



PRIX
CIRCOM REGIONAL
JURY REPORT
2023



Prix CIRCOM 2023 judges



PRIX CIRCOM REGIONAL 2023

Winners' Citations and Judges' Comments

**Prix CIRCOM Regional President
Mojca Recek**

report



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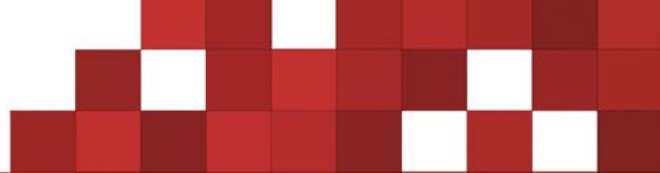
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PRESIDENT'S REPORT

I am proud and grateful to be part of the CIRCOM Regional organisation, in particular the Prix CIRCOM, which is in fact a flagship activity for CIRCOM members and the public media. Entries are judged by experts who take the time to share their observations on everything they see. It is therefore about professionals in regional media helping and encouraging professional regional media.

I am pleased to present my report with the views and decisions of the juries on how we can further improve the award as a quality benchmark for regional public service media in 2024.

The jury met in Porto as guests of RTP. I thank Adriano Nazareth, Ana Santana and Carlos Daniel for their support and organisation.

There were meant to be 14 judges in Porto. However, one of the judges could not come at the last minute for personal reasons and one of the judges failed to appear, with no reason given. This put a lot of pressure on the other 12 judges. We had to reorganise the work to make sure we would complete our task in the permitted time. We judge in small groups and all judges declare any interest they have in any programme. No one judges their own programme.

I would like to thank David Lowen, long-time President of Prix CIRCOM, who offered his expertise and helped with the judging.

The judges were:

Charlotte Ervik	NRK Møre og Romsdal	Norway
Adriano Nazareth	RTP CPN	Portugal
Olivier Brumelot	FTV, France 3 Pays de la Loire	France
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Klaus Unterberger	ORF	Austria
Gordana Škaljac Narančić	HRT Zagreb	Croatia
Ben Moore	BBC South	United Kingdom
Dite Dinesz	TVR Timisoara	Romania
Halbe-Piter Claus	Omrop Fryslân	The Netherlands
Róisín Ní Thuairisg	TG4 Galway	Ireland
Raquel Fernandez	TVG Galicia	Spain
Piotr Socha	TVP Rzeszow	Poland
Mojca Recek	RTVSLO Maribor	Slovenia
David Lowen	CIRCOM Regional	



Entries by country:

	2023	2022	2021	2020	2019
Spain	24	25	29	32	24
France	20	8	6	16	14
United Kingdom	20	15	26	35	38
Poland	19	3	15	11	14
Norway	17	18	11	5	15
Czech Republic	11	5	10	10	10
Romania	10	6	12	6	13
Sweden	8	8	13	5	5
Hungary	7	2	2	4	5
Ireland	6	4	6	14	7
Bulgaria	5	4	4	5	3
Slovenia	5	2	11	8	7
Croatia	4	7	5	7	8
Finland	4	2	2	3	5
Netherlands	4	6	9	4	5
Denmark	3	-	7	10	16
Serbia	3	2	6	6	10
Montenegro	2	1	-	-	1
Slovakia	2	3	5	3	4
Austria	1	-	-	-	-
Italy	1	6	4	5	5
Portugal	1	2	2	1	2
Greece	-	-	-	-	5
Belgium	-	1	4	1	-
Germany	-	-	1	2	2
Switzerland	-	-	1	-	-

This year, 22 countries are represented. I am pleased to see that some countries have increased the number of entries. Overall, there has been an increase in the number of entries compared to last year – when the pandemic was certainly a factor - and we look forward to next year.

Entries by category:

	2023	2022	2021	2020	2019
Digital Multimedia	11	13	na	na	na
Documentary	33	21	30	27	42
Entertainment and Drama	10	6	13	9	11
Investigative Journalism	15	9	14	15	21
Minorities in Society	28	15	29	29	25
Most Original and Innovative	15	18	22	28	24
Music and Arts (ex Music)	20	11	24	21	21
News Programme	9	11	11	9	23
News Report (ex News Stories For All)	16	13	19	20	8
Video Journalism	13	7	14	12	16
Young Onscreen Talent (ex Rising Star)	7	6	11	10	14
Europe	na	na	4	14	13
	177	130	191	194	218
Citizenship Co-production	na	na	na	na	21
					244

The jury noticed an increase in the number of entries in the categories Minorities in Society and Investigative Journalism. The jury would like to see more entries in the News Programme category. They were also disappointed by the low number of entries in the Young Onscreen Talent category. They felt that this was a great shame for a category that shows the future of journalism.

Report



On the other hand, we are pleased to note that some of the award-winning entrants from previous years have also participated this year. For example, this year's winner in the Video Journalism category was commended last year in the Digital Multimedia category. This shows the importance of the jury's comments, which hopefully make a significant contribution to the progress and improvement of the work of programme makers.

The judging days are very busy, as the judges not only watch the shows, but also have to discuss and review them – and reach a decision. It was therefore suggested that next year judges be given more time to preview the entries before they arrive at the venue. This will give them more time to discuss the programmes when they are together.

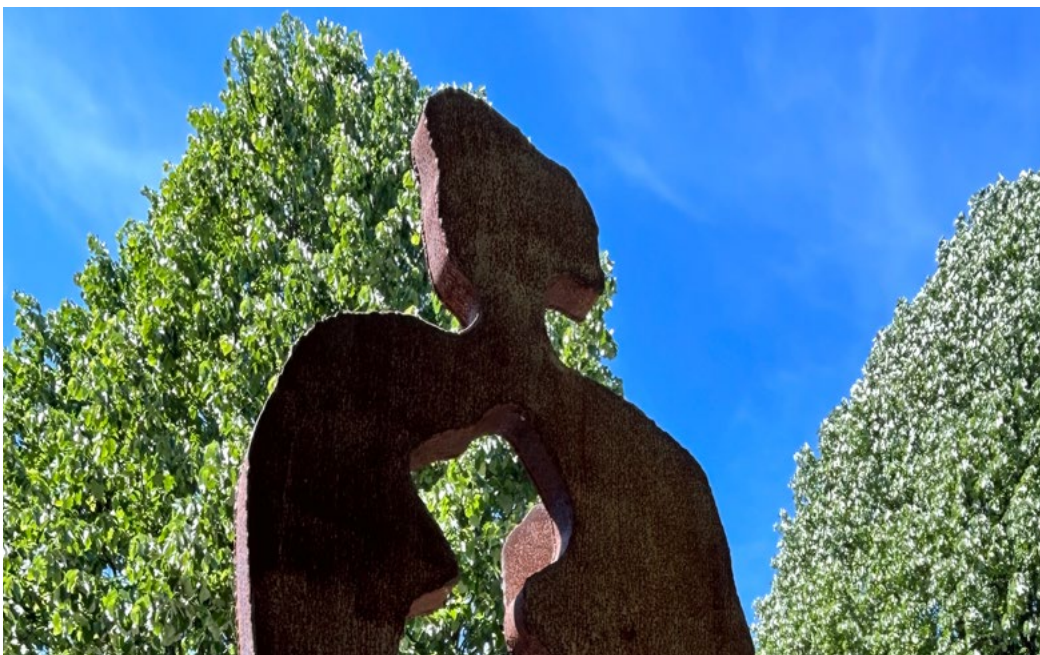
The judges noted that some entries were not entirely appropriate for the categories they were placed in and advised the National Coordinators to be more committed to the selection of the entries. They should also strongly encourage programme makers to enter the competition.

I would like to thank Branka Pražić and Tonja Stojanac for their excellent work and support. I would also like to thank RTP for a camera crew to record interviews with jurors and footage from the judging. Darko Flajpan was able to prepare video excerpts for the Gala event that takes place on 1 June at the CIRCOM Conference in San Sebastian. I am grateful to him for this.

Mojca Recek
President, Prix CIRCOM



Mojca Recek





AWARD CRITERIA

GRAND PRIX

This award is financially supported by TVP Poland.

No direct entries are accepted for this award. The winner will be selected during a special meeting of the judges, led by the Chair of the judges, from the winning entries in the programme genre categories. It is, in effect, The Best of The Best.

DIGITAL MULTIMEDIA

This category, sponsored by ORF Austria, awards a station's efforts and enthusiasm in using all aspects of digital technology to enhance its content creation or distribution and the interactivity with its audience.

In today's world of media and communications it is crucial to address people as citizens, not just as consumers. Therefore, entries should focus on the distinctive quality of media focusing on social cohesion, public value and any kind of societal relevance and concern. The modern regional station has users who communicate with devices as well as viewers who watch television. How can you demonstrate best that you understand and use this?

Digital excellence should be demonstrated in the style and approach of content whether 'storytelling' in news or other genres or a mixture of all. This could include any of the production qualities such as graphics, sound, editing, live location reporting - anything, in fact, which brings extra value to the viewer by using digital creativity.

This could also embrace projects which might not otherwise be possible except in a digitally-enabled world. Nowadays, a station has the technology and ability to reach and seek response from its audiences beyond the confines of a broadcast linear version of content. This might include two-way links, streamed services, viewer and user support, regional projects which involve its audience.

Entry should be a compilation video of no more than 10 minutes which explains the activity. The written support needs to explain clearly to judges why this is an output worthy of special merit and what elements of 'digital excellence' are offered. In addition, the entrant may add a link to a web site to give the judges further explanation or evidence of how viewers and users are engaged.

Judges will particularly look to praise stations which are at an early stage of using the digital opportunities to add service for their viewers and users. No regional station should believe entry in this category is not for them.

DOCUMENTARY

The category is sponsored by RTÉ Ireland.

Entries should be documentary programmes on a single subject shot on location. Neither the topic nor transmission is required to be regional but judges will give preference to 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 (although there is a separate category for Investigative Journalism, see below) 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 artistic and cinematographic qualities. 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. Multi-topic programmes must be entered under other categories, as should reports or content which form part of a wider or longer programme or programmes which mix studio and location.

Please note that there are opportunities for entering programmes in the documentary form in several other Prix categories: Minorities in Society, Most Original and Innovative, Music and Arts, Investigative Journalism.

Entrants are reminded that the winning and commended programmes must be offered free with all rights cleared for at least one broadcast and at least one repeat (see Rule 11) by any CIRCOM Regional member station.

ENTERTAINMENT AND DRAMA

The category is sponsored by two regional stations RTP Portugal and TVG Galicia.

This draws attention to the role of regional stations in bringing pleasure and enjoyment to its audience and by emphasising the role of entertainment and drama in the cultural expression of regionality.

Entries may be complete programmes or shorter content (but not news stories) within broadcast programmes or shorter content and full programmes streamed online.

The method of achieving this end can include location and/or studio drama, 'shiny floor' glamour shows, comedy, game shows, quizzes and competitions, and any fiction or factual format but excluding feature films which have had theatric release.

Any programme or content which has music or the arts as a major element should more properly go into the Music and Arts category (see below).

If the entry is a drama, it is preferred that the storyline or style should embrace the culture or issues of the region from which it originates.

