it makes to regional culture, as expressed in television programmes.

The programmes may be short features, documentaries or coverage of musical performance.

The subject matter is wide. It may be anything from the contribution of individuals to musical life to events based on music. It may be an examination of an issue relating

to performance or distribution of music or evidence of how music can contribute to the cohesion of society. As long as music, the value of music, the love of music is at the core of the programme idea, the subject and treatment is acceptable.

Where the programme is in the short report, feature or documentary form, the judges will pay due regard to the quality and interest of the story, the way the story is told, technical excellence and impact.

Where the programme is primarily performance based, the judges will pay special attention to the quality of direction, camera and sound, and staging. However, it must also be made clear how and why such programming is seen as a contribution to regional culture.

VIDEO JOURNALISM

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. It would be helpful for the judges to know if any of the VJ work submitted is shot by mobile phone camera and, if so, what equipment was used.

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.

MOST ORIGINAL

This award, sponsored by TVP Poland, 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 2007.

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 27 March 2015 (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.

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.

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 evident that European regional stations can work together to mutual benefit.

RULES OF ENTRY

Rule 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.

Rule 2. All entries, when submitted, will need confirmation by the CIRCOM representative (National Co-ordinator) 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.

Rule 3. Each regional station may enter once in EACH of the following categories: (1) Documentary, (2) Magazine and News Magazine, (3) Music, (4) Minorities in Society, (5) Video Journalism, (6) Most Original programme, (7) Rising Star, (8) Investigative Journalism.

A total of eight category entries 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 and it would be possible for parts of programmes to appear also under the personal categories of Rising Star and Video Journalism.

Rule 4. Programmes (or items) must have been broadcast for the first time between Saturday 1 March 2014 and the closing date for entries, Friday 27 March 2015, but should not have been entered in Prix CIRCOM 2014.

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

Rule 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.

Rule 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. 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.

Rule 8. The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 27 March 2015.

Rule 9. The delivery of video entries is by FTP and the final delivery date is Friday 27 March 2015. The delivery address is on the web site entry form. Confirmation will be given that a video has been received complete.

Rule 10. Entrants 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 2015 and May 2016 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 Friday 22 May 2015.

Rule 11. Entrants 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.

Rule 12. Entrants 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.

Rule 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.

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

Rule 15. Programme video and script texts will not be returned but remain in the

archives of CIRCOM Regional.

Rule 16. Any cash prize or trophy presented will be to the entering CIRCOM Regional broadcasting station. It will be for that winning 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 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. If, for any reason, it proves impossible to agree an internship, an agreement will be reached between CIRCOM Regional, the sponsor (TVR) and the winner on how benefits can accrue to the winning entry.

Rule 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.

Rule 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.

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

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

Rule 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.

Rule 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.

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

Rule 24. In any dispute, the decision of the President and 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 to see, only judges.

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 most-used languages. Tests we have carried out have shown that running some 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 all entrants to provide scripts, with all the associated costs.



PRIX CIRCOM REGIONAL 2015

DOCUMENTARY PROGRAMME

WINNER

ID2015050 - THE CHOIRGIRLS (LES DAMES DE CHŒUR)

France 3 Paris Ile-de-France, France

COMMENDED

ID2015077 - DADDY FISH (LE PAPA DES POISSONS)

France 3 Aquitaine, France

JUDGES

Chair	Daniela Draštata	HRT Zagreb	Croatia
	Mattias Barsk	SVT regions, Stockholm	Sweden
	Máire Aoibhinn Ní Ógáin	TG4	Ireland
	Zsuzsanna Antala	MTVA Szeged	Hungary
	Cristian Acatrinei	TVR Bucharest	Romania
	Jane French	BBC South	UK

CHAIR'S REPORT

The Documentary category traditionally reveals a huge variety of topics and approach in film making. From region to region, programme makers tackled crucial issues which occupy thoughts of its inhabitants; from a history, to nature, from extremism in society to the arts. We met inspiring characters, we loved them, we laughed with them, and we were sad for their sadness.

Thirty six entries, from 19 countries have proved how regional programming puts documentary making high on its priority list. However, the quality of entries was diverse; some stories were well told, some had excellent casting, and some were done in rather traditional way.

There were several films that glued us to the screen till the end but the winner and the commended entries had that special spark that judges look for. Not only high professional standards, excellence in storytelling, camerawork and directing that challenged the usual ways but those entries have moved us as their extraordinary characters managed to transfer a message of living your life to the full. Both of them are from France.

The winning programme The Choirgirls created an emotional roller coaster where the humour and not-so-funny everyday life of the elderly subtly intertwined and has shown how the 'golden age' can be amusing and fun. Especially if you sing out loud.

The commended programme Daddy Fish with its outstanding camerawork and engaging main character transferred us to a magical world of nature whose charm was irresistible for children and their best summer holidays ever.

Daniela Draštata
HRT Zagreb, Croatia
Chair, Documentary category

WINNER**ID2015050 - THE CHOIRGIRLS (LES DAMES DE CHŒUR)****France 3 Paris Ile-de-France, France**

(52 min)

This was a captivating programme about the art of 'staying alive' – or more exactly the story of a group of elderly people in a choir who are living life fully and positively despite some of the drawbacks of getting old. There were lovely moments of humour with relaxed asides captured on camera that brought us face to face with the characters inner thoughts as they planned their days.

This documentary contained a recipe for life. It might be thought that 'old people don't sell' but we bought this documentary from beginning to end, which put it firmly in the frame for best documentary.

Editing was well timed as when we see one 94 year old lady walking up stairs and we are allowed to feel her difficulties in the pace of the cuts. We frequently felt we were walking in the shoes of the participants and completely fell in love with them without the need of commentary to tell us what we should be thinking. This was a major reason for casting our vote.

COMMENDED**ID2015077 - DADDY FISH (LE PAPA DES POISSONS)****France 3 Aquitaine, France**

(52 min)

The documentary tells us the story about Patrick Lamaison who is a true nature lover and a positive soul. It's a story about an amazing summer holiday for a group of kids who are taught how to live and enjoy the nature.

Patrick is a vivid tutor and his energy makes the story charming and to a feelgood experience. Extraordinary camerawork and directing makes this documentary a colourful experience and a beautiful documentary.

We want to know more about Patrick Lamaison, his person and story is very interesting. Therefore, this is our commended choice.

OTHER ENTRIES

ID2015035 - THE VILLAGE THAT'S FALLING INTO THE SEA (29 min)

BBC East (Norwich), UK

A year ago, gales and storms battered the eastern seaside resort of Hemsby so that homes fell into the sea and the coastline was changed forever. Presenter David Whiteley goes to Hemsby, a village loved by its inhabitants, although there are some who hated their own parents for having to move to the seaside resort. But Hemsby is a place with which people fall in love. There is a charm in a place where people say 'hello' to each other, says one of the protagonists, creating an almost idealistic picture. Therefore, it is unbearable for the villagers to watch how the coast is eroding and changing every day and how the village is falling into the sea. This is a traditionally high quality programme from the BBC that's closer in style to current affairs than to documentary. But it has all the elements to make this regional story attractive to a broader audience.

ID2015027 - EXTREMISM

(29 min)

BBC West Midlands (Birmingham), UK

Individuals hired by the Government to de-radicalise Britain's extremists speak publicly for the very first time. This programme gets to the heart of the matter of extremism in Britain – the story is clearly built through strong journalism and a creative use of set and production devices which drive forward our understanding and engagement with what could easily have been a picture light production. There is nothing of the extended news story in this special programme which is very well shot and edited and has an engaging presenter who takes the audience on this journey. We would highlight the inventive use of the terrorism map, the warehouse style setting with photographs and the illuminating interviews which were focussed, never over-long and, as in the case of the young boxers, introduced with a light touch and placed in appropriate settings.

ID2015094 - JESPER'S SUMMER CAMP (JESPER STORE SOMMERTRÆF)

TV2 Nord, Denmark

(50 min)

Seventeen-year-old Jesper Sorensen is the only child in Denmark suffering from the extremely rare genetic disease progeria, premature ageing. This summer Jesper decided to host a summer camp for progeria children from all over Europe. This sort of documentary is always going to be difficult and it was hard not to question the motivation of the programme makers in following the reunion of children with the rare ageing condition. The judges discussed at some length what the take-out for the audience would be: shock, pity, wider understanding? It was helpful that the father of a British girl with progeria explained that children want the condition to be out in the open so that they don't get stared at and the inclusion of this clip was well chosen as it briefly offered some explanation to the audience as to the value of making such a documentary and the support of the families affected. However, despite a lot of positivity from the children and their parents, this was ultimately a very distressing film that in our view left something

of a bitter taste with the audience left helpless because there appeared to be nothing they could do to address a desperately sad situation. While the judges realise there will be other valid views on this, we wondered if a more intimate portrait of the daily life of the young Danish boy would have been a better way of profiling the condition.

**ID2015089 - PUBLIC WORKER OF VISUAL PEDAGOGY
(VIZUALPEDAGOGIAI KOZMUNKAS)**

(41 min)
MTVA, Hungary

This was a nicely shot, dynamic programme with a story that sometimes eluded us. The structure of this film featuring artist Attila Novák was fragmented and it was hard to find the message of this documentary apart from it being flashes of the life, multi-cultural background and interests of the hero. It was good to witness his analysis and advice to students and it may be that the film was attempting to create a work modelled on his formula for art - if so congratulations, but perhaps this should have been made explicit.

ID2015144 - PEOPLE AND THE LAND (LJUDJE IN ZEMLJA)

RTVSLO Maribor, Slovenia

(51 min)

This edition presents the prehistoric tradition of cattle breeding and cheese-making in Bohinj in the region of the Slovene Alps. Sadly, it is a tradition which is slowly fading away. We are introduced to the life of herdsmen and cheese-makers and to their harsh living conditions in a picturesque and wild mountain region. The judges loved the scenery, the people and the great sense of tradition. However, it was a meandering story.

ID2015123 - ROOMS, ROGUES AND RENTERS: INSIDE LONDON'S RENTAL

BBC London (Elstree), UK

(29 min)

The reality in London is that there is no cheap living. This comment of one of the interviewees summarises the key message of the programme. Outrageous prices and ruthless landlords shock and surprise us during the entire film. Stories of different people unfold in front of the camera resembling the world of Charles Dickens and give kind of scary picture of competitiveness in London. It is a clever idea to link different aspects of the problem with a Monopoly game in the London Eye. Elaborated use of music and dynamic editing give a sense of a game where the only rule is 'take it or leave it'.

ID2015040 - MY RIGHT TO DIE: DEBBIE'S STORY

BBC Yorkshire, UK

(30 min)

Debbie Purdy knows she is going to die and she wants to end her life at a time of her own choosing by refusing food. She believes this so fervently that she has become a campaigner for the 'right to die'. This report follows Debbie through the legal actions and struggles of her last year of life. It is a heart-wrenching story but feels more of a feature than a documentary.

DOCUMENTARY PROGRAMME

**ID2015080 - AFGHANISTAN, FORTH AND BACK
(AFGANISTAN, DUS-INTORS)**

(47 min)
TVR Iasi, Romania

This documentary reports on the Romanian troops fighting in Afghanistan. The choice of medic Lavinia gives humanity to the story-telling as she is an attractive and articulate character. The production ensures that her parents' views form part of the programme, giving more depth to her characterisation. Later, the emotions of other families are powerfully highlighted. Strong images alternate with weaker footage. It takes a long time to get a real sense of the danger of the situation and, like many such programmes, feels a little bit of a propaganda film for the army. There is brave work by the production team which is to be greatly applauded, especially in the footage of sweeping for land mines.

ID2015059 - REHEARSALS (PRÓBY)
TVP3 Lublin, Poland

(29 min)

Rehearsals revolves around the preparations to the premiere of *The Last Love* by J. Bashevis Singer, directed by Adolf Shapiro. The central character of the story is Shmuel Atzmon-Wircer, a Biłgoraj-born actor and director. The judges found it hard to engage with this story about a theatrical performance as seen through the eyes of an actor. There was some lovely photography and good use of music but we felt we needed more momentum and guidance. Some of the early images in particular looked like paintings and were beautiful and intimate, but there was little story-telling or character development to help us make the thirty minute journey.

**ID2015047 - CHANGE OF COURSE: JOURNEY WEST
(ПРОМЯНА В КУРСА: ПОСОКА ЗАПАД)**

(54 min)
BNT, Bulgaria

This is the final episode of the documentary series *25 years of Democracy* dedicated to the democratic transition in Bulgaria after the fall of the Berlin Wall. This is a documentary of historical record showing Bulgaria's journey to the west. It had a clear opening which gave the menu of the programme nicely illustrated by literal shots of a plane carrying the intended metaphorical message aided by dramatic music. However, cutting between more formal interviews and archive began to feel repetitive and the linear approach of this traditionally told work failed to hold our attention with the tools it used. Clearly, this was an important subject that deserved analysis but, with such a huge span of time and events to cover, the programme at times felt unwieldy. The judges remarked they occasionally felt they had been taken to a rather old-fashioned museum for a history lesson. It might have helped to have a charismatic presenter who could inject some energy into the story-telling, which needed to be sharper and illustrated more creatively. The judges appreciated the impressive amount of research that went into this documentary.

ID2015022 - VIKTOR KOLAR (VIKTOR KOLÁŘ)

(51 min)

ČT Studio Ostrava, Czech Republic

This documentary gives insight into the work of Viktor Kolář, an exceptional photographer with significant ideas reflecting art and life. Viktor Kolář's photographs take us not only to the deepest structures of his mind and soul but back to the former Czechoslovakian history too. The accompanying music reflected and completed the visual representation.

ID2015025 - THE BIGGEST FIRE (DEN STÖRSTA BRANDEN)

(29 min)

SVT Örebro, Sweden

This is a report about the biggest wildfire in Sweden's history and those who became victims of it. It was partly filmed at the time and partly during a revisit some weeks later. It is very well made as a report but lacks any real development of the human story or the effects the fire has on the community – more a long news report as opposed to a documentary.

**ID2015033 - AFTER THE FOG, A TALE OF RESILIENCE
(APRÈS LE BROUILLARD, UNE HISTOIRE DE RÉSILIENCE)**

(52 min)

France 3 Midi-Pyrénées, France

The incredible and almost unbelievable life of Siegfried Meir / Jean Siegfried / Bacharach / Louis Navazo – one man with many lives and names! He is a German Jew who as a child survived, unlike his parents, the horror of Auschwitz and Mauthausen thanks partly to a Spanish republican also in the concentration camp, Saturnino Navazo. The use of modern interviews, archive footage and animation lead us to the higher and lower points of the main protagonist's soul and mind but at the same time kept you engaged and on the edge of your seat throughout the entire documentary. Very good photography, music and editing.

ID2015081 - THE LAST SABOTEUR (JOACHIM RØNNEBERG - DEN SISTE SABOTØR)

NRK Møre og Romsdal, Norway

(29 min)

This documentary celebrated the birthday of a remarkable war time hero Joachim Rønneberg, who was a Telemark hero, an undercover operation to stop Hitler getting the atom bomb. At the start of the Second World War, he left Norway and went to Britain to train as a special operative who would be parachuted in behind German lines to carry out an act of sabotage. His interview is powerful and an important record and the scenes of the children gathering to sing to him, as a statue is unveiled to mark his achievements, are charming and heart-warming. However, it was felt more creativity was needed to create an atmosphere around the historical events of Joachim's exploits as the interviews ran very long and felt more radio than television.

DOCUMENTARY PROGRAMME

ID2015044 - THE RULER (KHELMTSIPE)

(47 min)

GPB, Georgia

We follow the inhabitants of a Georgian village as they debate the future of a monument of Stalin. It stands, in a dilapidated state, in the grounds of the local church in the yard of a nunnery. The villagers have had a long engagement with Stalin, a Georgian, whom they protected during his earlier years and whom they now revere as a saintly hero. This was rather too long and was difficult to watch.

ID2015068 - THE MAN IN THE TANK (FEAR AN TANC)

(26 min)

TG4, Ireland

The programme makers tell the story of a mystery body in a tank washed up on the shores of Ireland. It contains good eyewitness accounts and effective use of reconstruction. The story allows us to understand the context of the Second World War and begins to unravel the clues that might help identify the body. Scenic pictures give a good sense of location. The story is dynamic with focussed and well placed interviews and a logical development. The programme is effective in retaining audience interest to the end through the constant promise of a resolution. An honest, well directed and produced documentary, sadly without the hoped for conclusion which would answer the question posed at the beginning about who the mystery man was. The disappointment of this was largely overcome by a sensitive ending which revealed the sentiments of locals and the knowledge that (like the documentary) he would not easily be forgotten.

ID2015065 - THE FATEFUL WALL AT THE EDERSEE- A PROJECT OF THE CENTURY AND ITS CONSEQUENCES (DIE SCHICKSALSMAUER AM EDERSEE- EIN JAHRHUNDERTPROJEKT UND SEINE FOLGEN)

(45 min)

HR Frankfurt Main, Germany

This story is about a huge dam built in Edersee about a 100 years ago, when it was the largest dam in Europe. The opening scene is very close and attractive and the story behind the dam is informative and told through citizens in the area, some archive footage and good animation. However, the documentary does not carry the same magic from the start right through to the end.

ID2015066 - A FOREIGNER IN SERBIA (STRANAC U SRBIJI)

(29 min)

RTS Belgrade, Serbia

This programme uses the device of a business set up by a foreigner to offer bike tours of Belgrade in order to get an insight into the history of the city and to explore why some foreigners have been attracted to live in Serbia. It is a good starting point for giving information in an accessible manner but, despite the charisma of the young entrepreneur, it never really developed into the attractive television it promised. Little attempt was made to find pictures to illustrate static interviews – many things were described in detail, but never seen and music was discussed but not heard. It also puzzled the judges

as to why the reporter didn't at first get on a bike but appeared to teleport herself to the next location. The occasional intervention of the second male character seemed to divert from the main intentions of the programme. With a bit more influence from a director looking for pictures such as shots of people going about their business, different angles on buildings including their interiors and other pictorial colour as well as some attention given to getting to know the young foreigners through their home lives this could have been a better watch.

ID2015058 - BORN AND BRED IN THE GRACE OF GOD	(52 min)
(LES ENFANTS À LA GRÂCE DE DIEU)	France 3 Basse-Normandie, France

This is a story about Melvin and Jean McNair, two afro-americans from South Carolina in the USA, who ended up in Normandy after five years in a French prison following a hijack of an airliner in the late 1960s. They have lived in Normandy since 1986. Melvin and Jean turned out to be positive influence for the youth in the struggling areas of Normandy. However the documentary has some structural problems. There was a lack of rhythm with long and short interviews and erratic use of archive video. It also took some time to get going.

ID2015051 - IN SEACH OF JUSTICE (EN QUÊTE DE JUSTICE)	(52 min)
France 3 Languedoc-Roussillon, France	

Kader Azzimani and d'Abderrahim el Jabri were falsely accused of the murder of a young drug dealer and the cameras followed as they won their appeal. This was clearly an important case in France and deserved to be put on record. However, the judges felt the pace needed to be significantly stepped up and there was a lack of jeopardy - we already knew the outcome. Interviews where family members were lined up against a wall felt uncomfortable and did not allow us to get to know the different personalities and empathise with the effects on their lives. Meetings are always hard to make into interesting television and again this led to a lack of dynamism. The story telling was slow and ruptured, although we got some interesting insights through some of the interviews. The judges felt as a whole it needed more artistic direction to enable us to associate with the emotions of the story, although it was good to be able to capture them at the end of the case. There was a brave lack of music through this documentary.

ID2015151 - PREPPERS (PREPERS)	(30 min)
TVP3 Kielce, Poland	

Adolf Kudlinski is what is known as a 'prepper'. That means he is storing and preserving food for the inevitable and approaching doomsday. On his farm, he estimates that 50 people can survive for 18 months. His fame has also made him a star on YouTube. The story, told through his own eyes, is engaging and well-told.



DOCUMENTARY PROGRAMME

ID2015129 - CURADO - ART AND WAR (CURADO - A ARTE E A GUERRA)

RTP Lisbon, Portugal

(53 min)

This is a fly-on-the-wall documentary about the development of a live theatre piece as an artistic expression which enables ex-army men to overcome and share their combat experiences and horrors. The theatre play is developed in association with AFDA, the Association of the Disabled from the Armed Forces. It is a clever way to interest the young in history and also shows the ravages and pointlessness of war and its effects on young men. It was probably a great play but, as a documentary, it lacked impact.

ID2015038 - IN THE BACKGROUND OF A WAR - THE SECRETS OF THE FRANCO-ALGERIAN CONFLICT (DANS L'OMBRE D'UNE GUERRE)

France 3 Poitou Charentes, France

(52 min)

A hidden history is here revealed: the first hijacking of an airplane of one state by the agents of another. The French landed a Moroccan owned plane in Algeria so that they could arrest the leaders of the FLN. A very intriguing story told in an interesting way with a combination of interviews, archive footage and re-enactments.

ID2015112 - LIVE LIKE THAT (CHCE SIĘ ŻYĆ)

TVP3 Rzeszow, Poland

(9 min)

Miro Spartan runs ecology-related classes at school. Every day at 5 am he sets out on a tour with a special bike and trailer. In this way, he collects garbage cans which are sold for money. The sports trainer collects the cans to help his gymnastic class's scholars. Ten kilos of cans equals a gymnastic outfit for a poor kid. And that's how Miro helps. He is an inspiring character and the noble cause of his dirty job gives a charm to the story. However, we do not meet this champion very closely. His passion is sport obviously - but we keep on asking is there something more?

ID2015147 - STORIES FROM KALIŠTE (PRÍBEHY Z KALIŠŤA)

RTVS - Banska Bystrica, Slovakia

(55 min)

The Slovakian village of Kalište and its inhabitants suffered during World War Two. Those who were children at the time of war today can only remember dances and the smells of their childhood. Kalište was not rebuilt after the war and today there are only ruins. At the time, children did not know about the war: there was no radio, no news. They found about the war when it literally came to the village on the 27th October 1944.

The programme is an attempt to reconstruct the old times and dreams that people had, only to be ruined by war. Through recollections of old inhabitants and some fictional scenes, we find out how children played with grenades, how they gave shelter to partisans and Jews, and how they meet death for the first time when the Nazis came.

The film is a valuable document that tells a history of the village and a whole region.

However, the rhythm of the testimonies is too hurried and at some points it could do without fictional scenes.

ID2015150 - TO EVERYTHING THERE IS A SEASON (30 min)
(ALLE DINGEN HEBBEN HUN TIJD) Omroep Flevoland, The Netherlands

The Catholic church in the small village of Luttelgeest is closing. This is typical of the whole of The Netherlands. The programme follows change through three generations and it is the oldest who have the strongest feelings. The documentary is based on long intimate interviews and visits to the church. It has a very classical structure.

ID2015042 - ROARING ENGINES AND ETHANOL (MOTORVRÅL OCH ETANOL) (28 min)
 SVT Karlstad, Sweden

The documentary is about people who are passionate about rallycross. Nearly 35,000 of them meet up at the World Rallycross Championships in Hölje, Värmland - a tiny village of just 143 inhabitants. The documentary plays as if it was a holiday the enthusiasts are on. This creates some funny moments about people - mostly men - enjoying their hobby. With a more vivid main character this could have been a more powerful documentary.

ID2015087 - BOTH SIDES OF THEATRE RAMP (17 min)
(S OBE STRANE POZORIŠNE RAMPE) RTV Vojvodine, Serbia

This was an engaging film which explored the issue of arranged marriages between young Roma in Vojvodina as real life stories were interwoven with a satirical theatrical performance from a Roma theatre group. The elegant structure was poetic and visual. The judges enjoyed the simplicity of the presentation and the clarity of the messages it delivered suggesting changing attitudes in new generations.

ID2015137 - THE BET (ZAKŁAD) (10 min)
 TVP3 Katowice, Poland

Bartek is unusual child: he's 10 years old and he has a serious hobby - pigeon breeding. He loves the birds and the emotion that comes watching them and waiting for their return home. His school friends believe it is his father's hobby, not his. That is partly true, because it is a family thing. Three generations are in it - grandfather, father and a son, continuing a tradition once popular in Upper Silesia. A slow rhythm of the short documentary suits the story as the main characters spend a good part of their time waiting. Bartek says he is really grateful to his dad because he feeds him, supports him and gives him some pigeons. His 'old fashioned' character makes him an interesting subject and gives a lot of tenderness to a story.



DOCUMENTARY PROGRAMME

ID2015116 - MOUNTAINS OF WAR (MONTAGNE DI GUERRA) (3 min)

RAI - Sede Regionale Trentino, Italy

A short story about the First World War soldiers whose equipment was trapped in the Trentino ice for almost a century. Punta Linke and Como di Cavenoto were the highest World War One military garrisons. The TV crew takes us to a spectacular place certainly, although in a short form, with a kind of wild camera. The short soundbites do not transfer emotions and fail to say more about the war that was fought both against the enemies and the cold weather.

ID2015032 - SHOW ME THE WAY TO THE BIENNALE (52 min)

(NOUS IRONS TOUS À LA BIENNALE) France 3 Rhône-Alpes, France

For the past ten years, France 3 Rhône Alpes has followed the parade of the amateurs of the Lyon Dance Biennale with programmes and live broadcasts. But this time they go behind the scenes with a fly-on-the-wall documentary following the dancers, musicians and singers preparing for their parade. It is a very worthy project about community spirit and bonds but, apart from the choreographer, we didn't really get to know or feel any of the other participants' passion and joie de vivre.

ID2015117 - NEWTON - 72 HOURS WITHOUT SLEEP (NEWTON) (28 min)

NRK Trøndelag, Norway

Last year's winner of the Rising Star category, Line Jansrud, is trying to stay awake for 72 hours. Is it really possible to stay awake for so long - and could it perhaps even be dangerous? *Newton* is a science programme for children and Line is the host. She is doing a very good and entertaining guide for the children through the science of sleep. However, this is perhaps too informative and some of the knowledge sections may be too long. The programme loses some pace in the middle and seems to be struggling to the end.

ID2015165 - PALLIATIVE CARE (PALIATIVNA OSKRBA) (49 min)

RTVSLO Koper/Capodistria, Slovenia

In Slovenia, euthanasia is not permitted by law and a national programme on palliative care was started only a few years ago, in 2010. This documentary shows us how palliative care is implemented in the Slovenian city of Koper. It is informative through a healthcare perspective. However, it is more a magazine than a single documentary.

ID2015166 – LABYRINTH (LABIRINT)

(14 min)

HRT Zagreb, Croatia

The story is about elderly women in Croatia, with small pensions, who have to work in Italy as maids and carers for elderly, to earn money as black labour. These 'badante' feel abandoned by both the Italian and Croatian government. The story follows 74-year-old Mira Rajsić to her work in Trieste. The story is a bit too long but it is nicely filmed and engaging.



PRIX CIRCOM REGIONAL 2015

MUSIC PROGRAMME

WINNER

ID2015024 - MY EFFORTS TO MAKE A MASTERPIECE

(MŮJ POKUS O MISTROVSKÝ OPUS)

ČT Studio Ostrava, Czech Republic

COMMENDED

ID2015006 - A SONG IN THEIR MOUTH

(NO BICO UN CANTAR)

TVG, Spain

JUDGES

Chair	Máire Aoibhinn Ní Ógáin	TG4	Ireland
	Zsuzsanna Antala	MTVA Szeged	Hungary
	Lout Donders	Omroep Brabant	The Netherlands
	Jean-Marc Dubois	FTV France3 Regions	France

CHAIR'S REPORT

This is the first year of the Music Category. We had 12 entries with an eclectic mix of live performances, documentary, magazine programmes and short pieces in a variety of musical genres, styles and instruments - from traditional, to rap, to classical and the blues.

'Music gives a soul to the universe, wings to mind, flight to the imagination and life to everything', says Plato.

Bearing this in mind, we Commended the entry from Television de Galicia for its portrayal of passion, loyalty to region and love of football through song. It's a tribal thing that we can all associate with – it's not about divisions but a celebration of life.

The Winner takes us to a world of music and the universe of thinking, living, creating and breathing music, particularly the wondrous world of Bach. This is a very smooth, easy going production, with an original character and a very original way of telling a musical story.

The production values of sound engineering, recording and photographic skills and editing (exceptionally high and almost like a selection of paintings) lead the viewer to the world of Bach and the love of Jirí Bárta for this music.

This is a high quality programme that will engage with viewers of all ages and demographics everywhere where classical music is a part of the culture.

Máire Aoibhinn Ní Ógáin
TG4, Ireland
Chair, Music category

WINNER

ID2015024 - MY EFFORTS TO MAKE A MASTERPIECE
ČT Studio Ostrava
MŮJ POKUS O MISTROVSKÝ OPUS

(26 min)

Czech Republic

One man, one cello opens us to a world of music and the universe of thinking, living, creating and breathing music, particularly the wondrous world of Bach. A very smooth, easy going production, an original character and a very original way of telling a musical story.

The production values of sound engineering, recording and photographic skills and editing were exceptionally high and almost like a selection of paintings, which lead the viewer to world of Bach and the love of Jirí Bárta for this music.

This is a programme what would engage with all audience ages and demographics everywhere classical music is a part of basic culture.

COMMENDED

ID2015006 - A SONG IN THEIR MOUTH
TVG, Spain
NO BICO UN CANTAR

(33 min)

The programme is devoted to the stories around the most popular songs related to the Galician culture. This episode is about the chants that the supporters of the two major Galician soccer clubs use to sing deep from their hearts. The judges thought this a positive and life affirming report on the passion and love of people for their local soccer teams told through the songs, anthems of their teams. A universal story told in a very human and original way portraying the love of region and tribe.