The judges will look for formats and shows which are devised to be engaging for viewers and aim above all to give pleasure. They will look for how professionally the show or feature is made with cameras, sound, setting, presentation.

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.

Reports and documentaries in this category should go deeper than most regular regional news coverage to explore what lies beneath and behind the daily news or reveal what some people or organisations may prefer to keep hidden.

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

Judges will look 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.

Investigations may be of national and international significance but judges will look especially for stories which have a regional importance or resonance.



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 fight against corruption and money laundering.
- The promotion of awareness of and encouragement of Europe's cultural identity and diversity.

MINORITIES IN SOCIETY

This award, sponsored by France Télévisions, serves to remind Europe's public service media stations of their duty to reflect and develop a 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 viewing especially 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.

The definition of 'minority' is broad to reflect the various sectors of the community who may deserve special attention socially, politically, or by the media itself. It does, of course, include groups differentiated by culture, race and colour. It can also include language minorities and other groups such as the physically or mentally challenged, the aged or sexual minorities.

Some who are relatively few in number – let's say 'supporters of a low division football team' or 'lovers of medieval music' – may suggest they do not get the media attention they deserve. However, they do NOT fall within the definition of 'minority' for the purposes of this award.

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

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

MOST ORIGINAL AND INNOVATIVE

This award, sponsored by NRK Norway, recognises production originality, unusual content, fresh style, new technical skills, innovative ideas and presentation flair. Examples of innovation behind, as well as in front of, camera are welcome.

It is hard to define what is meant by 'original'. In fact, originality defies advance definition. 'Innovative' is perhaps clearer and can encompass anything which is 'new' and can include online examples or behind-the-camera- activity as well as traditional broadcast on-screen.

What we want is something new and different – and wakes the judges up!

Judges will seek entries which capture their imagination and surprise 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 it stands out as something special. Or perhaps it is a technical advance which can excite others in regional stations.

Perhaps there is the chance 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 boring programme? Perhaps the format is new and out of the ordinary? Who knows?

It is something, in short, which makes the entry different to the normal expectations of regional programmes and which makes the judges say: 'Wow! Congratulations. I wish my station had thought of that – and it's something we might try also.'

MUSIC AND ARTS

This category, sponsored by TG4 Ireland, highlights the social value of music and arts and the contribution they make to regional culture and the culture of the smaller nations, as expressed in video creative content.

The entry may be a short-form report, documentary or coverage of performance.

The subject matter is wide. It may be anything from the contribution of individuals to musical and artistic life to coverage of arts and music events. It may be, for instance, an examination of an issue relating to artistic or musical performance or evidence of how arts and music can contribute to the cohesion of society. As long as music and the various arts, their value, the love of music and arts are at the core of the video content, any subject and treatment are acceptable.

The definition of 'art' can include painting, sculpture, video, dance, poetry and other activities. However, there is a separate Prix category, Entertainment and Drama, which includes scripted drama performance.

Where the programme is in the short report or documentary form, 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, judges will pay special attention to the quality of direction, camera and sound, and staging.

NEWS PROGRAMME

This award is sponsored by RPO, representing the regional stations in The Netherlands. It rewards excellence in the very lifeblood of regional public service media – the news programme and online news service. Two entries are permitted per regional station.

The judges want to see a news show with all the regular ever-changing aspects of regional society – events, social issues, politics, sport, culture, scandal, trivia – brought together in a 'must watch' appointment to view. The programme is the point at which people in the region can 'come together' to find out what's happening in their community.

These days, viewers of live news programmes are also users of news information delivered online, so, although we call this category 'News Programme', it will also encompass the wider service which regional stations can offer their viewers.

The jury will expect to see the basic values and skills of news selection and presentation. There should be a range of news stories which reflect the region and will appeal to its inhabitants.

The programme may be linked in a studio or on location. If there is a studio element, judges will look for supporting contributions from cameras, sound, graphics, editing, opening titles sequence, studio set design and lighting.

Where there is significant use of streaming or online availability, this should be demonstrated also to make clear the station's intention to serve all in its region, not just those who choose to view a scheduled delivery to a TV set.

The judges will value the programme and the service as a whole. One strong report alone, however good or exclusive, will not be enough – and there is a separate category of News Report to reward single stories.

report



NEWS REPORT

This category is sponsored by CIRCOM Regional. Entries shall be news reports/stories of up to 5 minutes in length whether for traditional scheduled broadcast in regions or part of a 'digital platform first' service. Two entries are permitted per regional station.

Judges will look for innovative skills in storytelling addressing a non-linear audience as well as a traditional linear audience.

Judges will look for a strong story, well-told with, on the one hand, traditional journalistic skills and, on the other, with an approach to news which is modern and inclusive.

The judges will take into account not just the news content but the efforts made to distribute as widely as possible and to involve the audience in the daily news agenda. Judges will take into account how the story was re-modelled for a variety of uses, including interactivity with the audience in social media. For instance, judges would like to know where and how the content was first published – whether on a TV screen or for social media or other means of mobile consumption.

Judges will also take into account evidence on how the story came to light to demonstrate a 'bottom up' rather than 'top down' approach to news gathering. A further video of not more than 5 minutes can be provided, if wished, to explain the story source.

VIDEO JOURNALISM

This award, sponsored by the BBC UK, is for the best series of news reports submitted by a video journalist – with an emphasis on those using mobile phones (MoJo). Two entries are permitted per regional station from two different VJs.

Three reports must be submitted for each entry and they should be shot and edited 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, as a creative and as a technician. Each of the three reports must be at least one minute long but not longer than 5 minutes each.

The judges will look for a good 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, a regional magazine programme or made available for online delivery.

Judges need to be told when the VJ work submitted is shot by mobile phone camera (MoJo) 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 is requested. It is not just the ability to cover a 'hard' story which will be assessed. It is helpful – but not essential - 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.

YOUNG ONSCREEN TALENT

The Young Onscreen Talent Award, sponsored by TVR Romania, was created in honour of Vanda Condurache, the inspirational TVR producer, manager and trainer, killed in a car crash on her way to the CIRCOM conference in Bilbao in 2007. Two entries are permitted per regional station.



The category seeks to emphasise the importance of developing bright young talent for public service media content and to encourage young professional talent to seek careers in public service media in the 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 the closing date for entries (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. It would be helpful if the judges could see a wide variety of on-screen work so they can judge different aspects of presentation work. Not less than 10 minutes and not more than 15 minutes of video should be provided.

The entry form should set out the candidate's qualities. 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 entrant has been on a CIRCOM training course, it would help the judges if this could be mentioned.

Judgement will be made 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.

AVAILABILITY FOR BROADCAST BY CIRCOM MEMBERS

Availability of all entries, as stated by each entrant in the entry form, is indicated in this document by green, yellow or red dot on the right of each entry title, meaning:

- yes this entry is available free of rights and all other costs to CIRCOM member stations, June 2023 - end May 2024
- yes this entry is available to CIRCOM member stations, June 2023 - end May 2024, but subject to reimbursement of limited but unavoidable fees as may be agreed bilaterally
- no this entry cannot be made available

Winning and commended entries in all categories are, according to the Prix CIRCOM Rules of Entry, available for at least one regional transmission and one repeat of that entry by any CIRCOM member station by the end of May 2024 free of any payments or costs. Further transmissions can be agreed bilaterally with the winning/commended broadcaster.

Contact your CIRCOM Regional National Co-ordinator for delivery details.

Broadcast of the entries other than winning and commended is agreed bilaterally between the producing station and the station interested in broadcasting. The CIRCOM Secretariat holds details of entrants and will put you in touch but will not organise the delivery or monitor your bilateral agreement.

The information on programme availability is as stated on the Prix entry form. However, since then, there may have been reviews or changes. You must check and confirm availability with the broadcaster before any transmission. For more details please check Prix CIRCOM Rules of Entry.

report



AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2023:

1. Grand Prix CIRCOM REGIONAL 2023

Sponsored by TVP (Poland)

- 2000 euros cash (in addition to category prize), certificate and trophy
- The winner of the Grand Prix will be announced at a gala award ceremony at the CIRCOM Conference

2. Digital Multimedia

Sponsored by ORF (Austria)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

3. Documentary

Sponsored by RTÉ (Ireland)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

4. Entertainment and Drama

Sponsored by RTP (Portugal) and TVG Galicia (Spain)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

5. Investigative Journalism

Sponsored by Council of Europe

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

6. Minorities in Society

Sponsored by FTV (France)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala



AWARD CATEGORIES

7. Most Original and Innovative

Sponsored by NRK (Norway)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

8. Music and Arts

Sponsored by TG4 (Ireland)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

9. News Programme

Sponsored by RPO (The Netherlands)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

10. News Report

Sponsored by CIRCOM Regional

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

11. Video Journalism

Sponsored by BBC (UK)

- Trophy and 1,000 euros to the winning member station
- Certificates for winner and commended
- Reasonable hotel/travel costs for 2 representatives of winning station and 1 representative of the commended station to attend the CIRCOM Conference and Awards Gala

12. Young Onscreen Talent

Sponsored by TVR (Romania)

- Trophy and up to 2,000 euros towards an intern visit to a CIRCOM Regional member station, subject to agreement, to the station of the winning entry
- Certificate for winner
- Reasonable hotel/travel costs for 2 representatives of winning station to attend the CIRCOM Conference and Awards Gala



PRIX CIRCOM REGIONAL 2023

DIGITAL MULTIMEDIA

WINNER

ID2023166 – CLIMATE CHANGE IN SWEDEN (SVERIGEKLIMAT)

SVT regional co-operation, Sweden

COMMENDED

ID2023043 – WORLDS APART (ÉN APP - TO VERDENER), NRK Østfold, Norway

JUDGES

Chair

Klaus Unterberger	ORF	Austria
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Halbe-Piter Claus	Omrop Fryslân	The Netherlands

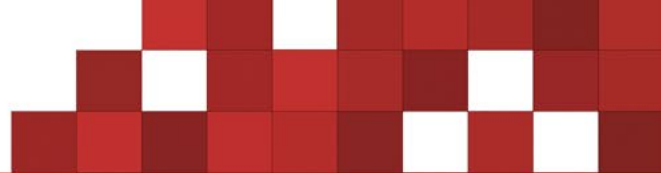
CHAIR'S REPORT

In its second year of existence the category 'Digital Multimedia' proved to be of utmost relevance for the media environment dominated by digital transformation. Obviously, all members of CIRCOM are facing enormous challenges, embracing new digital technologies to communicate with their audiences. However, this year's entries represented a broad variety in skills and competence, both informative and entertaining. There have been stories with exceptional societal relevance, investigative, with substantial journalistic competence, others have delivered a high amount of regional value. Specifically, the jury appreciated the entry from TVG, Spain as it addresses very young audiences in an entertaining and interactive way. It could improve on quality in production and style but might stimulate to use digital media in a fresh, entertaining manner.

As Commended, the jury voted for NRK Østfold, Norway. They created an astonishing experiment, demonstrating how artificial intelligence of TikTok is creating completely different realities via personalised information. As the experiment takes place in Russia and Ukraine it delivers special regional and news value. The story is investigative, innovative, it even achieved international awareness. However, the impact of the project might be even bigger, if it would include some opportunities for interaction and audience participation.