OTHER ENTRIES

ID2015103 - BEAUTY FROM WITHIN (IZNUTRA BITI LEP)

(26 min)

RTV Vojvodine, Serbia

This is the story of a 12 year old girl, dreaming – like so many young girls - about becoming a singer and finding fame and glory. She is clearly very talented and is composing music and writing lyrics with great maturity. We see her taking lessons on classical guitar and hear her singing traditional folk songs. It is a portrait of a special and sensitive time in life. The judges thought it rather over long and would have benefitted from a less ambitious running time.

MUSIC PROGRAMME

ID2015017 - SONGS ABOUT NORWAY (SANGER OM NORGE) (29 min)
 NRK Trøndelag, Norway

Some places are so special that artists have made songs about them. This is Tores' journey to these places and his meetings with these artists. The judges found this a pleasant road trip through Norway as Tores meets songwriters who have written songs about their local areas. Pride and love of place through song is an interesting introduction to a particular area. However, for a music programme it lacked music.

ID2015095 - THE GATE (KAPURA) (42 min)
 RTVS Kosice, Slovakia

Here are traditional dances and music by Slovak folklore groups and viewers are allowed to vote in favour of the performance they like. Kapura is a mixed magazine programme about traditions and traditional culture. It reflects the way Slovakian people still appreciate their folklore. But we think that these subjects can be told in a more modern way. The makers are filming and editing very conventionally. We don't see or experience any research; we do not hear why people are doing this and why they like it. The magazine is nice, gentle, and very calm and it is surely for older people living in the countryside. In that respect, it is a reasonably good magazine but needs to be less nostalgic and updated for modern times.

ID2015145 - NOARDEWYN LIVE (180 min)
 Omroep Fryslan, The Netherlands

Noardewyn Live is a live studio magazine about music and artists. It has been made very moving and friendly. It looks like a get-together party where friends are invited, with a nice atmosphere. There is a friendly presenter who is interested in his guests and then invites them to play. The jury has some difficulties with just playing a record and seeing the studio audience while the presenter moves around without listening. Most of the success is based on the presenter and the mix of guests.

ID2015160 - MICHAŁ SPISAK. SCATTERED WRITINGS (MICHAŁ SPISAK. LISTY ROZPROSZONE) (52 min)
 TVP3 Katowice, Poland

The jury liked this documentary very much. It is a real professional production about a difficult subject: a composer who is no longer alive. The documentary is like a quiet rippling river. We enter into the subject's intimate and professional life. The programme has been made with much creativity and intimacy. The author has done an enormous amount of work searching for documents, quotations and locations on how to tell the story of the musician's life.

ID2015060 - SOUND SPACE (PRZESTRZEŃ DŹWIĘKOWA) (12 min)

TVP3 Lublin, Poland

The jury thought this magazine is made in a classical way. But for a musical production there are too many words and too little music. The portraits are very static and the effects do not change that. The total impact is it is a little slow, and the programme makers do not pull us into or make us engage with the story.

ID2015004 - BOYS FROM THE NORTH-KING OF THE WORLD (JONGENS VAN HET NOORDEN-KING OF THE WORLD) RTV Drenthe , The Netherlands (44 min)

This is an annual attempt to discover musical talent and broadcast it to a wider audience. The judges found this an enjoyable music documentary in the classic style of interviews and live performances. Great music - but interviews are a bit long and take away from the overall experience.

ID2015075 - MUSIC BOX (BOSCA CEOIL) (25 min)

TG4, Ireland

A brand new Irish music series that's high-energy and live-performance based, with multiple stages, enthusiastic audiences and a dynamic, new presenter. A programme which lets the music do the talking, lively performances showcasing the best of Irish modern traditional music – very well done as a live recording. Not quite the standard of the winner and commended, which both had more heart.

ID2015131 - STOPESTRA CONCERT (CONCERTO DA AVENIDA – STOPESTRA) (89 min)
 RTP Lisbon, Portugal

We meet in concert the 'biggest rock band in the world' from Oporto, formed by musicians from the city - StopEstra! It is very well shot. The director has done a good job as we hear and see all the instruments and artists. It is a very colourful concert. The jury doubts if a mainstream audience would watch the programme for one and a half hours. It will really be for a niche audience.

ID2015153 - 16 LINES (16 REGELS) (9 min)
 Omroep Flevoland, The Netherlands

This programme about rap has a nice concept and a good presenter. The artist has to write 16 lines. And in that way the author takes us into the life of the rapper. This is simple, it makes you understand the artist and what he wants to express. The filming is straight, no tricks and that works really well. The format can be used everywhere.

PRIX CIRCOM REGIONAL 2015

INVESTIGATIVE JOURNALISM

WINNER

ID2015020 – THE RECYCLING LIE (DIE RECYCLING-LÜGE)

HR Frankfurt Main, Germany

COMMENDED

ID2015164 - THE COALITION OF HATE (KOALICIJA SOVRAŠTVA)

RTVSLO Koper/Capodistria, Slovenia

JUDGES

Chair			
	Zoran Medved	RTVSLO Maribor	Slovenia
	Jean-Marc Dubois	FTV France3 Regions	France
	Hajnalka Buda	RTV Vojvodine	Serbia
	Lout Donders	Omroep Brabant	The Netherlands

CHAIR'S REPORT

This year the Investigative Journalism category provided more entries (19 instead of 14) from more countries (13 instead of 8) than last year. Financial scandals, environmental crimes, corruption among politicians, illegal trade, lack of hygiene in hospitals, emigration, unemployment and even spy stories prevailed in these programmes.

In general, judges have been satisfied with the selection of relevant topics, with the persistent investigation approach of the most programme makers and particularly with good production. We were impressed by how much of time has been invested in the research of relevant and disturbing stories taken from the everyday life of the regional audiences.

As every year, we were able to observe different standards in the production: BBC's excellence supported with the footage gathered with the hidden cameras; German consistency and perseverance enriched with precise figures and great graphic design; NRK's factual precision during the work in hard winter conditions; or TV SYD's almost scientific approach to journalistic inquiry, while the producers as RTVSLO Koper, RTV Vojvodine or BNT Bulgaria compensated their small budgets with persistence to investigate the existence of the neo-nazis and other extreme militant groups, political and financial corruption in their countries.

In some cases, judges found that producers interests expanded way beyond the confines of their regions or countries. The programmes may be good but the judges sought regional relevance also. Some programmes were over-long: others were just long reports rather than being truly investigative, even if they have brought forward interesting topics like seeking new jobs or illegal fishing.

Anyway, we will remember that a significant group of the CIRCOM members include investigative journalism as an important part of their programming strategies and further development.

Zoran Medved
RTVSLO Maribor, Slovenia
Chair, Investigative Journalism

WINNER

ID2015020 – THE RECYCLING LIE

(29 min)

DIE RECYCLING-LÜGE

HR Frankfurt Main, Germany

This is the best investigative programme we've seen during the judging; a persistent, precise, informative and challenging piece of journalistic work on a key issue: confidence in the quality of the recycling industry.

Too often that industry has appeared to hide dangerous truths about what they do and that their products made by recycling waste may be carcinogenic.

A team of journalists and environmental volunteers spent more than three years of inquiries and denials to discover all the details of a major environmental scandal. They found evidence which suggested corruption or negligence in the political system, businessmen intent on denying that anything could be wrong and local people terrified by the dangers to their health.

They had support from scientists and former employees who could gather evidence and who could finally explain how processes could be hidden.

The camera is restless and edgy. The editing is pacy and sharp in support of the fast-moving stotyline. The graphic design provided great summaries, helping the audience to follow a very complex story full of convincing, but sometimes also hardly believable, details and emotions.

A worthy winner.

COMMENDED

ID2015164 - THE COALITION OF HATE

(52 min)

KOALICIJA SOVRAŠTVA

RTVSLO Koper/Capodistria, Slovenia

It is a very efficient and deep inquiry into extreme right-wing groups in Slovenia. We know it is very difficult to make such a story because it is clear that such groups generally avoid journalists. Equally, those opposed to them are often unreliable in their facts because of the strength of their opinions.

If you want to know everything about the extreme right wing in Slovenia, just watch this. It is frighteningly efficient and told without any emotion. Facts, figures, witnesses: that is all. And it works.

OTHER ENTRIES

ID2015005 - SELLERS OF DREAMS (ПРОДАВАЧИ НА МЕЧТИ) (28 min)
 BNT, Bulgaria

Sellers of Dreams aims at preventing people from falling in the trap of the modern financial pyramid. It is an interesting story with much research and many interviews and information about the system of the 'pyramid-game'. But it takes a long time to explain the system clearly. This means that the viewer can be confused if he still cannot understand the way it works. The judges think that this programme would benefit from a re-edit. Everything is in it but maybe not in quite the right position.

ID2015110 - THE ROAD TO PHASE THREE (VÄGEN TILL FAS3) (28 min)
 SVT Norrköping, Sweden

The story of what happened at the Swedish National Employment Agency when directives from the politicians clashed with the reality at the local employment office, leaving the unemployed without effective support. Through the several individual stories, judges could follow precise, complete and impartial investigations into the gap between what the politicians promise and the grim reality of the world of the unemployment on the other side. Dynamic camerawork, excellent and innovative graphic design are the main qualities.

ID2015090 - SWATH OF CORRUPTION (OTKOS KORUPCIJE) (29 min)
 RTV Vojvodine, Serbia

This story is about sugar beet and corruption. Sugar beet is a very important source of revenue in Vojvodina for the government and also for small farmers. In 2012, because of a very severe drought, the government decided to forbid exports, especially to Croatia. Small farmers who had business contracts with Croatian companies lost much money because they were forced to sell their harvest to Serbian companies at a very low price. The investigation uncovers possible corruption within the government. It is a good story with clear sources and well expressed.

ID2015111 - STOP INFECTION (STOP SMITTEN) (9 min)
 TV Syd, Denmark

Every year 20,000 people contract infection when they are in hospital in the TV Syd region: 500 die. This report shows disturbing research about the (un)hygienic conditions in five public hospitals. Journalists used a scientific approach and assistance to prove their results and warn the public about the danger for many patients. The story starts by explaining three individual cases of serious damage caused by bacteria in the hospital in Kolding. Camerawork, particularly the use of hidden camera, and video editing supported the dramatic flow. Clear graphic design exposed the most critical figures and the final result is very good package with many qualities of good investigative journalism.

ID2015019 - INSIDE BUNGALOW

(46 min)

RTÉ, Ireland

This is an investigation examining the standards of care at the Áras Attracta Care Home in Co. Mayo, Ireland, which is a residential care facility for adults with intellectual disability. The judges found it a dramatic story, very well made and with the use of hidden cameras. There is deep emotion and the authorities agree with the findings but seem to have no answer. Sometimes we see too many repetitive shots. The story is very strong on facts and that is the glory of the journalism - to denounce this kind of failure when officials do nothing or even do not know. It is our goal as public service broadcasters to bring such stories into the public domain.

ID2015121 - INSIDE OUT WEST: ON THE TRAIL OF THE FAKE BOMB DETECTOR

(18 min)

BBC West (Bristol), UK

The story about the fake bomb detectors discovered first in the UK, where their producer and seller had been imprisoned, is a multi-layered story. This report is a good, precise and persistent journalistic investigation into how this fraud business had been transferred to another country. In the background, it is not only a story about the fake bomb detectors or fake businessmen who make profits from thousands of innocent victims in the war areas around the world but it is also raising significant questions regarding the delivery of financial support inside EU. This is a very typical BBC production with relevant agenda setting, good anchoring, use of many camerawork techniques and persistent questioning.

ID2015030 - INSIDE OUT - BRADBURY INVESTIGATION

(13 min)

BBC East (Norwich), UK

This reveals how for years a paedophile doctor abused terminally and seriously ill cancer patients in his care while their unsuspecting parents sat in the same hospital room. The BBC investigation of the doctor led to a national scandal. There is fine research and it is a terrible story well told. This investigation is also reviewed as an entry in the Magazine category when transmitted as part of the nightly news programme and the judges found extra information there which might have also been used in this, longer report.

ID2015092 - ILLEGAL COD FISHING (TORSKEFUSKET)

(59 min)

NRK Moere og Romsdal, Norway

Cheating with the weight of cod caught by the Norwegian fishing industry is a very serious problem for stock conservation and is the subject of international political and diplomatic argument. This seems to be more a long report, some kind of dossier about the issue. A more investigative approach is sometimes replaced with interviews or statements of the authorities. The programme has been made in very difficult conditions on the frozen fishing boats and following the transportation of fish from place to place. Partly, it is combined with archive files and pictures but this doesn't contribute to a more investigative approach, rather the opposite: it stopped the expected dynamic of the story-telling. The camerawork was excellent but whole programme seems too long and often repetitive.

INVESTIGATIVE JOURNALISM

ID2015055 - CHIP AND PIN (13 min)
BBC West Midlands (Birmingham), UK

Chip-and-pin technology was meant to cut financial fraud across Europe but this investigation, which began in Britain's second biggest city, would expose serious weakness in the system. The story has been made well and the journalist is very involved. However, we found it hard to follow some of the explanations of the methods of fraud. In the end it seems there may be no protection good enough against the criminals. The story may have started in Birmingham but lacks a regional focus thereafter.

ID2015136 - THE CHINA-AFFAIR (KINAAFFÄREN) (58 min)
SVT Göteborg, Sweden

This is an investigation into secret defence cooperation between one of the Swedish state agencies and the military with China, in breach of an EU arms embargo. Journalistic inquiry revealed much interesting information of global political and economic importance but less of a regional dimension. We understand the aspects of global security policies but not how it impacts Swedish citizens, except their politicians.

ID2015086 - ON THE SPOT - BRAZIL (ON THE SPOT - BRAZÍLIA) (44 min)
MTVA, Hungary

The world's third largest hydro-electric dam is being built on one of the Amazon's major tributaries in Brazil and it is a further threat to the diminishing rain forest. It is an important global issue and everyone needs to understand the implications. This is an investigation on a global issue made by a national European broadcaster on the other side of the world for a wide audience – and is a long way from regional production or regional broadcasting.

ID2015012 - CALAIS MIGRANTS (16 min)
BBC South-East (Tunbridge Wells), UK

This is a two-part investigation looking at the desperate attempts of migrants trying to cross the Channel to the UK. The maker is really involved in the inquiry. The programme is thrilling and well-filmed, pulling the viewer into the story. It is annoying to see how the authorities have no answer to this problem and impressive that the migrants, who have no choice, are prepared to risk their lives against the odds.

ID2015159 - ONE QUESTION-LA FRITE (QUESTION À LA UNE-LA FRITE) (46 min)
RTBF, Belgium

From humble potato – to the fundamental food which typifies Belgium: the chip, les frites. It is only proper there is a thorough investigation into the status and future of this staple food. What potatoes are necessary? How are the chips prepared? What impact does EU regulation have? Can the chip be a luxury product (perhaps in Paris?). Is the chip's future safe? The judges found this programme missed some context and the end

product was a somewhat mixed style between reporting, interviewing and promoting. Some critical observations or different arguments expressed by producers of the Belgian fries were welcome but there could have been an even deeper investigation into this fascinating subject.