The Winner of the category certainly is the best practice of 'Digital Multimedia', fulfilling all quality criteria of the category. SVT's regional co-operation focuses on one of the most important topics of today's world, the climate crisis. It is a convincing journalistic story, looking at different regions in Sweden, including a high level of audience participation, perfectly multimedia. The project from SVT is a benchmark for the category inspiring future candidates.

Klaus Unterberger
ORF, Austria



WINNER

ID2023166 – CLIMATE CHANGE IN SWEDEN (SVERIGEKLIMAT)

SVT regional co-operation, Sweden

This entry is a perfect example for the requested quality criteria in this category. It is about local news focusing on the impact of climate change in different regions in Sweden. In more than 20 stories this format zooms in on the changing winter conditions in Sweden due to climate change, demonstrating its impact on the environment, on nature and society, showing what residents in the region are dealing with.

The production is multimedia including substantial audience participation. It is interactive, as there are questions from the viewers and users included, answered by experts. It is creating added regional value, as it focuses on specific regions, however – by including different areas - giving a national perspective of different local challenges. Journalistic and production skills are elaborated and high end.

The entry is a remarkable professional combination of TV and online, using both to communicate in a digital environment. The response of the audience has been remarkable: hundreds of questions have been answered, and the content has been viewed extensively.

COMMENDED

ID2023043 – WORLDS APART (ÉN APP - TO VERDENER)

NRK Østfold, Norway

NRK Østfold entry reveals the hidden methods how TikTok is handling data-collection and selecting information via personalized information.

The producers of the project chose two neighbouring cities, one in Russia, the other one in Ukraine, separated by war and a borderline, situated just 80 kilometres from each other. NRK created a bot, representing real people, using TikTok as a source of information. Evaluating what kind of information, the algorithm of TikTok delivered to the Russian and the Ukrainian, the producers revealed an astonishing and alarming result: whereas the Ukrainian received pictures and information about the war, the Russian got fancy pictures and stories. In fact, both TikTok users received completely different versions of reality.

NRK's entry is an astonishing experiment. It is a compelling, hard hitting, captivating journalistic story with remarkable news value, focusing on the war in Ukraine. The research is intriguing and investigative, the storytelling method is impressive, providing insight into how social media can direct which stories are heard. It empowers media users in a digital enabled world for checks and balances, to distinguish between a manipulative or trusted source of information. However, the story could benefit from audience participation and involvement as well as a multimedia perspective.

report



DIGITAL MULTIMEDIA

OTHER ENTRIES

ID2023024 – HIGHT FEMININE (HAUTS FEMININ)

France 3 Hauts-de-France, France

This entry is a magazine for women, addressing gender and feminism with 5 x 13' programmes per week, 5 articles and 5 short programmes for social networks. It is a comprehensive platform for the target audience, covering a wide range of topics. Addressing all generations of women, it is a relevant and journalistic source of information using digital technology. The video content is very informative, the platform utilises various social media channels. However, it lacks specific regional value.

ID2023038 – GLASS OF WINE (NA POHÁREK)

ČT - Studio Brno, Czech Republic

This is a beautifully crafted video series, filmed and produced by ČT, Studio Brno. It focuses on wine production in South Moravia, presenting a variety of background information, graphics and facts. It is informative and a visually appealing content delivering high regional value. However, although using MoJo it lacks interaction and involvement of the audience. Maybe this could have been overcome by engaging viewers through questions and challenges to leave a comment.

ID2023054 – TSJIL CHECKED (TSJIL TSJEKT)

Omrop Fryslân, The Netherlands

This is an interactive programme for pupils, children in the age of 10-12 years. It is of high educational value, using and improving digital skills. Its exceptional regional value is demonstrated by an innovative way of presenting Frisian-language content to a young audience. By connecting to Frisian lessons in schools with an interactive lesson, children learn more about their language and history. Children can interact, collaborate and even use it as a challenge, competing with other schools. Referring to digital transformation and multimedia production, it is certainly state of the art. It qualifies to be amongst the most skilled, competent and inspiring entries of the category.

ID2023061 – REVIER: AITA MARI (REVIER: AITA MARI)

EITB, Spain

Produced by EITB's News Services this entry is a series of five audiovisual programmes focusing on the migration crisis in the central Mediterranean. Produced with his cell phone, the journalist Asier Sanchez created captivating stories combining atmospheric and personal scenes in a hard-hitting documentary style. Video sequences are breath taking, documenting the cruel reality of refugees. The project is using different social networks in order to address young audiences. Due to its dramatic footage, it is impressive. However, it is unclear if the impact of the story is reduced to raise emotional awareness.

ID2023071 – SUGAR DADDY AND HIS VICTIMS (SUGARDADDYN OCH HANS OFFER)

SVT Väst, Sweden

This is a story about one of Sweden's worst rapists and his victims. It reconstructs what happened, including interviews with victims and even the rapist in prison. The story is told in an innovative way through a website. The design is excellent, it gained remarkable responses with more than 300.000 visitors in Sweden. However, interaction is lacking and there have been some concerns whether it is too speculative, demonstrating the cruel reality of a crime story.

report

ID2023119 – THE CRYPTO FRAUD (KRYPTOSVINDELEN)

NRK Nordland, Norway

This entry from NRK is about a 'crypto fraud', revealing the manipulating techniques creating substantial financial losses by the victims. The unique story provides an in-depth insight into a current fraud method. The interaction with the audience on traditional channels is excellent. The website is beautifully designed, with good follow-ups beneficial to community building. People could ask questions, share stories and chat with experts. This led to a new content, created from the stories shared. However, the entry did not surpass the quality of the Winner and Commended.

ID2023158 – FOFINHOS (FOFINHOS)

TVG, Spain

This format is an entertaining online contest for young audiences connecting young people in Galicia and Brazil. The aim is to choose 'The most Fofinho' (the cutest, smartest person) by answering specific questions about Galicia; the winner will be invited to travel to Galicia. The programme is presented in an entertaining manner, making it fun and interactive for the enthusiastic Brazilian followers. It's a good example how to use entertainment to engage with a young audience, demonstrating that language and culture transcend borders. There is a high regional and participatory value. However, as much as the jury appreciated that the project is actively connecting young people in a direct, personal way, there is a lack of quality in production and style. Being aware that the production is on low budget, the jury inspires the creators to invest more into professional skills, like MoJo or journalistic background information to deliver a deeper understanding of regional culture and identity.

ID2023159 – CLIMATE HEROES (CLIMATE HEROES)

RTÉ, Ireland

RTÉ's entry is about the climate crisis and how to deal with it. The online-first series presents 40 stories, produced by mobile devices. This format shines a spotlight on people who are making a real difference in the fight against climate change. By showcasing that many individuals are actually working to be a part of the solution, the 'Climate Heroes', presented by the series, inspire and empower even more people. It's a compelling multimedia concept stimulating audience interaction. Due to its community driven approach, there is high regional value. However, the topic is not new, there are many comparable stories dealing with the same questions and challenges.

ID2023169 – TWITCH - I'M THE ONE WHO KNOWS THE MOST ABOUT THE REGION (TWITCH - SOY QUIEN MAS SABE DE LA REGIÓN)

CMM, Spain

The entry from CMM, Spain has found a way to incorporate interactive television, combining the popular online review format with live streaming to connect directly with the young viewers of this TV programme. The presenter is infectious and can appeal to a large audience, while the game played on TV is also streamed. CMM attempts to reach a younger audience who will engage during the live show. They manage to link two worlds in an interesting way. There is substantial entertainment- and regional value, however in terms of production it resembles many already existing similar TV quiz shows.



PRIX CIRCOM REGIONAL 2023

DOCUMENTARY

WINNER

ID2023115 – WE WERE NOT ALLOWED TO CRY (NAM NIE WOLNO BYŁO PŁAKAĆ)

TVP3 Kraków, Poland

COMMENDED

ID2023146 – WITCHES: THE GREAT LIE (BRUIXES, LA GRAN MENTIDA)

CCMA, Spain

JUDGES

Chair

Piotr Socha	TVP Rzeszow	Poland
Halbe-Piter Claus	Omrop Fryslân	The Netherlands
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Klaus Unterberger	ORF	Austria
Gordana Škaljac Narančić	HRT Zagreb	Croatia
Charlotte Ervik	NRK Møre og Romsdal	Norway

CHAIR'S REPORT

The judges faced an incredibly difficult task with 33 entries produced by regional stations in 16 states.

It was difficult to choose winners because the quality of entries was high and their content varied. Perhaps it is a positive effect that after the pandemic creators can finally spread their wings. Despite the clear criteria, choosing the best was not easy.

On one hand, there are entries that deal with significant contemporary problems; these entries raise awareness of numerous negative issues like loneliness, problems of teachers or menopause. On the other hand, there are entries about war in Ukraine but also about other conflicts; these are moving stories about war showed in broader perspective. They try to find an answer why this is happening.

There are also entries that document stories of characters and communities in real time. During the final selection of entries, the jury was choosing among several entries. The story of people that lost all their possessions during hurricane (produced by ČT Brno) or the story of an extremely dangerous job of a fisherman on the boat (made by France3 Nouvelle-Aquitaine). The film about Croatian villagers getting ice from caves and transporting it to the coast is an authentic picture of a local community.

There is no shortage of entries that give optimism and hope: for instance, the history of the shoe factory in the north-west of England. There is also a group of carefully filmed entries about tradition, history, people or nature.

Some entries told personal stories but without any journalistic perspective or evaluation. Some were rather conventional. Some were too long and the strength of the story was lost.

The winning entry from TVP Krakow is a moving story of a woman sent to a concentration camp, Auschwitz-Birkenau, as a child. Her moving testimony was carefully filmed in a very artistic way.

There may be many entries dealing with this theme but there are fewer and fewer witnesses of these horrors.

The Commended entry *Witches: The Great Lie* from CCMA, Spain, effectively combines local legend with present times. It discovers the incredible history of this area and also encourages viewers to reflect about the role of women – then and now.

Piotr Socha
TVP Rzeszow, Poland

WINNER

ID2023115 – WE WERE NOT ALLOWED TO CRY (NAM NIE WOLNO BYŁO PŁAKAĆ)	●
TVP3 Kraków, Poland	(35 min)

This is the story of Lidia Maksymowicz, who was sent to the Auschwitz-Birkenau camp as a three-year-old child. It's a very strong story and it's told in a very quiet but powerful way. The footage is excellent and contrast between what is shown and what is said has a huge impact on the viewers.

The film is made from a child's perspective and that makes it different to other documentaries about the holocaust. Also, the added value of this film is that it explores what this horrible experience does with the minds of the survivors and how it affects the rest of their lives.

COMMENDED

ID2023146 – WITCHES: THE GREAT LIE (BRUIXES, LA GRAN MENTIDA)	●
CCMA, Spain	(84 min)

This documentary tells the story of the 'Pumpkin Woman', who was condemned as a witch in Spain between the 15th and 17th century. During that time, more than a thousand women were accused of witchcraft. We explore information on how women have been identified as witches, prosecuted, imprisoned, tortured and killed. It includes a wide range of experts and several explanations are given for understanding the phenomenon of witchcraft. The artwork of the documentary and editing are outstanding. By mixing staged scenes with footage from historical sources and today's world, it opens a view of how 'witches' are still created in people's minds today. A comprehensive, compelling storyline is created, although, despite the complexity of the subject, 84 minutes may be too long.