ID2015162 - STALKER UNLEASHED... (STALKER NA GIGANCIE) (12 min)
TVP3 Szczecin, Poland

Victims of stalkers are now happier that the criminals who made their lives a misery now have to finally answer for their actions. It helps them find peace. This is a report about the stalker who has been sentenced and imprisoned but who later disappeared, provoking new fears and trauma to his past victims. There is much good work and strong gathering of information with many interviews and legal explanations.

ID2015127 - SECURITY GUARDS INVESTIGATION (11 min)
BBC London (Elstree), UK

After months of gathering prima facie evidence against colleges which train security guards, the team went undercover to expose how thousands of licensed security guards could be working in the UK fraudulently after buying qualifications. The filming is mostly by secret camera to help prove several cases of the issuing fraud. Yet these colleges are certified by the official regulator, the SIA. This is another typically good BBC production with persistent and convincing journalistic investigation leading to valuable findings. Judges recognised that the programme is focused on the protection of the public interest.

ID2015155 - THE RELEASED MURDERER - AND THE FAX MESSAGE THAT DISAPPEARED (FAXET SOM FÖRSVANN) (7 min) SVT Stockholm/Regional, Sweden

This investigates how a convicted murderer came to be wrongfully released after transportation from Sweden to Bulgaria because of mistakes and muddle in the Swedish prison and probation authority. It is a short but clear, transmitted in two parts. Clear, yes: but not exactly complete. For example, we do not know why there was a murder or what happened? At the end, we still have many questions. But it is always interesting to see how authorities push the responsibility to another authority.

ID2015132 - THE OLD NEW (EMIGRANTES PORTUGUESES NO LUXEMBURGO) (14 min)
RTP Lisbon, Portugal

This package showed many dimensions of the economic emigration from Portugal as the country struggles with world and European financial and economic crisis. High unemployment has pushed people to try to find a job abroad (in Portugal's case, Luxembourg is a popular destination). However, the judges expected a better defined understanding of the issues. Sometimes in a worthwhile investigation it is not enough just to ask questions or provide the simple answers from the people involved. Judges would have welcomed a more independent and more critical position from the programme team.

PRIX CIRCOM REGIONAL 2015

MAGAZINE AND NEWS MAGAZINE PROGRAMME

WINNER

ID2015115 - CITY FOLK, SZEGED

MTVA, Hungary

COMMENDED

ID2015078 - THE BRETON SUSHI LOVER / LITTORAL - LIFE ON SHORE AND AT SEA

(L'AMOUREUX DES SUSHIS / LITTORAL)

France 3 Basse-Normandie, France

JUDGES

Chair

Jean-Marc Dubois	FTV France3 Regions	France
Lout Donders	Omroep Brabant	The Netherlands
Hajnalka Buda	RTV Vojvodine	Serbia
Zoran Medved	RTVSLO Maribor	Slovenia

CHAIR'S REPORT

The judges had many good entries this year: the quality was higher than for many years.

The BBC has for some time set benchmark standards and the orthodox shape of magazine programmes has been defined by them. However, this is mainly true for the western part of Europe – Poland has been the exception perhaps - but not necessarily the case elsewhere. It is interesting how these countries maintain a specific way of telling stories.

It is possible that the clear, precise format of the BBC magazine is now proving less attractive to other regions across Europe as younger and newer ideas, developed on the internet, begin a new fashion.

The Commended, which is from France 3 Basse-Normandie, comes from *Littoral: Life on Shore and on the Sea* – a winner of the Prix CIRCOM in the past. This is clearly a programme team which understands its audience and displays skill in production over an extended period.

The Winner, from MTVA Hungary, tackles a current and difficult topic and tells simply simple stories of simple folk. It works well. It conveys vividly emotion, happiness, sadness and that makes the everyday somehow special.

Jean-Marc Dubois

FTV France3 Regions, France

Chair, Magazine and News Magazine Programme

WINNER

ID2015115 - CITY FOLK, SZEGED

(28 min)

MTVA, Hungary

This magazine is about three interesting and well prepared stories bringing multicultural view on everyday life of a Hungarian-Arab family.

In all of them judges found excellent storytelling supported with sensitive and narrative camerawork and video editing.

This magazine has a very specific editorial line: stories without any comment. Only the voice of the person who is portrayed. No contradictory point of view. Only simple stories of simple people. Because of the camera and the way it is shot, it works well. Emotion, happiness, sadness, real and everyday life.

It is an excellent example how to make interesting and quality magazine programme. It even challenges the audience with the exposure of the unusual values and non-friendly statements of its 'heroes'.

COMMENDED

**ID2015078 - THE BRETON SUSHI LOVER / LITTORAL - LIFE ON SHORE AND AT SEA
(L'AMOUREUX DES SUSHIS / LITTORAL) France 3 Basse-Normandie, France**

In Brest, a French-Japanese couple opened one of the best sushi restaurants in France. Together, they prepare unique, delicious mixes of fish, shellfish and seafood with the resources from the Channel and the Atlantic Coast.

Footage and music are both excellent. The topic is close to the heart of the people of the region and the judges could see that it is made with attention and love for the people and the subjects.

The story of the sushi restaurant has a deeper layer because the two main characters have very different nationalities and cultures: French and Japanese. It is beautiful to see and hear how these people deal with their profession: a lot of love and passion. The makers have caught that very well.

This is 'feel-good television' with a local flavour and a programme which can travel from the region to a wider audience.

OTHER ENTRIES

ID2015011 - GOOD AFTERNOON (BOAS TARDES)	(108 min)
TVG, Spain	

Boas tardes is a 90-minute daily weekday magazine. The judges welcomed the fresh, dynamic and engaged anchoring. There was clearly some thorough journalistic research, with a wide range of different experts trying to explain complex matters in a simple way to viewers. Unfortunately, judges were not in position to complete a fuller assessment of the programme because of lack of translation throughout. But it was clearly a well-made programme, although short of Prix award level.

ID2015106 - BETWEEN MEMORY AND FUTURE (TRA RICORDO E FUTURO)	(11 min)
RAI - Sede Regionale Piemonte, Italy	

This programme commemorates the 65th anniversary of the air disaster which wiped out the Torino football team and left a 'black hole' of tragedy in the Italian psyche. This package is full of memory, passion and emotions about the one of the most famous football clubs on the world. There are many interviews with former players and with fans and local residents, bringing the issue close to the audience. The story has been structured very well with archive pictures updating the memory for younger viewers and all the time remembering this is a story from and for the community. The camera work was very good. Music added particular atmosphere and, finally, reporting made it more than an ordinary diary report.

ID2015107 - FOCUS-HEALTH (FOKUS - ZDRAVIE)	(44 min)
RTVS - Kosice, Slovakia	

This health care magazine considered the issue of the benefits of homebirths against births in hospital usually supported and recommended by the health authorities. The programme showed many angles of this topic, including interviews with mothers who presented their different experiences, gynaecologists and the statement of the Ministry for Health. Although it is a typical daypart programme in content, it was produced more as a news programme, with phone-ins and a very controlled debate. The judges would have preferred more opportunities for the viewers to express their opinions. It was good that anchoring of the programme was very impartial.

ID2015128 - INSIDE OUT WEST: SERIES 27 PROGRAMME 1	(29 min)
BBC West (Bristol), UK	

We expect high quality from the BBC regional programmes – so this evidence of strength did not surprise the judges. There were excellent reporting skills in tracking a young student suffering from cystic fibrosis as he sought an operation for a new pair of lungs. The judges were less certain about the intrusion of the camera during surgery in case it distracted rather than added to the struggle of the young man. An enjoyable story about orphan seals was well-made.

ID2015133 - BBC LONDON NEWS

(28 min)

BBC London (Elstree), UK

This is a typical example of London's nightly news programme – and the BBC has avoided submitting a 'special' edition but has confidence in the quality of a typical show. This is greatly welcomed by the judges. The main story deals with the secret journey of three young Muslim girls to Istanbul – and probably on to join ISIS. That story is updated at the last minute by the news that the police had failed to inform the girls' families of their concerns. There are two live inserts, showing the investment which the BBC can make. But the judges thought that it also needs to be sure that the news values merit such an approach.

ID2015161 - NEWS (AKTUALNOŚCI)

(26 min)

TVP3 Rzeszow, Poland

This is a daily news programme with four editions a day. The traditional magazine structure of this programme at first sight promises the usual local news agenda but at the start and at the end it offered two stories based on the 'power of the media'. The first was a touching story about a woman who spent 16 years trying to find her sister adopted many years ago by another family. It is presented as a major success for regional public TV. Perhaps so but viewers couldn't see the most important moment in the story - the first meeting with the lost sister. Another story was about a dog kidnapped in front of a supermarket and was based on the 'power' of security cameras.

ID2015143 - ROAD WITH THE OSCAR (OSKAROWA DROGA)

(2 min)

TVP3 Kielce, Poland

This is about a road in a little village in Swietokrzyskie, where this year's Oscar winner Ida was made. This short story reminds the audience of the old truth that everything we can see in a movie is not necessarily the truth. The little village in Poland has been occupied by glamorous film makers but villagers there are still living in bad conditions. The road, which had a very important symbolic role in the movie, is still the main obstacle for access to their homes. This fact wasn't presented in the package with the same symbolic power as it had in the fiction movie.

ID2015135 - REPORTING SCOTLAND

(59 min)

BBC Scotland, UK

This is a specially extended edition to reflect one of the biggest days in Scotland's history – the referendum vote on independence from the United Kingdom. It includes analysis, reaction and reports. This is a comprehensive and effective programme. There is much up-to-date information and a range of comments from significant participants. Every angle is covered with an excellent presenter. Perhaps sometimes we hear too much from the politicians and not enough from the people. And perhaps also there could be less looking back and more looking forward.

ID2015146 - NEIGHBOURS (NABOER)

(28 min)

TV Syd, Denmark

This magazine programme is about three stories gathered from the same village. We find out about how an old windmill has been reconstructed and can be a tourist attraction. We visit a village which enjoys eating eggs and there is a look at some old Viking sports (no, not pillaging...). Produced in the manner of live reporting, the programme has a linear form with a small number of interviews.

ID2015163 - WHAT CARRIES THE DAY (CO NIESIE DZIEŃ)

(21 min)

TVP3 Szczecin, Poland

This is a daily evening news programme taking information from the Polish regions. That means it is a magazine with a broad range of subjects – good for variety but sometimes less good for ensuring that the items relate to each other: there is no editorial focus. Two presenters are in a modern studio but perhaps move around in it a little too much. It is pacy – too pacy – and there are too many words crammed in with no pause for breath or silence. The impact is that you may give up trying to listen to important interviews. The length of the items ranges from less than a minute to more than eight minutes. We go from a protest of road carriers to a song with sheep and after passing by a Pole murdered in Tunisia in a terrorist attack. We do not see the links between the subjects and the journalistic priority. What is the most important subject? We don't know.

ID2015154 - MAGAZINE REPORTER (MAGAZYN REPORTERSKI)

(11 min)

TVP3 Gorzow Wielkopolski, Poland

This is a special edition after the referendum on the independence of Scotland. It is a very professional piece of work. Everything is in it. Every politician has been interviewed and also the Scottish people in the streets. It looks back over the campaign and the result – and forward to what might happen. Perhaps there is too much concentration on Alex Salmond, leader of the independence party SNP and sometimes it seems to be tackling almost too many issues.

**ID2015098 - THE NEWS CHANNEL ON TV 2/FYN
(TV 2/FYN NYHEDSKANALEN)**

(30 min)

TV2 Fyn, Denmark

In January 2015, the regional channel TV 2/Fyn made media history in Denmark by launching the first ever regional news channel for the 500.000 inhabitants of Funen and the islands. The TV 2/Fyn Live-channel broadcasts every weekday from 1400 to 2000. This is clearly an important news development for the region – indeed, for regional news throughout Europe as the launch of a new news channel is rare enough, let alone one for a small region. All output from the news channel is also re-edited for the web and app based platforms, so there is considerable thought put on the integration of viewers and users and different platforms. This is a very substantial investment in technology and manpower and a significant creative effort. As such, it is hard to judge against other entries in this category. The judges decided, therefore, they should try and use the same criteria fully. On this basis, they found that its importance as a venture was not matched

by the presentation, which was perhaps too traditional when a fresh approach might have been more appropriate to the occasion. Nevertheless, this is an important moment and all regional television needs to congratulate TV2/Fyn and wish them luck!

ID2015029 - LOOK EAST CAMBRIDGE

(28 min)

BBC East (Norwich), UK

This was a special half hour programme covering the sentencing of a doctor from Addenbrooke's Hospital in Cambridge who had admitted child sex offences. Look East had led the way with this story and this was summary of the investigations and court case. The judges found it a very impressive round-up of the case and its history, achieved with (the usual) BBC professionalism. If only programmes could deliver this quality day in day out!

ID2015096 - 7 À LA UNE

(43 min)

RTBF, Belgium

7 à la UNE is a weekly news show broadcast live every Saturday at 18:30 on the main RTBF TV channel, 'la UNE'. The programme offers a very direct relationship with its audience. The host brings light (and Saturday evening) touch to the whole programme. The programme has a format that's complete from footage to sound, graphics and music.

ID2015061 - EUROFACTS (EUROFAKTY)

(13 min)

TVP3 Wroclaw, Poland

The programme focuses on people in and from Poland living in the EU. This edition includes stories on Polish construction workers who travel abroad and on new regulations for local farmers. The jury found this interesting and informative. However, this is a traditional European current affairs magazine that uses media from *Europarltv* and *Euractive* while retaining editorial independence. The approach is perhaps too classical to make it stand out.

ID2015070 - INSIDE OUT SOUTH WEST

(29 min)

BBC South-West (Plymouth), UK

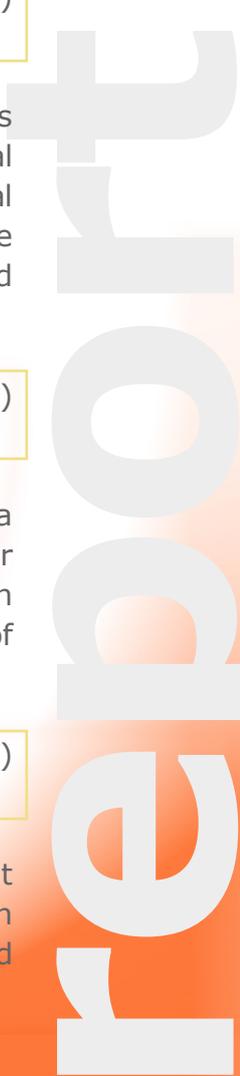
The weekly magazine follows up the story of a mentally-ill teenage girl's two nights in a police cell – a story which became a national investigation. There are two other, lighter items with a strong regional feel. One of them follows children on a wildlife exploration in the Isles of Scilly off the coast of Cornwall. It is good to take the programme out of the studio and into the region. However, the storytelling is not always strong enough.

ID2015014 - BBC SOUTH EAST TODAY

(29 min)

BBC South-East (Tunbridge Wells), UK

This is the nightly news magazine programme for the south-east of England. The format is standard and familiar. This episode carried a substantial and exclusive interview with David Cameron, the UK Prime Minister. The other main story was about a local man jailed



in Morocco – who was released as the programme went on air, enabling the production team to show its flexibility. However, we would expect BBC to involve the audience more in matters that are close to them, as in immigration, music and democratic rights.

ID2015091 - HEROES OF THE BATTLE FOR THE WOUNDED (HEROJI BITKE ZA RANJENIKE) (57 min)
 RTV Vojvodine, Serbia

This programme is about the war in Bosnia, 20 years ago, and the unknown stories about Serbian people helping the Bosnians. This is a good programme with much information. In the 20 years that have passed, it is both educative and interesting. However, this is a documentary and not a magazine.

ID2015076 - TELEKURIER (TELEKURIER) (23 min)
 TVP3 Poznan, Poland

This is a nationwide reporting magazine which concentrates on helping the weak with their problems as citizens. In this edition, we find out about temporary homes for flood victims which were funded by the Danish government – but which are now dilapidated. There is much good journalism and especially intelligent use of archive. However, the approach is somewhat traditional in style, especially the graphics. This means it cannot quite make it further.

ID2015158 - CLOSE UPS (ZBLIŻENIA) (26 min)
 TVP3 Bydgoszcz, Poland

This regional news magazine is clearly in close touch with its audience. There is a strong item which tells local motorists that police cars are now tracking them with cameras to watch for bad driving. Another item deals with the arrival of NATO soldiers. With a classic approach and good journalism, this is a sound show. However, it is a bit heavy and traditional in style.

ID2015016 - NORMAL INSANITY (NORMAL GALSAP) (29 min)
 NRK Trøndelag, Norway

The hosts search for people who do things which are, perhaps, a little bit different, even 'insane' and try to find out why they are so obsessed. This programme wants to be original and provocative. The characters they present could be considered indeed as original and provocative. By watching the programme and reading the presentation, the judges were unable to decide if this is a single programme or a series, which might have helped in making up their minds.

ID2015026 - TERRA MUSICA (26 min)
 ČT Studio Ostrava, Czech Republic

The International Festival of New Opera in 2014 in Ostrava explored the chance of new opera succeeding in a world of pop music. This programme has a pleasant form but demands much of its audience. This programme is not structured as a magazine and

might have done better in the Music category perhaps.

ID2015031 - A MUSER'S GREAT ODYSSEY (LE SOMMET DES MUSERS)

France 3 Bourgogne, France

(15 min)

The region of Burgundy in France is far from the snowy mountain peaks. Yet one local boy considers himself a 'musher' and wants to take part in the biggest dog sled race in the world – the Great Odyssey Savoie Mont Blanc. We follow the youngster for ten days through the Alps. It is a great tale – but not a magazine and more a documentary.

ID2015043 - NUANCES OF LIFE (KOPIEREBIS NIUANSEBI)

GPB, Georgia

(27 min)

This programme is described as a regular weekly 'TV blog' of the First Channel's news programme. It focuses on social issues and every blog is prepared as a personal view by a journalist. This concentrates on the plight of Muslim women and their fight for happiness. In effect, this is a close-up documentary but it is unclear if it is an investigation or a 'look at the annoying neighbours'. However, it is very well done with excellent footage.

ID2015073 - MY LOCALITY (DÚICHE)

EPCPA, Spain

(25 min)

The magazine presents stories from around the country. In this episode, there is a visit to the National Maritime Centre, a meeting with two entrepreneurial fitness gurus in Kerry and a personal explanation of what it feels like to be a red-head. The subjects are generally good stories deserving of proper treatment but they are dealt with in a light manner – perhaps sometimes lighter than might be preferred.

ID2015149 - THE CHRONICLE (KRONIKA)

TVP3 Krakow, Poland

(20 min)

This is the news magazine for the Małopolska Region with a potential audience of 3.5 million people. There are reports on the 70th anniversary of the liberation of Auschwitz, a new ward in a children's hospital and on books for the blind. There is a talented and engaging host but the judges felt that the reports and structure could have been more adventurous.

PRIX CIRCOM REGIONAL 2015

MINORITIES IN SOCIETY

WINNER

ID2015105 - VOGELPIK, RTBF, Belgium

COMMENDED

ID2015167 - MÁRIA & MÁRIA, ČT Television Studio Brno, Czech Republic

JUDGES

Chair

Jane French	BBC South	UK
Ulf Morten Davidsen	NRK Regions	Norway
Zoran Medved	RTVSLO Maribor	Slovenia
Hajnalka Buda	RTV Vojvodine	Serbia

CHAIR'S REPORT

There was an impressive range of entries in this category which, without exception, had something to offer the judges as they revealed how minority communities are addressing difficult issues or celebrating and revealing cultural differences.

Some entries need to dig deeper and to look for more creative treatments so that pictures, editing and sound also help to build emotional connections and encourage the viewer to share the experiences of protagonists.

In some entries, story-telling and structure needed more focus and jeopardy to take audiences on a journey they would follow to the end, even if the content provoked prejudices.

This was not a problem with the winner – an outstanding documentary which saw its charismatic Moroccan presenter spend a week in the home of a Flemish shrimp fisherman. Through his eyes we saw a family unused to outside influences and resistant to foreigners. The images from this film, especially fishing on horseback, show how great camera work and editing can create a magical experience. The character development captured through this experiment was heart-warming and joyous.

The commended film was by contrast much rougher in construct. The judges were split in the selection of Mária & Mária for commendation with strong opinions both for and against. However, in the end this observational documentary won through. This was a programme of great heart which, over time, allowed us to see an honest picture of a community and to witness a child transformed from a frightened, mute outcast into one able to talk, laugh, play and participate fully in the life of her community. It is rare for cameras to be present at so many right moments, even if sometimes it was also there at the wrong ones.

Jane French
BBC South, UK
Chair, Minorities in Society

WINNER

ID2015105 - VOGELPIK

(52 min)

RTBF, Belgium

The programme specialises in sending artists and actors into unexpected situations and seeing how they get on. In this episode, a Brussels actor with Moroccan antecedents is required to visit an ordinary family living in a small remote village on the Belgian coast in Flanders – and where 'foreigners' are not always welcome.

His unknown destination is Oostduinkerke. For a week, he will discover the daily life of Johan, a pure Flemish shrimp fisherman and his French-speaking wife Esmeralda. This story is an amazing example of how to make excellent television about issues such as political values, racism, extreme life conditions, religion, minorities, family, gender relations and many other topics – all in one, single programme.

The production team made a very warm but clear story, never avoiding any controversial or dangerous topic in everyday life in a small community, where the people are conservative and protective.

The camerawork coped very well the somewhat intrusive approach, capturing all the small details and emotional reactions of the members of the family and their guest.

Excellent!

COMMENDED

ID2015167 - MÁRIA & MÁRIA

(52 min)

ČT Television Studio Brno, Czech Republic

This is story of a Roma mother and daughter excluded from their Roma community following the death of the woman's husband. Somehow the death alienated them.

This was an extraordinary story of the determination of volunteers to make a difference. It was not always told in the most impactful way but was nonetheless a terrific and inspirational tale.

It was great to see things developing in front of the camera which is there for all the crucial moments as the communities of volunteers and Roma get to know one another. There is so much humanity and warmth in this film.

It is not the most polished piece of television but its other qualities made this a strong contender in the category.

It would have been nice to have some more voices from the Roma community, such as the baron, but the problem became obvious at the end in a powerful confrontation.

This was the story of a real hero.

OTHER ENTRIES
ID2015039 - IN GERMANY MY HOME IS (I TYSKLAND HAR JEG HJEMME)

TV Syd, Denmark

(28 min)

For the past 94 years and even now, the Danish state submits hundreds of millions of kroner to the Danish minority living in Northern Germany. But does it make any sense these days? This is very warm story about Danish minority in the border area between Denmark and Germany, about the families where the both cultures and identities are living in contrast with the history of conflicts between two nations in the past. However, judges would have preferred less linear storytelling. Camerawork was good, with pictures supporting the story but some disturbing video editing in credits was not necessary.

ID2015082 - INSIDE REPORT ON BEGGARS (TIGGARNAS VARDAG)

SVT Norrköping, Sweden

(10 min)

The camera followed the everyday life of some of the beggars from Eastern Europe. This programme covered the controversial issue of economic emigrants from Romania into Sweden and who have chosen begging as their survival strategy in everyday life. It is not a typical programme about minorities. The simplified storytelling does not offer more or deeper research into the issue for the audience. The one single exception of a woman who offered her home to four Romanian beggars is not enough to convince the audience.

ID2015083 - UNPREJUDICED (FARA PREJUDECATI)

TVR Cluj, Romania

(55 min)

This is a programme from a series in which the reporters suffer from Downs Syndrome and, as such, is a highly original approach to programme creation. This episode is about interesting and exciting research on the controversial and difficult issue of the old Romanian communist regime, when the authorities had denied even existence of any kind of disabled people in the country. The programme was prepared on location in a sanatorium for children with Downs Syndrome. However, the judges expected more illustration of those children and their everyday life activities. Also, better interviews with doctors and civil society representatives who are trying to help.

ID2015093 - SOME OF THE MANY (JEDNE Z WIELU)

TVP3 Opole, Poland

(13 min)

This is the story of two Roma women, Inga and Lucyna, who break constraints that Roma culture seems to put on them. They both work and set a good example to their community: they want to break the stereotypes. This programme brings a very positive message on how two different cultures, one of the Roma minority and the other of the

Polish majority, can come closer and what the majority has to do to understand about the minorities in its midst. We can follow a clear story about Roma women who are different to their own community as educated and capable employed persons. The story brings strong emotions, clear messages and the pictures illustrate real life situations. Critical observations are present as an element of dialogue between different parts of society. The production quality of this programme is very good; camerawork is sensitive and brings some independent messages to the audience, giving a special quality to this programme.

**ID2015097 - THE BLOWS THAT NOBODY HEARS
(LOS GOLPES QUE NADIE OYE)**

(26 min)
RTVCYL, Spain

Fifty-three women have died in Spain because of 'gender-violence' in the past year, the same as in 1999. Why have legal and economic developments failed to reduce the number of victims? Why are they becoming younger? This programme is an excellent example of systematic journalistic research about gender violence, ranging across victims and attackers, experts, state institutions and civil society, all of them connected in the long-term process of resolving this problem. At the start, there was surprising evidence how new technology can help spread gender violence, allowing to parents to control and abuse their children and allowing young partners to control each other. Reporters considered the experiences of the victims but their approach stayed at all times sensitive and respectful. Camerawork was excellent, close-ups were used with reason and not to achieve only visual effects and the anonymity of the victims was ensured.

ID2015102 - BBC LOOK NORTH & INSIDE OUT
BBC Yorkshire, UK

(18 min)

This was a compilation of several stories about the Roma community in Sheffield and about the attempts for their integration to the British society. The judges have respect for the continuing work of the young reporter on this controversial issue. However, they would have welcomed a more complex investigative approach. It was clear that there was a significant investment in time and effort but, even so, the reporting was insufficient to explain enough dimensions of the issue.

ID2015108 - MUSTAPHA'S DREAM (IL SOGNO DI MUSTAFA)
RAI - Sede Regionale Piemonte, Italy

(2 min)

This is a short story about a talented Senegalese footballer based in Italy – a newcomer to Turin. We follow a football tournament which brings together the migrant communities of Turin. The method is that of a typical news package. This event offered an opportunity for a deeper and longer programme focusing on the personalities and real life heroes.

MINORITIES IN SOCIETY

ID2015124 - TRANSYLVANIAN (LOVE)STORIES (TRANSILVÁN (LÁV)STORIK)

(37 min)

TVR Targu Mures, Romania

The documentary introduces viewers to the tense relationship between Romanians and the Hungarian minority in the city Targu Mures in Transylvania. There was a bloody conflict here between two nationalities in the 90s. The programme follows mixed married professionals from the regional TV station, who need to keep an impartial position when facing controversial political statements about their own national identity. The judges found parallel stories in one single programme but thought they could have been further developed and presented. Sometimes viewers could be confused by different languages and fast changes inside the story.

ID2015125 - INSIDE OUT LONDON – EU IMMIGRATION SPECIAL

BBC London (Elstree), UK

(29 min)

As the UK elections approach, immigration is a key issue. This programme examines three key aspects of the immigration debate. The first challenges the stereotypical portrayal of Romanian immigrants in Britain and follows professional Romanians. The second follows migrants struggling to find work and accommodation in the capital. The third report has exclusive access to an Oxford University research programme in immigration. The judges thought several levels of storytelling were mixed together and this made it harder for viewers to grasp a clear message.

ID2015130 - THE PEOPLE WHO STILL SING (O POVO QUE AINDA CANTA)

(26 min)

RTP Lisbon, Portugal

Lisbon is a multicultural city. In Mouraria, one of the most typical neighbourhoods, different ethnic groups peacefully cohabit, thanks to their love of song. The Portuguese fado lives alongside Chinese, Indian and African music. Judges were delighted by good storytelling and convincing explanations about music and tradition. But there was an unhappy mix of different approaches by camera and direction.

ID2015138 - RIGHT IN THE MIDST - VISITING JEWS (MITTENDRIN - ZU BESUCH BEI JUDEN)

(29 min)

HR Frankfurt Main, Germany

The programme investigates the life of Orthodox Jews in Frankfurt. It was inspired by anti-Jewish slogans written on a wall and which made the reporter ask what lies behind the continuing problems of Jews in the community. The story is the strongest when children from school, coming from different cultures, nations and religions, are talking about their relations and understanding the tolerance among them. Camerawork and video editing supported fiction elements in the story, memories or transposition through time or between different places: it is effective and nice.

**ID2015142 - EXPERTS CONTINUE, OTHERS STOP
(STRUČNJACI NAPRIJED, OSTALI STOJ)**

(6 min)

HRT - Zagreb, Croatia

Denmark, like so many European countries in the north west of the continent, says it welcomes immigrants who are experts, who are skilled, and who are well-educated. However, in Denmark last year, the number of immigrants exceeded the number of home-born Danes. The balance is changing. This is very good report from Croatia about integration policy in another EU country. There is some good journalistic work.

**ID2015002 - VISITING HUNGARIANS IN MACEDONIA
(LÁTOGATÓBAN A SZKOPJEI MAGYAROKNÁL)**

(25 min)

RTV Vojvodine, Serbia

Two hundred Hungarians live in Skopje, Macedonia. Where have they come from and how do they live and maintain their identity? The judges felt it was quite hard to understand the intention of this programme. Interviews were long and quite formal and we didn't get enough sense of real lives being lived and get behind the personalities in the story. We enjoyed the positive nature but would have liked a bit of jeopardy. The audience was not given enough context and the pictures didn't seem to illustrate what was being said very well – although there was some beautiful architecture shown and it was good to see the beautiful pictures from Skopje.