DOCUMENTARY

OTHER ENTRIES

ID2023135 – GOING TO BREAK THE ICE (IDEMO LEDA USIĆ)

HRT Zagreb, Croatia

(25 min)

This is the story of the last icebreakers in the Croatian mountains and reveals a long-forgotten story from history, at a time when ice was a necessity, when there were no fridges, only dry seasons. This is a compelling story focusing on the extreme struggle of those who had to bring the ice from the caves in the mountains. The story follows the last icebreakers, including the impressive story of the old icebreaker Mara. We observe an excellent camera work, complemented by the use of drones. It charmingly documents a dangerous ice hunt that has long been forgotten.

ID2023136 – MENOPAUSE: A NEW PERSPECTIVE (MEANAPÁS: MEON NUA)

TG4, Ireland

(50 min)

This is about Gráinne Seoige, a prominent TV host exploring the topic of female menopause. The documentary focuses on the many challenges women face during this special period. The film has even contributed to the creation of a public campaign on this very important issue. There are plenty of touching moments told by several women. In doing so, the documentary reveals the well-hidden reality of women's lives. The entry certainly breaks down the wall of silence but there could be more creative ideas in visualising moments of anger, fear and shame.

ID2023139 – COPING IN CONSTRUCTION

BBC London, UK

(29 min)

This focuses on the reality of construction workers in the UK, how their mental health is affected and the high suicide rate. We follow Steve, a construction worker, and his colleagues as they explain and discuss mental health problems with poignant examples. Steve uses sport to reduce pressure at work. He set up a charity walk to raise money and attention. The story is told using graphics. However, the judges thought this documentary does not include enough relevant facts or interviews with experts to provide sufficient journalistic background research on the topic.

ID2023144 – THE MATCH (KAMPEN)

NRK Trøndelag, Norway

(25 min)

This entry is about gender equality in sports. It is a series of five documentaries on women's football. We follow the Rosenborgs women's football team in its constant struggle for public awareness, acceptance and ultimately, success in sport. Using archive footage, the film documents how football became a men-only sport and became deeply embedded in men's culture. This could be an encouraging success story for viewers – but only, perhaps, if you watch the whole series of five shows.

ID2023149 – THE WEIRDO? INTERPRETATIONS (DZIWAK? INTERPRETACJE)

TVP3 Lublin, Poland

(55 min)

This tells the story of one of Poland's finest national poets. It looks at the official image of Cyprian Kamil Norwid and confronts it with different perceptions in order to go beyond clichés. It is a search for a man and artist who became a national hero in the 19th century. The images are well selected and there is some substantial expertise included. It is certainly an interesting portrait, even if it is more national than regional.

ID2023154 – FIGHTING FOR ME

BBC South (Southampton), UK

(29 min)

Ebonie Jones is an amateur boxer. We follow her as she faces moments of despair during her struggle for success. This is the intimate portrait of a dedicated sportswoman who reflects on her personal life, including an abusive relationship and moments of disappointment. It also



emphasises the role of boxing, personal identity and community building. However, it is more a personal portrait than a journalistically skilled documentary.

ID2023168 – OUR FAMILY CUCUMBER FARM

BBC East (Norwich), UK

(29 min)

This is another example from the regional series *We are England*. It follows a cucumber farmer in the UK's Cucumber Capital, the Lea Valley, Essex. The story is told by himself and his family as they reflect on some of the most important challenges facing cucumber farmers. We get an insider perspective of farming and it certainly delivers substantial regional value. However, it is basically an individual story without relevant information about the political and business background, lacking controversial arguments and relevant facts and figures.

ID2023171 – RTÉ INVESTIGATES: IRELAND'S ILLEGAL ADOPTIONS - STILL SEARCHING

RTÉ, Ireland

(70 min)

This is a captivating journalistic story, based on a RTÉ investigation in 2021 when RTÉ produced a documentary about 50,000 babies having been illegally adopted in Ireland over several decades. It documents the personal drama of people who have not known about their parents for almost their whole life. They follow any available traces to find more about their identity. The interviews and portraits create touching emotional moments. However, the documentary is a follow up on the first documentary, you cannot properly understand all the relevant background without having seen the previous one.

ID2023176 – DEEP BLUE SKY (BŁĘKITNEGO NIEBA)

TVP3 Rzeszow, Poland

(30 min)

This is a post-mortem documentary about the life of Artemis Dymyd, a young Ukrainian who died during the current war. We follow Artemis on his adventurous journey, travelling the world as a skydiver, fighting for Ukrainian independence in 2014 and finally, until his death, at the frontline of war. It is a moving story, including voices from his family, his friends, contributing personal experiences and memories. He is a hero – but maybe there is more to know also.

ID2023046 – THE LEGEND OF THE JOSEPH (FISHING IN HIGH SEAS) (LA LÉGENDE DU JOSEPH)

France 3 Nouvelle-Aquitaine, France

(52 min)

'Pray for those who stay ashore. We, at sea, manage on our own.' This statement captures the essence of the documentary perfectly. The director takes a personal and intimate role, allowing him to get close to the crew and captain. The poetic portrayal of the final voyage of the exceptional fishing vessel Joseph is captured, with no regard for the danger to one's own life. The excellent production values take the viewer from the first to the last minute of this captivating maritime adventure. However, the jury would have appreciated it more if the regional aspect of the film had been more prominently featured.

ID2023003 – YOU JUMP, I WILL CATCH YOU! (TE UGRASZ, ÉN ELKAPLAK!)

MTVA, Hungary

(27 min)

We accompany a group of Ukrainian children and youngsters, students of a Hungarian circus school. Because of the war, they had to stay in Hungary, where they found assistance and they could still learn and perform in front of an audience. The nightmare of the war that takes place in their homeland is a great trauma for them. Despite this, they perform together with young Russian acrobats and there is no conflict between two nationalities. It's a movie about longing for relatives and learning to live in new circumstances. It has a message that 'adults' war' is something evil, tragic and incomprehensible for youth which would like to live peacefully together regardless of background and ethnicity. There is no distinctive protagonist that could be a main character of the story. It is closer to reportage but that doesn't change the fact that it is moving and shows the futility of war.

DOCUMENTARY**ID2023179 – EVA FISCHER (EVA FISCHER)**

HRT Bjelovar, Croatia

(51 min)

Eva Fischer is a prominent Croatian artist. She has survived the Holocaust and afterwards succeeded in the world of art. This story is an interesting and comprehensive portrait delivering high cultural value. However, seen from the judges' perspective, there are many comparable documentaries with portraits like this.

ID2023067 – CLOSE UP: LIGHT FOR UKRAINE (V KADAR: SVETLINA ZA UKRAINA)

BNT, Bulgaria

(36 min)

Volunteers from Bulgaria passionately support their neighbours as we witness the distribution of aid goods in Ukraine. The light is shed on the Bulgarian minority affected by the disastrous consequences of the war with Russia. At the same time, the film provides insight into the current situation of both civilians and military personnel in Ukraine. Although this is more reportage than documentary, the jury recognises its potential and encourages the creators to continue making films and to focus on deepening the content.

ID2023005 – BROKEN SCHOOLS, BROKEN LIVES (L'ECOLE EST FINIE)

France 3 Normandie, France

(53 min)

This opens viewers' eyes to frequently unnoticeable problems of teachers. These enthusiasts, professionals and well-educated people are often helpless when facing a range of contemporary problems in their profession. What is even worse, they can barely count on appropriate help and support. Their effort to educate and bring up young people seems to be pointless without the understanding and support of supervisors, parents of students and institutions that are supposed to assist them. The scale of the problem has been growing especially in recent years. Violence, criminality, the growing virtual world, pandemic, social differences and a badly organised education system make teachers helpless, although they love their occupation. This programme is a record of moving personal stories told by a range of teachers. It is perfectly illustrated by sequences of shots of their workplace that correspond well with their personal message. A great credit belongs to the authors for choosing this topic and showing the problem that is growing and difficult to tackle in so many countries.

ID2023008 – BROTHERS IN ARMS, OUR AFGHAN YEARS (FRÈRES D'ARMES, NOS ANNÉES AFGHANES)

France 3 Auvergne-Rhône-Alpes, France

(52 min)

A soldier and war reporter visits his friends - comrades in arms with whom he carried out missions in Afghanistan. The soldiers bring back their memories during meetings in gorgeous, contemporary alpine scenery. These scenes are successfully combined with sequences of authentic war situations recorded by the main character during his Afghan mission. The programme attempts to answer questions what it means to be the soldier and what it means to take part in military missions. The filmmakers try to find out as well how war influenced the mental health of veterans and their families and how it changed their lives.

ID2023112 – NORTHERN SOLE

BBC North-East and Cumbria (Newcastle), UK

(29 min)

One of the largest shoe factories in the UK is celebrating its 40th anniversary. Its story is told through the lives of its workers. Workers are very proud of what they do and the viewers are part of the process of making the shoes. We were impressed when we found out that filming was done in four days. The production was extremely challenging because of the noise levels in the factory. This documentary celebrates the region and you can see the factory as part of the community. You balance the small story about the life in the factory with the bigger story about how this factory has impacted the community and the people who are working there. The whole programme is positive - the tone of the people, the music, the bright colours. You could argue that it borders on a commercial for the shoe brand, even though the name is not highlighted.

ID2023009 – THE LISTENERS (LES ÉCOUTANTS)

France 3 Pays de la Loire, France

(52 min)

Volunteers try to help elderly people by contacting them by phones. Older people suffer from so many varied causes; loneliness, loss of a loved one, depression, the daily struggle are reasons for older people to reach for help. The contemporary world is full of new technologies and means of communication but so many people miss the company of others with whom they can talk and exchange ideas. Volunteers listen to the voices of anonymous callers and hear from them about the emotions and suffering caused by their problems.

ID2023020 – IRRESPONSIBLE (IRRESPONSABLES (LA FRANCE EN VRAI))

France 3 Grand Est, France

(52 min)

We explore the issue of responsibility of mentally ill criminals as well as effects of their crimes. We learn of the tragedy of victims as well as the attitudes of offenders by presenting the testimonies of families of both groups. Through interviews with experts and doctors, the authors try to find out what to do to avoid these crimes and how to deal with criminals with mental issues and their family situation. Disadvantages of psychiatric care and the judicial system that addresses the issue are exposed in a way that leaves some doubts.

ID2023033 – WHAT WAS THAT ABOUT SANFERMINES? (ZER OTE ZIREN SANFERMINAK?)

EITB, Spain

(65 min)

We join the crowds at San Fermín, the annual festival held in Pamplona, well known for the running of the bulls. Those taking part talk about their experiences, memories and about the importance of this event for them. It is combined with archival films showing how the festival looked years ago while we learn the history of the place and more about the event. The film is significant for the local community of San Fermín, from one generation to another. It might be interesting for those who want to broaden their knowledge about the festival.

ID2023059 – TORNADO (TORNÁDO)

ČT - Studio Brno, Czech Republic

(51 min)

We follow the local population in the South Moravian region of the Czech Republic after a devastating natural disaster. The documentary explores how people cope with the loss of loved ones and recover from sustained physical injuries. By following six main characters, we are drawn into their struggle to survive and their determination to rebuild their homes and businesses. Over the course of a year, the filmmakers showcase the resilience of people in challenging situations. This production holds significant regional value, stemming from thorough journalistic work and impressive personal stories in the aftermath of a meteorological phenomenon. However, it would have been even better if the documentary had highlighted the exceptionally regional context of this weather phenomenon more and had painted a more comprehensive picture of the village's reconstruction.

ID2023079 – DENMARK'S SECRET NUCLEAR BUNKER - THE STORY OF REGAN VEST (DANMARKS HEMMELIGE ATOMBUNKER - HISTORIEN OM REGAN VEST)

TV2 Nord, Denmark

(36 min)

This offers a rare insight into the history of the nuclear bunker Regan Vest in Rold Skov. The film has a good start: the inserts serve as trailers and attract attention at the beginning. It is a very interesting topic and you have the feeling that you are seeing something that no one has seen before. Graphics used in this documentary add another dimension and we can better understand the scale of the bunker and the operations around it. However, sometimes it's a bit confusing. There are too many people telling the same story and we would have liked to hear more from the old women who worked there and experienced the secrecy of this place for so many years. Perhaps we could also have explored the dilemma and stress of leaving your family to live in a bunker when war breaks out.



DOCUMENTARY

ID2023068 – GALEGOS D'OURO (GALEGOS D´OURO)

TVG, Spain

(50 min)

We explore in a captivating way, the inseparable connection between landscape and culture along the banks of the Douro River in Galicia. The filmmakers skilfully unveil the history of the renowned port wine through a creative narrative. With sophisticated cinematography and an artistic touch, this documentary of significant regional importance offers an engaging viewing experience.

ID2023075 – VIBEKE'S MOTHER (VIBEKES MAMMA)

NRK Oslo og Viken, Norway

(5 min)

This enthralling story about maternal love and grief has left a profound impression on the jury. The creators follow the mother of the renowned Norwegian ski star, Vibeke Skofterud, as she visits the site where four years earlier her daughter died in a jet-ski accident. This meticulously crafted piece is more report than documentary, yet remains engaging and moving nonetheless.

ID2023076 – WAR CORRESPONDENTS (VÁLEČNÍ REPORTÉŘI)

ČT - Studio Ostrava, Czech Republic

(52 min)

In this contribution, the focus is on the individuals who bring the war directly into our living rooms. We hear from war correspondents about their experiences in conflict zones, providing an extremely engaging perspective. It showcases the dedication and perseverance of these truth-seekers to inform us about global events. The jury is full of admiration for the determination of the main characters and considers them to be an essential part of the worldwide journalistic system.

ID2023077 – LITTLE DELICATE MAN (DROBNY KRUCHY CZŁOWIEK)

TVP3 Białystok, Poland

(54 min)

This is the story of a man who protected a primeval forest. Jan Jerzy Karpiński was one of the key leaders of the modern scientific concept of nature conservation in Poland and it is thanks to him there still exists the last ancient forest in Europe. The film is a good combination of archive footage and today's footage of the forest and there is an added personal touch because the author is the grandson of Karpinski. However, it might have been better if, at the very beginning of the film, we saw the forest today and could understand why it is so special and unique. In that way, we could perhaps learn more about today's impact of Karpiński's work and deepen our interest earlier.

ID2023095 – THE DAYS WE LIVED (LOS DÍAS QUE VIVIMOS)

RTVC, Spain

(119 min)

The inhabitants of the Ariadne Valley suffer with the eruption of Tajogaite volcano on La Palma, Canary Islands. After a month of activity which ruined their way of life, they now try to rebuild. It's a dramatic story, well told with amazing and very strong footage. You understand well what that community has to deal with. We like that there is no voice over. This is about the journey of a community, starting with the dramatic scenes of a volcano erupting and continuing to end where the planting of a tree represents a renewed life. However, the storytelling is slow and it could be tightened.

ID2023113 – THE RED POPE - PAPA ROSSO (ČERVENÝ PÁPEŽ)

TVS - Kosice, Slovakia

(20 min)

This is a memorial to the most important events in the life of Cardinal Jozef Tomko, a remarkable personality. This is a traditional documentary and the viewer needs some pre-knowledge to follow the story. It helps to be familiar with the main character to catch the viewer's interest. The footage is good but the historical footage needs better context.

ID2023078-D2023078 – LIFE ´S LAST PARTY (LIVETS SISTA FEST)

SVT Göteborg, Sweden

(18 min)

Chera Khader Segestam has acute myeloid leukemia and was told that she did not have long to live. It is a story of love and bravery because Chera and her husband had just one date together before they received her diagnosis. They married and decided to live life to the fullest together. But first Chera will have the party of a lifetime to celebrate her 26th birthday. The topic is so touching that the personal tone makes us feel we are getting close to Chera. However, there are too many story angles to explore any in depth. The party is portrayed as the highlight, but it seems to be just one of many events. We would have liked to see a build up to this and also a reflection after the party. Although interesting, the storyline is a bit flat and, even though the topic is touching and strong, it does not arouse emotions in the viewer to the extent one would expect. It also lacks an end – at least one sentence which would tell us if the main character died and when or maybe a few sentences from her husband or some pictures from their life in the last month. This would round off the story.

ID2023082 – TILL DEATH DO US PART (DOK NAS SMRT NE RASTAVI)

RTV Crne Gore, Montenegro

(28 min)

This is about victims of domestic violence. It is an important topic but we only touch the surface of the problem. It is important to show that women can survive domestic violence and can leave an abusive relationship. The opening picture in which you see so many houses from above works very well in giving us the (true) impression that domestic violence can happen anywhere and everywhere. We understand the necessity of hiding the faces of the three women, but it is challenging for the viewer to watch this much footage and it is sometimes difficult to tell the stories apart. We would suggest changing the scene of the shooting or shooting from the back and it would be easier to differentiate between the three stories. We found that the reality of the stories is not well portrayed: too many acting scenes not close to the stories but more general.

ID2023117 – ACACIA (BAGREM)

RTV, Vojvodina, Serbia

(28 min)

The narrator of this programme is an anonymous woman who has lost a loved one. A poetic vision of life and passing, guided by the narrator's voice through actors, beautiful images and music. The monologue is accompanied by atmospheric songs. A beautiful but unusual form of television programme. The situations often seem unreal. It is essentially a monodrama transferred into a television form. It makes you think about what is important in life. The programme was made in memory of all those who have died from COVID.

ID2023122 – COLD WINGS (KORTBANELIV)

NRK Nordland, Norway

(40 min)

This is part of a series which consists of five episodes which show life in Finnmark on the one of the world's toughest aeroplane flying routes. It is an interesting topic with beautiful shots and it is told through great personal stories. But it is more a documentary about living on the icy North than about this airport being different.



PRIX CIRCOM REGIONAL 2023

ENTERTAINMENT AND DRAMA

WINNER

ID2023099 – MOTEL VALKIRIAS (MOTEL VALKIRIAS), TVG, Spain

COMMENDED

ID2023145 – 110 (110), NRK, Hordaland, Norway

JUDGES

Chair

Raquel Fernandez	TVG Galicia	Spain
Róisín Ní Thuairisg	TG4	Ireland
David Lowen	CIRCOM Regional	

CHAIR'S REPORT

The category Entertainment and Drama is difficult because there are so many different genres to judge. We decided as judges that we were looking for a production that would engage us 100% and entertain. Therefore, there needed to be a good plot, strong characters and a good flow of narrative.

The worthy Winner has all the ingredients that make a good drama. We liked that it is a female driven cast, how the relationships develop between these characters and the bond that is created over a common theme – difficulties they had in their lives. Each one brings a different story to the plot. Their stories create empathy with the characters, and we need to follow their journey until the end of the episode.

The Commended shows a different angle on what firefighters do on a daily basis. We follow some interesting stories that were also entertaining and the programme allowed us to be part of the crew.

Raquel Fernandez
TVG Galicia, Spain

report

WINNER
ID2023099 – MOTEL VALKIRIAS (MOTEL VALKIRIAS)
TVG, Spain

(49 min)

The *Motel Valkirias* is where this drama takes place on the border between Portugal and Spain. The story is about three women who meet at this motel. They all have an interesting back story and they all need money.

This series has a mix of humour, emotion and drama. The plot is strong and the viewers empathise with the characters. It is an entertaining drama.

It is an interesting production between RTP and TVG with Portugues and Galician actors and they use both languages.

COMMENDED
ID2023145 – 110 (110)
NRK Hordaland, Norway

(39 min)

These brave firefighters carry a teddy bear in their truck and there is a reason for it. It may come in handy to comfort and distract a young child in distress.

The local Bergen firemen are called out to rescue a swan on a frozen lake. The swan is injured and tries to fly away but the rescuers are successful. We get an intimate look at a 'behind the scenes' of these brave guys but it's not always firefighting. We watch them train together at the station, rescue a small girl's finger from a sink and witness an engagement of one of the crew members.

We enjoyed watching this programme.

OTHER ENTRIES
ID2023040 – FOOLED (LURT)

NRK Trøndelag, Norway

(16 min)

This is a development of the 'candid camera' theme of humour. In this episode, young Matheo is helped to trick his mother who witnesses an old lady shoplifting. Of course, the shoplifter is only acting and the fun is in the 'will she, won't she?' report the old lady as a thief. In this case, Mum is a good citizen and alerts shop security. In another 'bystander' test, a student wonders whether to raise the fire alarm when smoke fills the room – and while five actors stay silent and unworried. It is cutely made with graphics, fun and an engaging presenter – even if it is from the genre of 'laughing at' people who are not in on the joke.



ENTERTAINMENT AND DRAMA

ID2023056 – SHADOWS IN THE MIST – FEAR, EPISODE 12 (STÍNY V MLZE – STRACH, 12. EPIZODA) ●
 ČT - Studio Ostrava, Czech Republic (77 min)

A grandmother is attacked in her home and a young girl is kidnapped. The mother who is a CSI expert and her father try to find her and a huge search operation is launched. It is a slow drama but an engaging one. We feel for the main protagonist as she's living her worst nightmare. The acting is good, the plot is strong, and tension is created throughout.

ID2023080 – IN LOVE WITH MADRID, 12 WONDERS (ENAMORADOS DE MADRID. 12 MARAVILLAS) ●
 Telemadrid, Spain (85 min)

I Love Madrid takes the viewer on a journey around Madrid beginning at Christmas time. There are two presenters, one male and one drone. It showcases some of the most important sites of Madrid. It was an original idea to use a presenter and a drone. However, we found this programme to be more of a touristic guide and did not stand up against some of the other entries.

ID2023151 – REFUGEE (UCHODŹCY) ●
 TVP3 Lublin, Poland (56 min)

A group of Ukranian actors take refuge at the Gardizience Centre for Theatre Practices, until the war ends. They begin performing on stage, but friction occurs because part of the group are Russians and still believe in power of Russia. There are dialogues and disputes throughout this story because of their beliefs. We liked the plot of this drama but we felt that it was slow and the scenes were long.