ID2015009 - UNDER INTERDICTION (ПОД ЗАПРЕЩЕНИЕ)

(29 min)

BNT, Bulgaria

Although the 21st century brought a revolution in human rights, a group of people in Bulgaria remained beyond. Under the guise of concern over the law, they are placed under judicial disability and lose rights. Thus, nearly 7,000 Bulgarians are thrown into institutions. It is an important and fascinating topic. There is great access to strong human stories and impressive journalism about those 'condemned to civil death for the rest of their lives'. The central part of the film, however, needs more energy. There are some disturbing images and this is a powerful and very moving documentary.

ID2015010 - AFTER ALL, TOMORROW IS ANOTHER DAY (SI MAINE E O ZI)

TVR Bucharest, Romania

(14 min)

Ana Maria is beautiful German girl and Roberto, a young Italian. This is a love story with a heart-stirring and dramatic finale: a sweet and nostalgic story with good use of voice, music and photography. The judges would have liked to have seen the elderly lady earlier. However, we were kept on the edge of our seats following this well told story. The use of black and white and dramatic reconstruction was effective – and the way the cat led us through the graveyard added to the dramatic suspense.

MINORITIES IN SOCIETY

ID2015063 - FACTS REPORTERS PRESENT: A POLISH - GYPSY WAR (REPORTERZY FAKTÓW PRZEDSTAWIAJĄ - WOJNA POLSKO-ROMSKA)

TVP3 Wrocław, Poland

(10 min)

Several years ago, a community of Roma minority from Romania illegally created a settlement in Wrocław, building makeshift huts and some earning money by begging. There are a lot of families with small children that live in conditions that are difficult to imagine: without running water, often suffering hunger and cold. The children don't go to school and they can't write or read. Polish neighbours don't want Roma community to live next to them and they don't feel safe. This was a sad portrait of what appears to be an intractable problem. The short filming time was apparent in that we didn't really get to know the stories behind the people in the camp. Some lovely photography but left us without any real conclusion.

ID2015036 - TWO LIVES IN ONE HEART (TWEELIVENS IN EEN HART)

L1 Radio-TV, The Netherlands

(40 min)

In the 1960s, the first Moroccan labour migrants came to The Netherlands. Moving back to their roots has become a social dilemma. The former migrants are living with two lives in one heart. This film struggled to engage the judges. While we understood the fascination for a daughter tracing her father's story, we felt it did not sufficiently draw in a wider audience. It might have been helped by having a better sense of the family's life in The Netherlands before the road trip to Morocco so that we wanted to follow them on the journey. The introduction of a second family was confusing and the motivation for returning to Morocco shortly afterwards was not obvious. The photography in the sheep market was fascinating. This was a somewhat frustrating watch as there were characters and stories hidden in this programme, but the structure was very muddled and it might have helped to have a more independent story-teller.

ID2015037 - FAMILIES TORN APART BY IMMIGRATION

BBC East (Norwich), UK

(9 min)

This exposes how British families are being torn apart by stricter immigration rules. We follow two families in Cambridge affected by the introduction of a minimum income requirement for spouses of non-EU migrants. An important and well told story, certainly, but the emotion did not punch through. The reporter seemed to distance us from the examples, so this felt more of a news report than a documentary. Nevertheless, there is good access to real life stories. The story lost its way a bit in the central section and there were some random pictures to cover cuts rather than a more imaginative treatment. It was nice to see the reunion, giving the item a meaningful conclusion.

ID2015045 - FERHAD: A SYRIAN REFUGEE IN GRENAA (GRENAA FLYGTNING)

TV2 Oestjylland, Denmark

(8 min)

In the series, Irene Nørgaard follows a Syrian refugee, Ferhad, who has been granted asylum in Denmark and has to make it on his own in the small city, Grenaa. This is a fascinating film with unusual access, allowing us to see someone at the moment of leaving a refugee centre. Ferhad is a likeable character and we enjoyed watching his progress: meeting his social worker, getting accommodation and coping with the language. The judges would have liked to know more about his back story but enjoyed this positive and interesting film.

ID2015057 - FAKE HEALERS

BBC East Midlands (Nottingham), UK

(11 min)

Two special and exclusive reports looking at the issue of fake spiritual healers conning vulnerable victims out of hundreds of thousands of pounds. They target people from mainly South Asian communities and claim to possess magical powers. Part one was a strong court story that was well told but there was very limited access to the minority community concerned and, consequently, it felt like a story told from the outside. Part two partially addressed this but it didn't quite meet the aims of this category.

**ID2015062 - OLD TRACES BY THE RIVER BANK. SVINITZA
(OBRISI DAVNI NA OBALI REKE. SVINICA)**

 (20 min)
 TVR Timisoara, Romania

The Serbian community in the village of Svinicza, on the Romanian bank of Danube, has kept some old elements in their language and customs. And some mysteries, too. This film was about one of the oldest Serbian villages in Romania with a unique dialect and customs. Some of the information would have been better told by a presenter as this might have better focussed the material. The storytelling was generally rather muddled and the judges struggled to know if this was about old traditions or moving the village. The expert interviews were too long and it would have been good to have access to more individual human stories.

ID2015021 - A WORLD OF FRIENDS (VÄRLDSKOMPISAR)

SVT Falun, Sweden

(28 min)

The programme highlights the value to deaf children of sign language in encouraging communication, even if the sign languages the children use are widely different. This is an interesting programme for its target audience. The young presenter was very engaging and this was a good take on a more conventional travelogue: natural and charming.

MINORITIES IN SOCIETY

ID2015064 - THE PRIDE OF TORNE VALLEY (TORNEDALENS STOLTHET)

SVT Kiruna, Sweden

(29 min)

This is the story of the preparations for a Gay Pride Festival and was beautifully told with access to some compelling characters. There is excellent camera work, editing and use of music. Most of the time, it kept the judges' interest fully but began to lose its sense of tension because there was little display of the animosity that the protagonists described. It captured much emotion very well and had a triumphant moment near the end, which was then sensitively analysed with a nice surprise from one of the characters. Ultimately, it maybe had one too many ends but it was easy to understand why as there were a lot of strong sentiments. It was a huge achievement that left us feeling we really know the participants.

ID2015069 - KATIE

TG4, Ireland

(38 min)

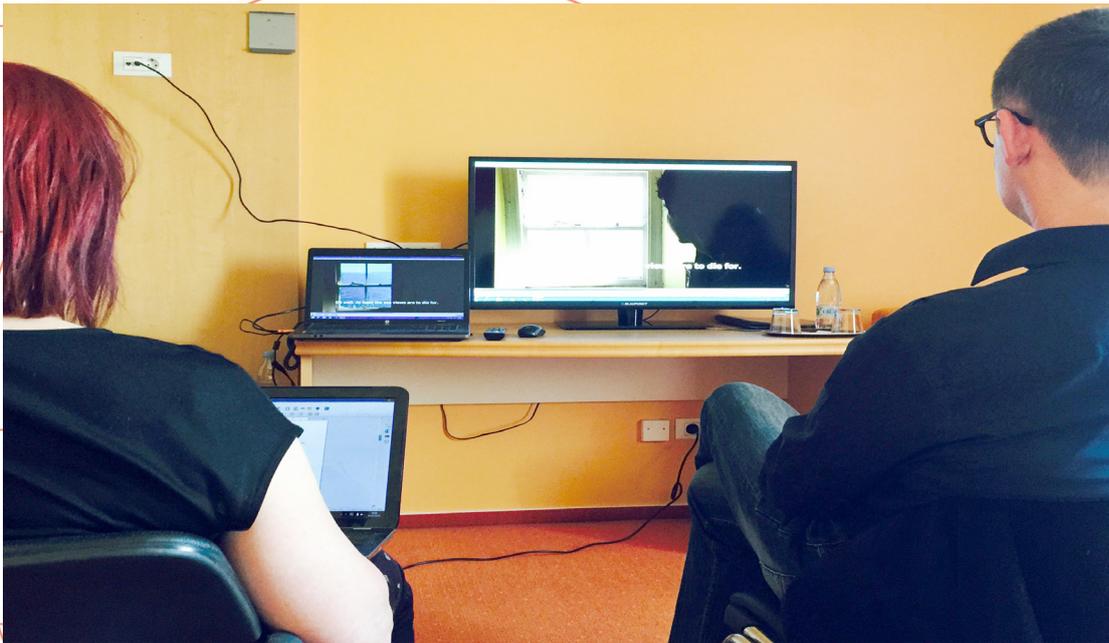
This is about 22-year-old Katie O'Halloran, from Connemara, who was born with femur fibula and ulna syndrome which left her without hands and a short leg. We follow Katie and the local community as they raise the funds to get her new hands. It is an emotional story with effective use of archive but after a terrific opening it gradually lost pace. On occasion, it felt as if Katie was being talked about too much rather than doing the talking, as too many people told us what she might have felt when she was capable of expressing this herself. A charming, determined and positive family with an inspirational story but told rather too slowly.

ID2015152 - DE TERP

Omroep Fryslan, The Netherlands

(57 min)

This tells about the lives of those who might be considered the lowest class of Dutch society: those scarred by drugs, alcohol, homelessness, psychiatric issues and stress. The title of the programme means 'refuge' – which can often be a help but also encourages an 'institutionalisation'. The film maker gained access to some very strong stories and there some strong sequences, especially on Mother's Day. But the depressing nature of the film did become wearing. The judges were asked to identify with slightly too many people and the structure felt a bit too slab like, with one story piled onto the next and little development. The film called for more of a resolution and a clearer story thread to follow.



PRIX CIRCOM REGIONAL 2015

MOST ORIGINAL PROGRAMME

WINNER

**ID2015109 - ALL THIS WON'T BRING US THE CONGO BACK - SOLANGE AND HER GUYS
(TOUT ÇA NE NOUS RENDRA PAS LE CONGO - SOLANGE ET SES JULES)** RTBF, Belgium

COMMENDED

**ID2015052 - SNOWSTORM: I WAS THERE
(TORMENTA DE NIEVE: YO ESTUVE ALLI)** RTVCYL, Spain

JUDGES

Chair	Wojciech Malinowski	TVP Wrocław	Poland
	Alexandre Pletser	Co-production organiser and	RTBF Belgium
	Galia Kraychovska	BNT Sofia	Bulgaria
	Ulf Morten Davidsen	NRK Regions	Norway

CHAIR'S REPORT

What are the judges looking for in a category with a strange title like 'Most Original'? Of course, something new: something which maybe has never existed in TV. The question is where to look for what we call the original. In the content or in the format?

Personally, I think that the content of any television programme should always be original. The format is a structure which can be reproduced. And in the format, I would look at the possibility of creating a new quality. It must be a format which will be the carrier, the vehicle for the new content. It will create new meanings.

And these are our winning programmes. The winner is an excellent documentary that encourages reflection on the contemporary conditio humana. It shows a world devoid of principles and values. It is also a painful picture of an ageing Europe. As when you look into a drop of water you may see the whole world, so in this documentary we can clearly see the problems of our reality. Also problems with distinguishing between reality and the virtual world. I think this film will leave no-one indifferent. What's so new? The approach to the characters by the makers of this documentary. We do not feel the presence of the camera and what we see is really the truth of the whole world.

The Commended is a very successful attempt to cross the limits of television. We are no longer just viewers: we are creators of what we view. It's good news!

Wojciech Malinowski
TVP Wrocław, Poland
Chair, Most Original

WINNER

ID2015109 - ALL THIS WON'T BRING US THE CONGO BACK - SOLANGE AND HER GUYS
(TOUT ÇA NE NOUS RENDRA PAS LE CONGO - SOLANGE ET SES JULES) RTBF, Belgium

Solange and the Guys, an episode in the series *All this won't bring us the Congo back*, tells the story of Solange and her virtual relationship. For eleven years she's been having a web affair with a young Senegalese, Jules. Solange's husband does not complain: he does the laundry and takes care of their granddaughter, while Solange wants to live the great love and surfs on dating websites.

The jury finds this story highly original, in a format of cameras following the extraordinary everyday life in Solange's home. It is like a taped reality, where the cameras follow a drama develops.

Solange and Jules both have dreams but it all ends in a nightmare. The story is about the dangers of a virtual life, about original ways of living in a marriage: it's about young African's dream of a better life in Europe. He finds it both fascinating, dangerous.

A remarkable winner.

COMMENDED

ID2015052 - SNOWSTORM: I WAS THERE **RTVCYL**
(TORMENTA DE NIEVE: YO ESTUVE ALLI) (15 min) **Spain**

This programme about the biggest snowstorm in Castilla y León for 50 years is a very good example of how you can use and mix professional photo with pictures by the audience.

The programme is in some respects unique in that it uses viewers' material on an equal basis with professional material. This procedure gives unlimited possibilities for creating a new TV in the future. Perhaps the future of this programme reminds us: New times are coming for television and here is the best example.

It turns out that the mixing of material from so many sources does not spoil the final result. The programme is attractive, dynamic and the different elements are complementary. Judges also liked the lightness with which they treated the violent attack of the forces of nature. Not everything is served seriously. We congratulate our colleagues from Spain for courage and creativity.

MOST ORIGINAL

OTHER ENTRIES

ID2015007 - GOURMANDS (LARPEIROS)

(30 min)

TVG, Spain

This is about the joy of catching, preparing and eating the food – and it is fun to watch. The presentation team wants to have a 'fiesta' in which they share recipes and establish the connections to food. There are people singing, telling stories, going where natural products are grown and picking them. The jury thinks it shows good humour, fascinating aspects of Spanish culture and food.

ID2015023 - THE AMAZING WORLD OF TECHNOLOGY

(28 min)

(U6 - ÚŽASNÝ SVĚT TECHNIKY)

ČT Studio Ostrava, Czech Republic

This is an educational competition for a younger audience, full of experiments in which contestants try out the laws of physics. It takes place in an industrial area and is in a retro style. In each series, two teams compete to join the League of Exceptional Brains developed by brilliant Mr. Manufacturer with the assistance of helper Ducháček, as well as robot called Advée. This unusual trio guide us through the quiz show. The jury finds the combination between engaging hosts, high technology in retro surroundings original and fun to watch, even for a grown up jury. The format has humour, dynamic editing, attractive photography, original graphics and original studio settings. An enjoyable watch and a format that should inspire the CIRCOM family.

ID2015028 - MIDLANDS TODAY - MALALA SPECIAL

(28 min)

BBC West Midlands (Birmingham), UK

This special on the award of the Nobel Peace Prize to Malala Yousafzai in December 2014 was a source of pride in Birmingham, the adopted home of this remarkable schoolgirl. BBC Midlands Today made every effort to impress to mark this memorable event. It was an international story and so was that night's edition of the programme. The programme was presented live from a school in Birmingham with which Malala has strong links. A reporter provided packages and live inserts from Oslo. The jury thinks this clearly an adventurous news programme – but still a news programme.

ID2015034 - OPEN FILES (ОТВОРЕНИ ДОСИЕТА)

(27 min)

BNT, Bulgaria

This is part of a series about those who stood up to communism. Years after the changes in Bulgaria no-one has been held responsible for the murders and persecutions of those men and women who dared to speak up against the regime. The judges think that this story has a strong impact as it shows courage and conserves an important part of Bulgarian history. However, although a strong documentary, it lacks true originality in format.

ID2015041 - ENTHUSIASTS (ELDSJÄLAR)

(29 min)

SVT Falun, Sweden

In the series, we meet seven deaf personalities around Europe whose tenacity and drive have given them positions and opportunities that others dream of achieving. The programme shows originality in the theme of encouraging the deaf (this episode's main character lives in Greece). It is a good idea to show different European dreams and it has some original scenes.

ID2015053 - BOOK A FUGUE (REZERVARE PENTRU FUGA)

(79 min)

TVR Timisoara, Romania

This is about what happens to you when you leave the city and climb a mountain outside your comfort zone. On this trip we follow a group of three on their way away from civilization. Their mission is to pick up election votes from people living in the mountains. It is a hard climb, and we meet original people. We do find the mission interesting but the programme lacks a good and understandable storyline.

**ID2015072 - PAPER PUSHERS, HAL 9000
(DRŽAVNI POSAO, HAL 9000)**

(9 min)

RTV Vojvodine, Serbia

This mini-sitcom on fears of modern technology is about the everyday work life of three civil servants, spending their hours in an unimportant archive department. The jury finds the idea intriguing but the end product is quite conventional.

ID2015140 - BITTEN BY THE WEATHER (VAERBITT)

(39 min)

NRK Hordaland, Norway

The intention of the producers is to explain the weather and weather phenomena and how such matters can influence people's lives. This is a live broadcast and therefore generates and involves social media in an interactive way. But other programmes do this also, so there is little which is original.

**ID2015074 - READING THE PRIMEVAL FOREST. OUR NEIGHBOURS
(CZYTANIE PUSZCZY.NASI SĄSIEDZI)**

(25 min)

TVP3 Białystok, Poland

This is not only about this particular place – Europe's last lowland primeval forest - but also touches upon some general human dilemmas. In the age of the world ecological crisis, how far can we interfere into natural processes? The programme starts with beautiful shots from the primeval forest, and suddenly changes to another location, a studio in a museum. The jury finds it hard to understand what this programme really is about during the first ten minutes, mixing locations and interviews does not make the motives behind the programme very clear.

MOST ORIGINAL
ID2015139 - THE CROW CLUB (KRÅKEKLUBBEN)

(39 min)

NRK Troms og Finnmark, Norway

This is about nature for young children, where presenter Christer explores nature with the Crow, a puppet with a personality. In this episode, they get a close encounter with one of the world's biggest animals - humpback whales. Whales, the rough environment and the photos are spectacular and the jury finds the format appealing – bringing the crow puppet and the presenter out to meet the whales. It brings the audience closer to the topic and the viewer can participate. Intelligent use of the crow puppet brings facts to the viewer in an amusing way. A cool programme!

**ID2015018 - BOOK OF HYMNS MINUTE BY MINUTE
(SALMEBOKA MINUTT FOR MINUTT)**

(3615 min)

NRK Trøndelag, Norway

Three thousand singers and choirs from all over Norway participated in the sixty-hour marathon singing of Norwegian hymns. It's unbelievable but The Norwegian Book of Hymns contains 899 hymns. This whole unique project was broadcasted live. The jury could see, of course, only part of this huge event. It is the latest in a growing line of 'TV epics' from NRK being copied round the world.

ID2015100 - BROKEN DREAMS

(54 min)

Omroep Brabant, The Netherlands

This film is like one big metaphor of life and passing. The hero and narrator of the whole story is an old and damaged Dakota airplane (which has a female voice). Paradoxically, it was not destroyed during an air accident but during transporting on a Dutch highway... on Friday the 13th...while on its way to star in a theatre production. The plane tells the story of her life from birth to her end, about the successes and the unrealised dreams. There are expressive characters, like, for example, Rosie the Riveter from Oklahoma, where the Dakota was built, and the man who has warm feelings for the Dakota - Roland Korst from the Wings of Liberation museum. He tried to save the wreck of the plane at almost any price. Unfortunately it is not successful. The Dakota is now history. This is a very strong entry, produced at a high level with a very well-written narrative. The story is touching and thought provoking. There was very efficient use of archive footage and dramatised excerpts. One note: The jury felt that the story could have been shorter without any loss.

ID2015119 - DIGITAL RAISER (ALLEVATORI DIGITALI)

(4 min)

RAI - Sede Regionale Trentino, Italy

She is a vet; he works for a start-up business in Trento. Both have a job: but they are not satisfied... Instead, they wake up at dawn to look after their 30 pet animals. This is a short story about choices of a way of life and passion: a story about people who are looking for something more in life than daily existence. The characters are fascinating but there is nothing else original about it.

ID2015122 - THE GREAT KNIT OFF (DEN STORE STRIKKEDYST)

TV Syd, Denmark

(43 min)

Sixteen knitters take part in a competition to test every aspect of their knitting skills as they battle it out to win the title of the Best Amateur Knitter. There have been many such formats (and, indeed, using knitting) – and the one about cooks is probably the most popular. There's no doubt it's a good idea, especially as it encourages middle-aged women. But the format is hardly original.

ID2015126 - INSIDE OUT WEST: IMMIGRATION SPECIAL

BBC West (Bristol), UK

(9 min)

Immigration is one of the key issues in the UK general election. The history of this phenomenon over the past 90 years is shown very clearly and attractively. There is good use of modern and interactive graphics. The programme presenter gets very involved and it is a well-made programme – but there's nothing extraordinary in it.

ID2015141 - ELECTION BUSS (VALBUSSEN)

SVT Västerås, Sweden

(23 min)

This is a fresh way of carrying out a political debate in an election. There are no official candidate speeches or studio interviews. Instead, there is an informal liaison on a moving bus. The candidates talk about their past and their plans for the future. They stop and talk to random people. This is of course a good thing that we know politicians from the other side but the judges have seen very similar shows.

**ID2015157 - THE FIRST EURO - HOTEL MOTHER
(PRVI EVRO - HOTEL MAMA)**(21 min)
RTVSLO Maribor, Slovenia

Eighty-five per cent of young Slovenes aged between 18 and 29 years are still living at home with their parents. Through the story of Katja and Andrej we find out what it is like and how they cope if they leave home. The story focuses on employment possibilities and problems in the north-east of the country. It is clearly not easy to start a new life when young. Unfortunately, the jury did not find anything of the original in this format and the judges were not satisfied with some of the direction.

PRIX CIRCOM REGIONAL 2015

RISING STAR

WINNER

ID2015056 - TOM BROWN, BBC East Midlands (Nottingham), UK

COMMENDED

ID2015113 - EMILIA PAPADOPOULOS, BBC London (Elstree), UK

JUDGES

Chair	Lout Donders	Omroep Brabant	The Netherlands
	Ulf Morten Davidsen	NRK Regions	Norway

CHAIR'S REPORT

For 2015, the jury received only seven entries for the category. We are proud of our undisputed winner and the one we commend. But the jury would have liked more choice.

CIRCOM connects regional channels from 32 member countries, in total over 250 stations. It should be so that each station is proud of its own rising stars. Then we would receive the work from 250 candidates: even with half of them we would be very happy. Not so much for us as judges, but for our profession.

The 'rising stars' of today are the creators of the future: the rising stars can help us to stay in contact with our audience and can bring us new viewers. So we need them!

Separately, the stations themselves can also be proud of their own rising stars who often give new inspiration to their colleagues.

It is significant that it is the BBC – so often the benchmark producer/broadcaster – which demonstrates confidence in its younger presenters and journalists and is happy to promote them and give them opportunity. Others might usefully note this!

Rising stars are an investment in the future. Stations have to realise that. So next year we expect many submissions. And for now: we congratulate Tom Brown and Emilia Papadopoulou.

Lout Donders
Omroep Brabant, The Netherlands
Chair, Rising Star



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

ID2015056 TOM BROWN

**BBC East Midlands (Nottingham)
UK**

Tom Brown is a young eager journalist with a lot of talent. He is a VJ, presenter, MoJo and live reporter.

He has been at the BBC for three years, starting as a trainee on a contract and is now a video journalist with a staff job.

He uses the skills well as a video journalist to film and edit his own pieces.

The pieces entered for judging show the jury in different ways how to tell a story and how to present the subjects. There is an enthusiasm which is catching for the jurors. The stories are complete pieces, so he makes the audience a little bit wiser.

For the jury he was without doubt the winner.

COMMENDED

ID2015113 - EMILIA PAPADOPOULOS

**BBC London (Elstree)
UK**

Emilia Papadopoulos is a very talented young journalist, working for the BBC London. She joined BBC London TV News almost three years ago as a producer, and has been reporting for just over a year. She is one of the youngest reporters in the department and often shoots and edits her reports herself.

She shows the jury that she can tell stories about very different themes. She is very clear in her presentation, making it easy to follow and understand the stories.

The way she interviewed the World War Two prisoner was very warm, with respect and very impressive.

OTHER ENTRIES

ID2015015 - NAFISA SAYANI

BBC South-East (Tunbridge Wells), UK

Nafisa Sayani is a news reporter, presenter and a VJ for the BBC South-East. The jury liked the report on the black officer in World War One: however, it was a bit conventional, no surprises. There was a good story about a woman who had returned to the UK from a trip through the Channel Tunnel to find that an illegal migrant had stowed away in her Fiat Panda. It is interesting and a most important subject but more could have been said about the migrant. The story is told in a very interesting and nice way.

ID2015104 - JUSTINE KATZ

RTBF, Belgium

Justine is clearly a very talented journalist with much knowledge. It is clear she is going to progress fast in this industry. However, the entry was more a showreel than sections of unedited output. It was, therefore, very difficult for the judges to assess properly how she goes about her job.

ID2015048 - QASA ALOM

BBC West Midlands (Birmingham), UK

Qasa Alom is a talented young presenter and journalist. He has quickly become confident in front of the camera, and familiar with studio and location filming. As a presenter, the jury thinks that he already has a natural authority, together with a boyish enthusiasm and a sharp look. In the story about diesel emissions, which includes undercover journalism, he delivers surprising shots and a very good story.

ID2015114 - MICHEÁL Ó CIARAI DH

TG4, Ireland

Micheál hosts *Cúla4*. The programme has been influential in targeting the young audience programming market since its launch in 1996. The jury likes the initiative to use a minority language for the young audience. Micheál is a charming young presenter, and he also is an actor. However, Micheál didn't show the jury what he actually creates by himself as a journalist.



report

PRIX CIRCOM REGIONAL 2015

VIDEO JOURNALISM

WINNER

ID2015084 - KATJA HØJBJERG, TV ØST, Denmark

COMMENDED

ID2015148 - JOHN INGE JOHANSEN, NRK Nordland, Norway

JUDGES

Chair	Name	Organization	Country
	Jean-Marc Dubois	FTV France3 Regions	France
	Zoran Medved	RTVSLO Maribor	Slovenia
	Karol Cioma	CIRCOM Regional	UK
	Hajnalka Buda	RTV Vojvodine	Serbia

CHAIR'S REPORT

The special value of a video journalist can be the individuality that he or she can bring to a report. It is a special and close angle view that a VJ can bring to a report that a traditional crew cannot.

The judges noted that a number of reports, although worthy of merit, were similar and formulaic in their style and presentation and therefore was difficult to choose between them.

The judges finalised their choices down to three entries that revealed three different styles of video journalism.

One was a VJ working with their subject matter to tell stories in a creative and visually strong way, gaining trust and engaging with the subjects in a warm and unobtrusive way.

Another was a VJ working in a remote region having to react to news events in an urgent way that included lots of human interest and reaction, proving he knows his audience well.

The third entrant showed the work of a talented cameraman. Some great filming was evident, strong close-ups and there was a lively, well-edited story about chess and maths where children were filmed as though the cameraman wasn't there. The judges were particularly impressed by an exceptional piece about a photographer.

The Commended was John Inge Johansen from Solvaer and NRK Norway. He works in a remote region, often on routine stories, but when big events happen he is there to cover them, no matter what the weather or conditions. His engagement with the public is at the heart of his stories for which he rightly deserves recognition as a Lone Rider.

The judges were unanimous in their decision that the winning entry was the work of Katia Højbjerg from TV Ost in Denmark. She has a real command and control in what

she does, visually strong in her filming and the brave use of the camera, risking her equipment with herds of cattle and snow and children sliding down a hillside. She takes risks to get great sequences and bring her audience really close to her subjects. A worthy winner.

Jean-Marc Dubois
FTV, France
Chair, Video Journalism

WINNER

ID2015084 - KATJA HØJBJERG

TV ØST
Denmark

These were human stories told with excellent camera work and editing. The use of lots of different angles and close-ups helped to show the excitement of the events and captured the genuine real-life emotion of the participants.

The three stories were of 'thirsty cows', children in the snow and a young go-karter who aspires to be a Formula 1 driver. All were well rounded, captivating and interesting, not only on a visual basis.

The relationship with the children in all the stories was very good. They came across in a very natural way, which is a real accomplishment.

These were well paced positive stories and very well edited to give momentum and added value.

COMMENDED

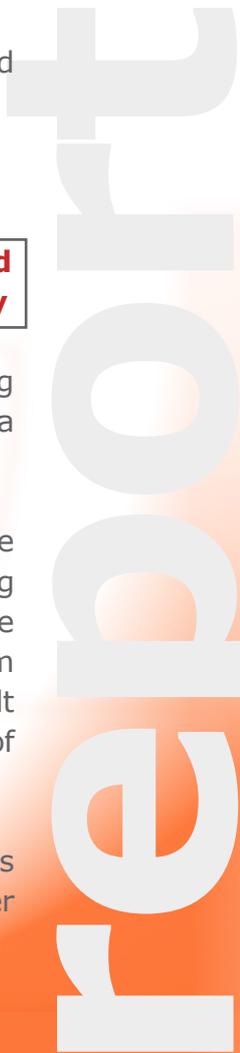
ID2015148 - JOHN INGE JOHANSEN

NRK Nordland
Norway

The Handball story was excellent video journalism, taking us to the stadium, bringing in the atmosphere and excitement and meeting the players and the spectators. It is a complete VJ report with an added touch of irony.

The second report of the storm damage was also an excellent piece of work; you felt the problems faced across the community, from a single couple to the workmen assessing damage through to the local store and how it was helping the community. Overall the judges felt that this story was illustrated with sketches and may have benefitted from the story of the storm's timeline. But the evidence of a VJ working in extremely difficult conditions was there for all to see, and John Inge found some excellent examples of human interest and people adapting to the circumstances.