ID2023006 – KING AND KING (KENING EN KENING) ●
 Omrop Fryslân, The Netherlands (9 min)

Once upon a time, a long time ago, there was a Prince who could not find a Princess to marry, despite all the efforts of his pushy mother, the Queen... With drawings and puppets aimed at an audience of under 7s, there is a very modern answer to the marriage dilemma. A charming story, charmingly told and with a moral for our times - but hopefully everyone lived happily ever after.

ID2023025 – FRENCH FRIES (LA FRITE) ●
 France 3 Hauts-de-France, France (52 min)

The team from France takes on the team from Belgium in a special Christmas episode of the zany studio quiz format. It is not really about winning points as much as piling up the chips – far more delicious. It is clearly fun to make, with crazy costumes and much laughter, especially from the hosts and teams. The result, well, is far less important than the humour.

ID2023034 – THE SEVEN DEADLY SINS (LOS SIETE PECADOS CAPITALES) ●
 EITB, Spain (63 min)

This is a step-by-step analysis of the motivation for murderous crime. It is led by a crime fiction writer, who enlists a range of experts to help him understand better the mind of serial killers. There are some fine interviewees and Mikel Santiago is a sympathetic guide. As ever, the evil sins fascinate but we are in the world of cold, hard reality formats rather than 'drama' or 'entertainment'.

report

ID2023053 – THE PROFESSOR (DOCENT)

ČT - Studio Brno, Czech Republic

(93 min)

A police drama in which modern psychological profiling clashes with old-fashioned, boots-on-the-ground detective work: academic conjecture against hard-nosed instinct. A woman is found strangled in the woods outside Prague and the hunt is on to find the killer as temperaments and tempers collide at police headquarters. There are the usual twisting plot lines, clues, misfiring attempts at quick solutions, blind alleys and tensions between colleagues who people this genre of drama. There are some good one-liners in the script and all is believable. Classic police drama.





PRIX CIRCOM REGIONAL 2023

INVESTIGATIVE JOURNALISM

WINNER

ID2023096 – TG4 INVESTIGATES - A HUNDRED THOUSAND WELCOMES (INIÚCHADH TG4 - CÉAD MÍLE FÁILTE?)

TG4, Ireland

COMMENDED

ID2023111 – THE FORGOTTEN BOYS

BBC North-West (Manchester), UK

JUDGES

Chair	Halbe-Piter Claus	Omrop Fryslân	The Netherlands
	Piotr Socha	TVP Rzeszow	Poland
	Susanna Johansson	SVT Nyheter Dalarna	Sweden
	Klaus Unterberger	ORF	Austria
	Gordana Škaljac Narančić	HRT Zagreb	Croatia
	Charlotte Ervik	NRK Møre og Romsdal	Norway

CHAIR'S REPORT

Investigative Journalism is at the core of quality media. In fact, without it, there is none. How would we be able to distinguish between fake news and a trusted source of information without fact checking and revealing hidden layers of reality?

This year's entries have proved this assumption quite impressively. All stories focused on social relevant topics: fraud, sexual abuse, debt trap and anti-immigrant movement. The jury learned that more and more stations expand their investigative journalism from TV only to multimedia, even to online only.

There were several interesting entries on a variety of topics. Many of the entries tell strong stories but the jury found that a few of them were more documentaries or news stories than truly investigative stories.

The Commended from the BBC tells of children being abused in a local school years ago. A group of children, now adults, seek an apology for what they experienced. The team investigates the stories and why they have not been included in a larger investigation by the government. It is a local story within a national story and the jury appreciates how the team highlights the stories of the former students and their struggle to be heard.

The jury voted for *TG4 Investigates - a Houndred Thousand Welcomes* as the Winner. It investigates one of the most important political challenges of today's world, the anti-immigrant movement, which is also rising in Ireland. There are facts, fact checking on right-wing influencers, arguments and popular uproar in politics. TG4 journalist Kevin Magee reveals a hidden reality of social tension, taking arguments seriously but confronting them in an investigative manner.

Makes you curious? So ... investigate it!

Halbe-Piter Claus
Omrop Fryslân, The Netherlands

WINNER

ID2023096 – TG4 INVESTIGATES - A HUNDRED THOUSAND WELCOMES	●
(INIÚCHADH TG4 - CÉAD MÍLE FÁILTE?)	TG4, Ireland (50 min)

TG4 reporter Kevin Magee investigates the rise of the anti-immigration protest movement in Ireland. The story is a comprehensive report on one of the most important political phenomena in western democratic countries. Kevin Magee follows and confronts a right-wing propagandist questioning his influence on the protesting community. The programme is certainly tackling a very sensitive subject and studying it intensively.

The jury appreciates that a good amount of airtime was devoted to the arguments of the anti-immigrant protesters, it took them seriously, and was followed by intensive fact-checking.

This investigative programme on current affairs is an example of best practice in journalistic coverage of current political tensions in society.

COMMENDED

ID2023111 – THE FORGOTTEN BOYS	●
BBC North-West (Manchester), UK	(7 min)

BBC North-West Tonight presents an in-depth six-month investigation into the horrific abuse of children in an English boarding school in the 1980s and 1990s. The journalist found many victims. The result of this remarkable research is a powerful and emotional story that does justice to the suffering of so many victims. In addition, the police are reviewing the case, a new lawsuit has been filed against the council and the council in question has offered the victims the requested apology.

This entry is a compelling illustration of how a thorough investigation of a public matter at the level of the individual can have a remarkable impact.

OTHER ENTRIES

ID2023022 – RWANDA (RWANDA (ENQUÊTE DE RÉGION))	●
France 3 Grand Est, France	(26 min)

The programme investigates the genocide against the Tutsis in Rwanda in 1994. It follows a couple from Remois as they try to uncover a dramatic crime committed in Rwanda. The story is a compelling and moving journalistic report, both informative and investigative. However, it shed light on an otherwise well-documented historical moment from almost 20 years ago.

INVESTIGATIVE JOURNALISM

ID2023037 – THE LAWYER (JURISTEN)

SVT Skåne, Sweden

(36 min)

An investigative series following the trail of a Malmö lawyer who has betrayed many elderly people. The journalist presents a number of fraud cases that he has been researching intensively for several months. It is an interesting story, suitable for the category. It has been delivered in short and long formats, so it was also addressing the non-broadcasting audience. But it did not surpass the other entries in quality and style.

ID2023014 – CHEMSEX: ADDICTED TO SEX AND DRUGS (LE CHEMSEX, ADDICTION AU SEXE ET À LA DROGUE)

France 3 Auvergne-Rhône-Alpes, France

(6 min)

The entry is about the use of certain drugs and follows the case of a young man. The story certainly has remarkable news value, addressing particularly young audiences. It deals with a very sensitive subject, but it is essentially a report on a drug abuse.

ID2023055 – BROKEN CHILDHOODS. THE CASE OF THE PEDERAST OF BERMEO (INFANCIAS ROTAS. EL CASO DEL PEDERASTA DE BERMEO)

EITB, Spain

(16 min)

This entry is about numerous cases of sexual abuse of minors. Asier Sanchez, an EITB journalist did some remarkable investigations in the coastal town of Bermeo and a school in Bilbao. He revealed a shocking case of abuse of minors. The story includes interviews with the victims and the confessing pederast, a member of the Catholic educational organisation. The story is certainly of high investigative and regional value, successfully reaching out to the online audiences. It is captivating, touching and reveals the dramatic consequences of abuse, investigating also the role of the Catholic church.

ID2023057 – IN FORECLOSURE - HOW DEBTS ARE CREATED 1/6 (V EXEKUCI - JAK VZNIKAJÍ DLUHY 1/6)

ČT - Studio Ostrava, Czech Republic

(79 min)

This interesting paper sheds light on the debt industry in the Czech Republic and reveals the different key actors involved in this social issue. With hidden cameras and an actress, the filmmakers show how the unbanked system finds and catches its victims. Although the programme is carefully put together, it does not uncover any ground-breaking information.

ID2023090 – URANUS - RUINS AND DESTINIES (URANUS - RUINE ȘI DESTINE)

TVR Bucharest, Romania

(23 min)

This documentary explores the disappearance of the Uran neighbourhood after the construction of the People's House in Bucharest. The filmmakers go deeper into the collective trauma of the communist demolitions and forced migrations by capturing personal stories and supporting them with historical archival material. Although it is a beautifully crafted and skilfully shot film, it is not investigative journalism, as it doesn't reveal new facts that could have an impact on contemporary society.

ID2023142 – THE WORLD NEAR US (LUMEA DE APROAPE)

TVR Craiova, Romania

(24 min)

This investigates the conditions surrounding the copper mine in the Bor area of Serbia, with a focus on the Romanian community in Timocul Sârbesc. The team talked to people who warned about the problems and demanded answers from the government and the Chinese mining company. However, the programme offers no evidence of the claims, no answers or new information from either point of view. The jury would have liked to see the uncovering of something new and answers to all the questions about how dangerous this situation could be. Programme raises a lot of questions but offers very few answers, which makes it more a report than an example of investigative journalism. Also, the judges would like to point out that music did not fit the story.

ID2023097 – THE MONEY ASSOCIATION (PENGEFORENINGEN)

NRK Sørlandet, Norway

(3 min)

The NRK entry demonstrates well the role of investigative journalism. After months of investigation, the filmmakers convincingly reveal that state funds are not being used in a legal way in Norway's first children's hospice. As a direct consequence, the responsible executive was dismissed, and part of the funds had to be repaid. Although it is a clever project, it did not outperform the other entries submitted.

ID2023174 – NO LIMITATION OF A CRIME. KILLING A JOURNALIST (PARAGRAF ODC.80 - BEZ PRZEDAWNIEŃ. ZABÓJSTWO DZIENNIKARZA)

TVP3 Rzeszow, Poland

(12 min)

Some 23 years ago, journalist Marek Pomyka disappeared, presumed dead – but his death was unexplained. This programme suggests what might have happened even though the journalist's body has not been found. It is suggested he may have been murdered because of an article he was researching on the militia. The legal authorities now have a suspect, a former policeman, and court proceedings are ongoing while the remains are still being sought.

ID2023063 – TRACES REMAIN: DIGITAL FINANCIAL PYRAMIDS ('SLEDITE OSTAVAT: DIGITALNITE FINANSOVI PIRAMIDI')

BNT, Bulgaria

(54 min)

We follow the trail of a young man extradited to Germany following his work in a Bulgarian call centre. It is an interesting topic which obviously is important in Bulgarian society. Several young people who have worked in these call centres tell their stories. There are many angles, which make it a bit hard to follow. We hear from a lot of people who have opinions about extradition of young Bulgarians, and they also give an insight in the organisations behind the call centres and the court appearances of many of the leaders. Still, it is hard to say what the film uncovers.