The third story felt a little bit isolated as it was a follow-up piece and not as strong as the first 2 stories. However, it was well shot but the judges felt it could have been better constructed.



OTHER ENTRIES

ID2015013 - CHARLIE ROSE

BBC South-East (Tunbridge Wells), UK

Charlie has adopted all the methods needed to work as a VJ. He's obviously quick in his approach, clear in his style of filming and editing and he appreciates the intimacy of using a small camera. He is efficient in the way he films but the judges felt that he may have missed some opportunities for more creative filming and developing an individual style. However, there is no doubt that Charlie Rose is somebody you can count on to deliver well-constructed VJ packages.

ID2015046 - PELLE BANK

TV2 Oestjylland, Denmark

Pelle has developed his own style, very sensitive in his approach and using a lot of close-ups, unusual angles and creative framing. He not only gets close-ups, he gets close to his subject and gains a trust and intimacy typical of the best VJ work. A question a judge asked was 'how would he be in a hard news, urgent situation?' It's not apparent from these entries but he has a high level of competence in filming and editing. His creativity is evident and to be admired and he has an undoubted talent for storytelling. The judges were in agreement that Pelle's work deserved recognition and they're sure he will be a future winner.

ID2015049 - BEN GODFREY

BBC West Midlands (Birmingham), UK

The judges felt that the subjects offered a real opportunity to develop stories that reflected the community and upheaval. However, we felt there was a lack of emotion and development within the stories to keep a viewer interested. All the stories were told at a similar pace and with no real impact. Even though the rickets story is alarming and the bicycle story was admirable, the judges felt a lack of emotional engagement. Ben obviously films in a classic BBC style and sometimes it may be necessary to take the camera from a tri-pod to get closer to the story.

ID2015156 - CAMILLA NÆSS

NRK Østfold, Norway

There was a very strong opening to these submissions which raised our expectations of a well shot and well directed series about our relationship to animals, but sadly it didn't deliver any journalism. We felt the elderly people in the chickens section came across as being patronised although clearly this was not the programme maker's intention. In this category, the films felt a little facile. The target audience appeared to be children.

ID2015071 - SEÁN MAC AN TSÍTHIGH

TG4, Ireland

Seán is an excellent camera operator, finding great shots to illustrate his work. Noting that Seán has unearthed some interesting stories through his local research the judges still felt that Seán's work is very much of a news magazine style. It does reflect his community and he is admired for that. However, the stories were sketchy and more time could have been given to them to develop the story and the journalism within the story. We wanted more.

ID2015088 - PATRIK WIDEGREN

SVT Norrköping, Sweden

Patrik has developed an interesting style for filming. The construction of his sheep-shearing package left the judges a little confused and with a little more thought and creativity he could have taken this story to another level. For example, the judges felt that Patrik could have interviewed the sheep-shearers while working. Also where were the other Romanians working (or not) in Gotland? The jazz and environment stories were full of information and the judges particularly liked the latter but felt that the interviewees could have been seen in the environment they were talking about. Overall, he is doing a great job in a difficult location and is to be admired for this.

ID2015003 - JEROEN KELDERMAN

RTV Drenthe, The Netherlands

An interesting experiment on how to survive with the help of a food bank. However, this was only one story that was too long. It wasn't very clear why they started the experiment nor what the message was – the real life stories were too brief and we didn't get a window into the real lives of people in need. The story didn't really convince us. The rules say three stories should be submitted.

ID2015054 - MIKE LIGGINS

BBC East (Norwich), UK

The first two stories concerned a couple struggling to deal with Alzheimer's and the role of ambulance men/paramedics. The stories were told very traditionally – they looked like a normal news report made with a crew, and there was little sign of something being added by video journalism. In the story about the paramedic there were signs of sensitive camera work in relation to patients. The story about the young writer was very cute with lovely moments captured on camera, but there was too much narration and some character was lost through the scripting.

VIDEO JOURNALISM

ID2015067 - PHILIP BROMWELL

RTÉ, Ireland

These entries came across as traditional reporting. The first story about Tibet looked rather like a home movie from the reporter's holidays. It felt as if it lacked spirit. The bird story was an important topic but there was nothing new in it. It was also hard to know if this was a story about the birds or about two young people. The refugee crisis in Syria was not a new story and the sense of crisis didn't really come across in the pictures. The judges were disappointed by the lack of regional resonance in two of the stories. However, composition and the camera work was very good.

ID2015085 - GARETH FURBY

BBC London (Elstree), UK

We struggled to understand the message of the first story about the homeless. The story telling was traditional and the investigative element lacked conclusion: the exclusivity of discovering homeless people was consequently lost. The young carers story had more emotional connection and gave an interesting perspective on the lives of the children. The judges would have preferred the story to be focussed on the young girl as it had a lot of potential that was not fully realised. Indeed, the story of the boy was lost and felt less important because the first story wasn't finished and the second started randomly losing the flow. In both the top stories, we didn't get enough context, nobody was held to account.

ID2015134 - IVICA GRUDIČEK

HRT Varaždin, Croatia

Floods and the economic situation are important stories and of great relevance to the region. However, the judges expected less conventional story telling with a greater focus on getting to know individuals. There are no 'heroes' in these reports. The reports felt quite general and we were not allowed access to a single human story that would have added depth and emotion. The story of the coach journey did create greater emotional impact as we began to 'get to know' people on the bus, but the judges felt more journalism was needed.



PRIX CIRCOM REGIONAL 2015

CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

WINNER

ID-2015-C110 – NON CITIZENS IN LATVIA, France Télévisions, France

COMMENDED

ID-C219 – REFUGEE CHILDREN IN BULGARIA, BNT, Bulgaria

JUDGES

Chair	Alexandre Pletser	RTBF and Citizenship Co-production co-ordinator	
	Galia Kraychovska	BNT	Bulgaria
	Ulf Morten Davidsen	NRK Regions	Norway
	Wojciech Malinowski	TVP	Poland

CHAIR'S REPORT

Since 2013, the Citizenship Co-production Project is the main co-production of CIRCOM, creating a unique opportunity for several European regional stations to produce stories on common themes related to European Citizenship. Ten main themes have been defined to date and there are more to come!

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 EP has no input whatsoever into the content of the produced reports.

The Citizenship Project was officially launched in May 2013, during the 31st Annual Conference in Santiago de Compostela. The first actions of the project ended in Cavtat at the 32nd CIRCOM Annual Conference 2014. The project continued with a second action launched in the same Cavtat Conference until December 2014. The project will definitely continue in 2015 and further.

Thanks to the CIRCOM dynamics created by the member stations, almost all the participating members have transmitted together all the reports created by the other broadcasters.

Moreover, the exposure of the Special Category of the Prix encouraged more CIRCOM stations to join in and widen the success: BNT Bulgaria joined the second action, MTVA Hungary and TG4 Ireland joined in the end of 2014 and some other members stations announced that they will download and upload the stories through the CIRCOM exchange platform.

Indeed, all CIRCOM members have the opportunity to propose items related to the themes, and all CIRCOM members have access to the entire collection of items to be used free of charge. On the CIRCOM exchange platform, there are more than 200 stories to date!

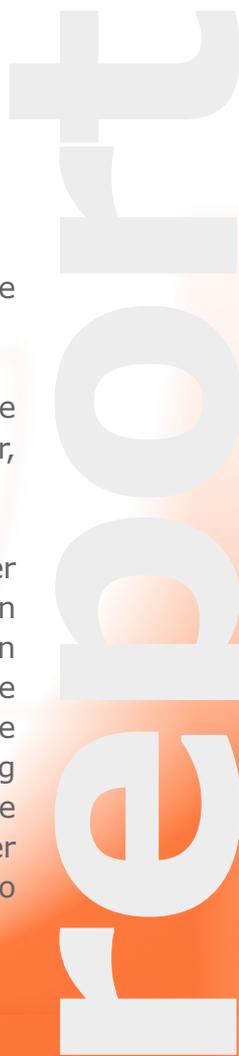
Co-production active members:



It was still clear to the judges that this is a useful and timely co-production with some excellent contributions from many CIRCOM member stations.

The judges also needed to take into account in their assessment that these features are not necessarily designed to stand as fully self-contained 'programmes'. They are, rather, building blocks around which programmes can be built by contributing stations.

However, the quality of many of the items shone through. Apart from the Winner and the Commended, there was a topical and interesting item from TVR Romania on small communities of dozens of people who have lived for centuries in the Carpathian Mountains and which challenges those politicians who came in the far end of Europe for the elections - but never came back. It is also interesting to note that from all the themes, the jury preselected the stories proposed by France Télévisions, underlining the quality of the packages delivered by Veronique Auger and her team of the France 3 programme *Avenue de l'Europe*. The French crew succeeds also to follow a character from one theme to another, telling the story of Bilal, a Syrian refugee from Bulgaria to Sweden.



CITIZENSHIP CO-PRODUCTION

After almost two years of the co-production, it was also interesting to follow the evolution of the editorial quality of the stories, after the various editorial workshops organized in the framework of the project. Nowadays, there are no topics that cannot be envisaged, such as corruption, bureaucracy, transparency, immigration.

Our Winner and Commended added very human dimensions to good stories to take them ahead of the other entries.

Due to the continuing improvement in the editorial quality of the stories, I am sure the participating stations have greatly benefitted from the experience of taking part in this CIRCOM co-production. Impressively, 30 million European citizens have been reached by our stories.

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However, the quality of many of the items shone through. Apart from the Winner and the Commended, there was a topical and interesting item from TVP on individuals trading across the border with Ukraine. From RTBF came another fascinating report on the use of computer scanners in the port of Antwerp – and scanners which are not as good as the human eye and brain at detecting smuggling. From TVR, there was a well-made and comprehensive report on health issues and resources in mountain villages.

Our Winner and Commended added very human dimensions to good stories to take them ahead of the other entries.

This is clearly a co-production of quality and I am sure the participating stations – and their viewers - have benefitted greatly from the experience of taking part.

The judging for this category was for the first time achieved by viewing the entries from a restricted access site on YouTube. The viewing and the judging were time efficient and successful.

Alexandre Pletser
RTBF Belgium and Citizenship Co-production co-ordinator
Chair, Citizenship Co-production Special Award

WINNER

ID-C110 – NON CITIZENS IN LATVIA

**France Télévisions
France**

This report investigates a taboo subject: the non-citizens issue in Latvia. Since Latvia left the USSR in 1991 and joined the EU in 2004, the question of the Russian minority is still not solved. The report explains the situation in a perfect and balanced manner, giving the floor to citizens living this problem daily.

There is much information, interview and emotion in front of the camera. Although the report keeps an appropriate distance and detachment, it is always understanding.

An excellent contribution to the co-production and a worthy winner.

COMMENDED

ID-2015-C219 – REFUGEE CHILDREN IN BULGARIA

**BNT
Bulgaria**

One thousand refugee children have come to Bulgaria in 2014. They spend months in the country and only 35 of them go to school. What challenges and prejudices do these children face? Some schools even refuse these refugee children! Here is the story of the reporter Maria Cherneva and cameramen Ilia Ivanov and Atanas Atanasov.

This is a touching and very well-told tale of informal help for the refugee children to find a school after refusal. There is help also to try and increase the number of refugee children in schools.

The shooting is evocative, especially the parts in schools, which are convincing and enlightening.

CITIZENSHIP CO-PRODUCTION

OTHER ENTRIES BY CO-PRODUCTIONS' THEMES

CITIZENSHIP 1: Theme ENVIRONMENT

ID-C101	Ecology	RTVSLO, Slovenia
ID-C102	Stop concreting Croatian coastline	HRT, Croatia
ID-C103	Bears and highways	TVR, Romania
ID-C104	Retour au charbon	RTBF, Belgium
ID-C105	Citizenship in Venice	RAI, Italy
ID-C106	After the flood	TVP, Poland
ID-C107	Ade Danemark	FTV, France

CITIZENSHIP 1: Theme DEMOCRACY

ID-C108	The Rescued School	TVP, Poland
ID-C109	Democracy for the end of Europe	TVR, Romania
ID-C110	Noncitizens of Latvia	FTV, France
ID-C111	Democracy in Zadvarje	HRT, Croatia
ID-C112	Eutopia: How to forge an European public opinion	RAI, Italy
ID-C113	Berlin, Voting for residents	FTV, France
ID-C114	Dream job	RTVSLO, Slovenia
ID-C115	Voting test	RTBF, Belgium

CITIZENSHIP 2: Theme CRISIS EFFECTS

ID-C201	Becoming a teacher at 50 because of the crisis	RTBF, Belgium
ID-C202	The Education Changed by Economy	TVR, Romania
ID-C203	Born Again	TVP, Poland
ID-C204	Dark Side of Beauty (Imortelle picking in Croatia)	HRT, Croatia
ID-C205	Story of success	RTVSLO, Slovenia
ID-C206	Unconventional agricultural production raises hopes	BNT, Bulgaria
ID-C207	Santé en Grèce	FTV, France
ID-C208	Les effets de la crise 1	FTV, France
ID-C209	Les effets de la crise 2	FTV, France
ID-C210	Sunrise	RAI, Italy

CITIZENSHIP 2: Theme REGULATION & GLOBAL MARKET

ID-C211	Bulgarian Silicone Valley	BNT, Bulgaria
ID-C212	Lack of Confidence in Politics	HRT, Croatia
ID-C213	Smoked Sausage	TVP, Poland
ID-C214	Beekeeper	RTVSLO, Slovenia
ID-C215	Mare Nostrum	RAI, Italy
ID-C216	The street of globalisation	RTBF, Belgium
ID-C217	Rudaria Water Mills	TVR, Romania

CITIZENSHIP 2: Theme INTEGRATION - SEPARATION

ID-C218	Poland's Help	TVP, Poland
ID-C219	Refugee Children in Bulgaria	BNT, Bulgaria
ID-C220	Ade Suede Bilal	FTV, France
ID-C221	Serbian resort on Island Brač	HRT, Croatia
ID-C222	Afghan migrants in Venice	FTV, France
ID-C223	Roma Assistant	RTVSLO, Slovenia
ID-C224	Tor Sapienza	RAI, Italy
ID-C225	Samos, the other entry point	RTBF, Belgium
ID-C226	Bessarabia Integration	TVR, Romania

CITIZENSHIP 2: Theme TRANSPARENCY, BUREAUCRACY, CORRUPTION

ID-C227	Mafia capitale	RAI, Italy
ID-C228	The Highways Saga	TVR, Romania
ID-C229	Children and the justice system in Bulgaria	BNT, Bulgaria
ID-C230	The Right To Health	HRT, Croatia
ID-C231	Corruption United Kingdom	FTV, France
ID-C232	Dying abroad	RTBF, Belgium
ID-C233	Corruption Romania	FTV, France
ID-C234	Relocation of the bussines	RTVSLO, Slovenia
ID-C235	Wind business	TVP, Poland



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