ID2023118 – WE ARE ENGLAND: KNIFE ANGELS - WHAT HAPPENED NEXT

BBC North-East and Cumbria (Newcastle), UK

(29 min)

The entry is about the family of a stab victim, their struggles and how they found meaning in helping others who are in the same situation. It also tells the story of the rise of knife crime on the streets of Teesside. It is interesting to follow the family, the stab victim and the surgeon trying to save his life. We get a rare insight into the work done in the hospital and how the increase in knife crime affects the work there. However, it is hard to tell what new facts the film has uncovered.

ID2023130 – THE DOCTOR WITHOUT BORDERS (LEGEN UTEN GRENSER)

NRK Vestfold Telemark, Norway

(4 min)

This continues the story of a German doctor who was identified for malpractice in an earlier investigation. Now he is found to be still working in another European country. This programme asks how that can happen and why there are no better safeguards. We liked that the team follow the story and that they are using classical investigative methods to uncover new findings. Still, we think that the programme is too short to show all the aspects of the new discovery and pre-knowledge is therefore needed.

ID2023150 – LAUGHING GAS - THE DRUG DEALERS CAMOUFLAGE (LUSTGAS - KNARKLANGARNAS TÄCKMANTEL)

SVT Västmanland, Sweden

(15 min)

People selling 'laughing gas' on the internet are also offering illegal substances to under-age buyers. The programme uses classical investigative methods going under cover on social media for months and finally meets the dealer in real life, also under cover. The story had an impact on the local community as the government launched a campaign to warn young people of the dangers of buying 'laughing gas'. This is a classic investigative report, although we did have a concern about its thoroughness.



PRIX CIRCOM REGIONAL 2023

MINORITIES IN SOCIETY

WINNER

ID2023083 – STAND UP WITH TOURETTES (STAND UP MED TOURETTES)

TV2 Nord, Denmark

COMMENDED

ID2023180 – INSIDE OFFSIDE - THE TEST (INSIDE OFFSIDE - THE TEST)

HRT Zagreb, Croatia

JUDGES

Chair

Dite Dinez	TVR Timisoara	Romania
Olivier Brumelot	FTV, France 3 Pays de la Loire	France
Adriano Nazareth	RTP CPN	Portugal
Ben Moore	BBC South	United Kingdom

CHAIR'S REPORT

A very challenging category in which there is much interest among journalists to reflect minorities issues. We had 28 entries from 16 countries. From reports to news magazines to documentaries, we found so many different and interesting ways to express one topic: how a minority can live with a majority; when do we need bridges; how wide should these be to accept different lives and different cultures?

The word minority is a very generous one and that is why in this category the jury has the task to see ethnic minorities, the challenged, poor people, sexual minority, mental diseases.

Another challenge is the fact that we do not have one format to judge and among the programmes you will find documentaries, reports, talk shows, magazines. The richness of journalistic methods to tell stories is obvious.

We took the challenge this year with a very open mind, ready to analyse the content but also the format. What we sought is the way the journalistic approach integrates the story in a social context. But we also paid much attention to how the programme is made, looking for high standards of TV quality.

Empathy, shared beyond the screen, was another very important word for the jury. We are journalists, looking for professional rules but also we represent the audience, which is why we looked for really sensitive stories.

The winners bring a strong message for those struggling with a hard life and much hope and optimistic approach for the audience. The main characters are persons you will love, for sure. The winning journalists are strong characters, willing to reach the audience in a very honest way and we felt they want to help for a better integration process and a better life. They won because the jury recognised how good, empathic and professional those teams are.



MINORITIES IN SOCIETY

In this category, we understood that this is the time, nowadays, when journalists have to do even more than just tell the story.

And the winners did...

Dite Dinesz
TVR Timisoara, Romania

WINNER

ID2023083 – STAND UP WITH TOURETTES (STAND UP MED TOURETTES)	●
TV2 Nord, Denmark	(10 min)

Teenager Jonathan Christensen suffers from Tourette's. What is daily life like with this disease? The jury thought this report is a very good answer for the audience; it informs, it raises empathy, and it makes you smile and cry at the same time. The reporter is honest and tells us the story the way it is, without ever exploiting Jonathan's condition to shock.

It is a masterpiece of how a journalist can tell a story in a sensitive way, even if the subject is delicate, and how a journalist can help a character to feel integrated.

The jury decided that this report is the Winner, because it tells its story in a simple and professional way, making the audience love Jonathan. Also, it was remarkable how the journalist got so much trust from the main character: he was not impressed or disturbed by the camera.

Good camerawork and editing, with understanding and empathy.

A real masterpiece.

COMMENDED

ID2023180 – INSIDE OFFSIDE - THE TEST (INSIDE OFFSIDE - THE TEST)	●
HRT Zagreb, Croatia	(25 min)

We find how football helps a young man, Zner, from a Kurdish Iraqi family which has settled in Croatia. It is beautifully shot and access to the entirety of his life at home and school is impressive, as Znyer struggles to pass his school exams and so advance to the next level of education.

The film has a clear narrative and draws us into this young man's life and that of his family.

A film full of charm with an undercurrent of teenage angst, loss and sadness, but ultimately hope and rewards of determination and the love of a good family.

report



MINORITIES IN SOCIETY

OTHER ENTRIES

ID2023001 – I NEED HELP (NECESITO AYUDA)

EITB, Spain

(60 min)

This is a story about nine young people facing different problems: anxiety, phone addiction, depression, psychological disorders. A professional psychologist is supposed to help them get their lives back. This programme is a kind of therapy, in front of the camera. The jury found that the idea is a kind of social journalism, a proof of compassion. However, the structure of the programme did not convince the jury that this format is appropriate for TV, because the audience does not get the reasons, the context of their illness. It is certainly a programme about young people who need help, but a professional one and not for broadcast.

ID2023004 – MATIAS BOUGHT HIS PENIS ONLINE (MATIAS KJØPTE PENIS PÅ NETT)

NRK Møre og Romsdal, Norway

(2 min)

Sometimes a woman might feel the need to become a man: but it is a long journey from being a woman to becoming a man. The audience has the opportunity to find out the feelings and the problems of Matias. The jury thought that the programme is more a testimony than a TV programme. The video is part of the story but not the whole story. The jury would love to see the real problems and feelings brought together, with a strong story so Matias could be seen in a proper light. For the audience, this testimony is not enough to pay attention and to understand.

ID2023155 – WE ARE ENGLAND: BORN TO RACE PART 2

BBC South-East (Tunbridge Wells), UK

(29 min)

Ruben and Lewis, two black teenagers, have good skills for motor racing and a passion developed and sustained by their family. Formula One is mainly a 'white' sport and the jury thought it interesting to present a member of a minority following the dreams and attempting to make the dream come true. A true story about faith and success, a natural way to show to the audience the long and hard road to success. It is remarkable how the relationship between son and father is also expressed in a very natural way. There is a very high standard of filming and editing keeps the audience engaged.

ID2023052 – GALLERY BRONX (GALERIE BRONX)

ČT – Studio Brno, Czech Television

(26 min)

Five artists paint buildings in the neighbourhood of Bronx in Brno. They are supposed to be the link between the people from Bronx and the former Gallery Bronx. It is a presentation from a historical point of view but also using the present time. The jury felt that it would be great if the topic related to the minority could be more explicit, telling us how the art of painting can offer a fresh chance and a change of a perspective for this neighbourhood. The camerawork might have been better perhaps.

ID2023016 – P'AMENDE - FAITH-BOX (P'AMENDE - HIT-BOX)

MTVA, Hungary

(27 min)

Roma fighter Krisztian Nileborg won the gold medal in the world junior boxing championships. This portrait follows his daily life and his bouts in the European championship. But he says 'Jesus is my champion' and he prays before every bout. The jury felt that the first topic changes into a religious one, losing the real story - the Roma fighter and his chance to be a champion. The camerawork did not impress the jury and there could be more attention to detail.

ID2023012 – ON MY MOTHER'S LIFE (LA VIE DE MA MÈRE)

France 3 Normandie, France

(52 min)

A mother's story of struggle is told by her daughter. It is a true story following the long journey from Senegal to France, with the fears, the joy and the hardness of the mother's life. There are many memories, a confession and a collection of good photos. The jury felt that the idea is great, a subjective approach, but the topic became a cliché, because it is a story based on memories, not on facts. It would be great for the audience to find out more about the daughter and why she takes this approach, what she feels, to understand the relationship more deeply: we have two main characters but only half of the story. We need more proper pictures related to the subject and connected to the feelings expressed.

ID2023148 – WHEN COLOURS FELL SILENT (CAND CULORILE AU TACUT)

TVR Bucharest, Romania

(80 min)

We learn how two sisters lose their sight at the same time in their early 20s following the emotional trauma of their father's death. The jury appreciated the intimate insight into lives of the sisters, the high production values and beautiful filmmaking. However, the film was not cohesive and felt more like a random selection of sequences held together with little explanation. This felt more like a very long reality show. There is scope perhaps for a series instead? Good to see the film being promoted and broadcast on several digital channels and on social media, and that so many people took an interest in it.

ID2023049 – PARASPORTS GO : SURF THERAPY IN HENDAYE (HANDISPORT GO, SURF THÉRAPIE À HENDAYE)

France 3 Nouvelle-Aquitaine, France

(6 min)

Sport can also be key for the disabled. Tanguy Coureau is a very brave man, a real fighter willing to establish new limits of power. Surf therapy is a way to test your limits, never alone but always confident in yourself. The main character is a presenter, dealing very well with the camera. The jury felt empathy, being also aware that we have an optimistic approach. A good programme, simple and natural, with a good journalistic approach. The good energy reaches the audience, meaning that the screen became a storyteller.

ID2023073 – POLITICAL DEBATE – A NEW APPROACH (ANGEREDSDEBATTEN)

SVT Göteborg, Sweden

(15 min)

As part of its election coverage in 2022, SVT ran a debate series which focussed its attention on those living in difficult economic and social conditions in Gothenburg. It allowed these people to put their case directly to the competing politicians. This entry explains how and why that programming approach was taken and how successful it was. But there are only the briefest moments extracted from the original debate programmes. They are what the jury would need to view and judge – not this brief promotional report.

ID2023172 – BORDERLESS (GRÆNZENLOS)

TV Syd, Denmark

(28 min)

This is a collaboration between NDR and TV SYD about the German and Danish minorities living on opposite sides of the countries' common borders. The reports are standard regional news reporting fare and it is hard to see what makes the communities so different or unique. There is little dynamism, particularly in the first package. The double-headed presenting is a good idea but perhaps the presenters need to separate out for individual reporting. It is good to see that the content is easily available online and that the production team has a real connection to the communities to make sure they cover issues and stories relevant to them.



MINORITIES IN SOCIETY

ID2023160 – JENS AND ISAK ON THIN ICE: MOTHER GREENLAND (JENS OG ISAK PÅ TYNN IS: MOR GRØNLAND) ●
 NRK Trøndelag, Norway (29 min)

Isak and Jens, two likeable young Norwegian celebrities, journey to north Greenland to live with the Inuit for several months. The jury was impressed with the commitment and the 'point of view' style from a mobile phone or small camera, coupled with drone and gorgeous camerawork that makes the most of the impressive scenery. The film is as much about some stillness in the lives of the young celebrities and their introspection on their lives and newly found fame. The camerawork is magical and of cinematic standard that would not look out of place in a wildlife documentary. They learn traditional Inuit skills like the seal hunting scene with a shotgun which allows us to see how they hunt and share the prey among the Inuit community. As well as their host and the hunter it would have been nice to take a deeper dive into some other character's lives and see more intimately how they live day to day. The film reminds us of the classic Nanook of the North (1922) by Robert J. Flaherty. Clearly a 'digital first' film and we can see how this might hugely appeal to a younger audience, passing on valuable information and appealing to anyone interested in the outdoor life and culture.

ID2023089 – THE DAY I GOT THE LETTER... (DZIEŃ, W KTÓRYM OTRZYMAŁEM LIST...) ●
 TVP3 Białystok, Poland (23 min)

Like so many stories about the deportation of Jews during the World War Two, this story has its own singularity and its own importance in history. It movingly tells how the now aged Frenchman Edouard came to Białystok to participate in an exhibition about his mother. She was a simple woman murdered in Auschwitz, as were so many others. The jury would have welcomed more skill in editing and structuring the whole story. The fact that Edouard received a letter from his mother 45 years after she had thrown it from the train bringing her to death, would have deserved more prominence. The jury firmly thinks that the letter reading is definitely this story's proper starting point.

ID2023140 – COURAGE (MISNEACH) ●
 TG4, Ireland (52 min)

A three-part documentary about Alex, a young man whose life was changed by a terrible football accident. This is a hopeful film about his journey to become a para-athlete. The jury really enjoyed the consistently creative filmmaking – use of camera, drone and graphics and sound and editing that all draw the viewer in. There is a clear narrative arc as we follow the main character through a minor competition on the way to getting a personal best time in the 200m. We get to see his loving home life and learn of the tragic accident that took his leg, capturing raw emotion at the accident and the trauma of multiple operations. Despite this the jury wondered is there enough here to make it about 'minorities'? Is there any sense of community, or is it just one man's personal struggle to achieve athletic goals? Is there a wider context/lesson for society?

ID2023181 – WE ARE ENGLAND: ENGLANDS GREATEST SHOWMAN ●
 BBC East (Norwich), UK (29 min)

We meet Nipper, the 84-year-old East Anglian patriarch of the fairground 'showman' family as he and his extended kin set up for a local fair. It is an inciteful and in-depth look at a group of people, 'showmen' naturally shy of the media who only gained their own official ethnicity - separate from Roma, for instance - in 2021. There is incredible access to their homes and lives and the way the community works. Observing a minor family row proves how trusted and accepted the team shooting this documentary were. There is beautiful, shallow depth of field camerawork and interesting actuality with great evidence of thinking about bringing the film to a wider audience, including a cinema screening and digital platforms.

report

ID2023094 – SPECIAL-TV (SPECIAL-TV)

RTV Oost, The Netherlands

(26 min)

This is a programme about the opening of the Special Olympics made by people with mental disabilities. It also covers different topics like sport, music, cooking, daily life. The jury liked the idea, the energy and the good journalistic skills of the team involved. It is a very good programme but it would have been better to see the entire programme, not only excerpts. However, the jury felt that this programme has a future as it could be a successful format for a regional TV station ready to take risks.

ID2023126 – HANGING ON TO HOME: WHAT HAPPENED NEXT

BBC London, UK

(29 min)

A family living isolated on an old social housing estate tries to save their home from demolition. They refused to move on, even when the houses around them were demolished. The jury thought this a unique story, very strong on how a family can fight to change laws and perspectives. It is also a kind of social journalism; broadcasting of the story emphasises the role and the impact of the public service. The situation is still developing and we do not know yet the result - but this is the best moment to involve the audience.

ID2023127 – BRINGING BACK THEIR SMILES (VRAČA JIM NASMEHE)

RTVSLO Center Koper/Capodistria, Slovenia

(53 min)

This is a look at the state of Parkinson's disease in Slovenia and the community that's built up around the sport of table tennis, helping those with the disease to cope better. This is a worthy and fascinating subject but it needed to focus on a clear storyline and narrative arc and offer much greater depth about living with this awful disease. The championship footage is a highlight and you start to get engaged here but there is insufficient depth of feeling for the player's lives. We need to see more of someone living with the ravages of the disease and finding hope. We need their personal journey, home life, hopes and fears, the in depth story of diagnosis and discovering table tennis.

ID2023133 – AWAY FROM HOME, BUT AT HOME (DALEČ OD DOMA, DOMA)

RTVSLO Maribor, Slovenia

(25 min)

We meet a Slovenian community living in diaspora in the mining town Kakanj near Sarajevo in Bosnia and Herzegovina. Clear research has been done to find all the names of the original migrants but this history perhaps needs to be spread throughout in the film. We need to see more human stories higher up. We don't see how people live or interact or their relationship to the homeland - it's more like a list of the main points in history as relates to the community. Key questions are left unanswered such as why are these people seen as a minority? Do they have different culture or customs? How do they react with the host community?

ID2023123 – US | CZECHS, CROATS, HUNGARIANS, ROMA, SLOVAKS, SLOVENIANS (WIR | ČEŠI, HRVATI, MAGYAROK, ROMA, SLOVÁCI, SLOVENCI)

ORF Landesstudio Burgenland, Austria

(30 min)

Six stories of ethnic minorities in Austria. It is a positive approach to inform the audience about different cultures and traditions. This programme is broadcast twice in a month, a good example of how to accept the idea on how different cultures can live side-by-side. The jury finds this programme good for public service but it would like to see more creativity: everyday life is more than singing, praying and dancing.



MINORITIES IN SOCIETY

ID2023152 – NEW YEAR'S EVE CHIMES (CAMPANADAS FIN DE AÑO)

Canal Extremadura, Spain

(11 min)

A special programme to celebrate New Year, for which the station asked two new presenters – sisters, one with Down Syndrome - to front the coverage. This was a really positive, inclusive and decisive move. The chemistry between the sisters is self-evident and the duo work really well together. This is heart-warming and fun to watch and displays genuine talent from an often overlooked minority.

ID2023103 – THE BEGGAR (TIGGEREN OG GARTNEREN)

NRK Oslo og Viken, Norway

(21 min)

Virgil is a Roma beggar from Romania who changed his life with the help of Steinar, a Norwegian gardener. Steinar reluctantly gave Virgil a job – and now they are friends. It is a kind portrait, following Virgil in his daily life, in the family and in his gardening work. The jury felt this programme is an attempt to change perspectives about a minority with a bad reputation, to encourage the Norwegian people to be more open-minded. The portrait follows only Virgil lacking a social context and a broader perspective.

ID2023107 – FOR HEROES (FOR HEROES)

TVP3 Kraków, Poland

(46 min)

This is about young people in wheelchairs playing basketball. It is a lesson about very strong people fighting and overcoming obstacles. For Heroes is a basketball team from Krakow, working very seriously to win competitions, but also to live life the way it is. The jury observed from the outset good camerawork and good editing. This is a very profound story about life, struggles, and the way a minority survives. How could a person in a wheelchair be stronger? This is a very good answer, with energy, good rhythm, nice portraits.

ID2023153 – EUROPEAN DREAM (ESPORTS 360: E SOMNI EUROPEU)

CCMA, Spain

(27 min)

Basketball can be a focus for young people of African descent in Catalonia, helping them forge a new life. The jury appreciated the intimate camerawork – quite guerrilla in its style (perhaps mobile-phone filming?) It breaks down barriers and allows the young people in the film to open up and share their stories. Perhaps we would have liked to see more basketball being played earlier and more thought put into location and where people were being interviewed... there's nothing on a basketball court. There is a lot of love and hope in this film and there is a real positive 'youth energy'. However, there is some repetition in the narrative format and some lack of depth in the plot. The stories of Paul and Julian stand alone in two distinct parts: it would have been better to cleverly weave their narratives together.

ID2023167 – IN THE SERIES FROM THE SOURCE: HOME (V CYKLE OD PRAMEŇA: DOMOV)

RTVS - Kosice, Slovakia

(26 min)

We explore the World War Two lives of the Spis Germans and Carpathians in Slovakia. This was a theatre performance linked to an interview with the director and parts of history from documents and photos. The jury felt that whilst this was interesting, the production perhaps needed to seek out the descendants of the Spis and make more of the lives of those taking part in the theatre performance, looking more at their motivations and connection to history.

ID2023173 – NO PROSPECTS (BEZ PERSPEKTYW)

TVP3 Rzeszow, Poland

(15 min)

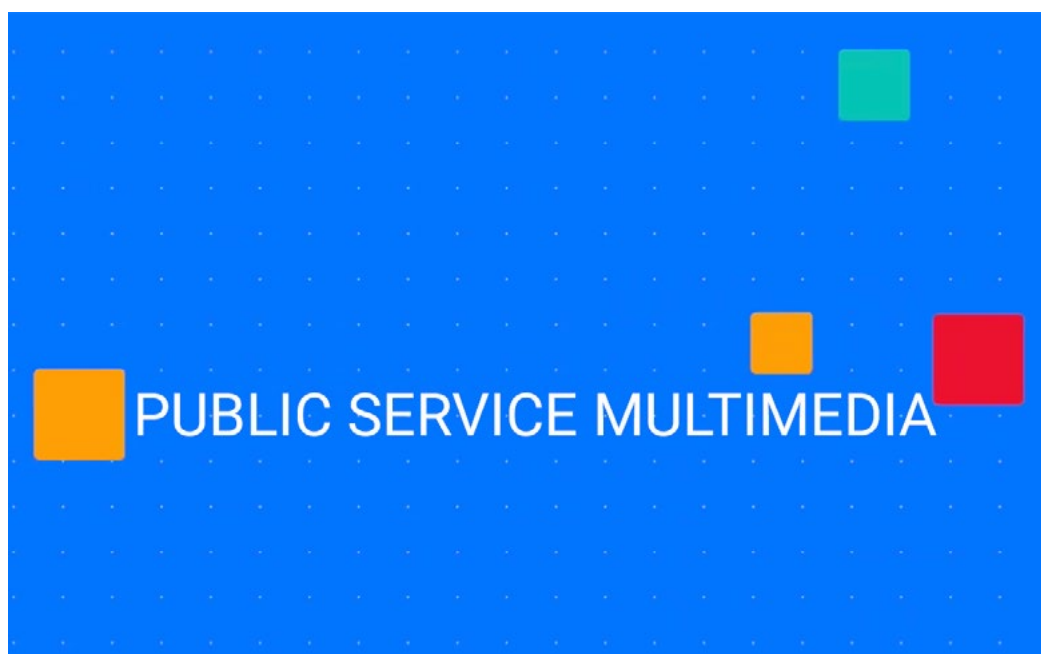
This is a long form news piece about the help the Polish Catholic Church is providing in Ukraine for those displaced by the war. This is a harrowing look at the realities of the consequences of war and how a Polish contingent is helping. But to truly meet the criteria of the award's criteria it needs to explore the lives of a minority in Ukraine, rather than a group who are there to help. It is more a 'charity helps' story than one about a true minority.

ID2023011 – SPREADING THEIR WINGS (SUR LEURS AILES)

France 3 Pays de la Loire, France

(52 min)

We follow the care for disabled children in one French foster family. We see the reality of their everyday lives with a disabled young man and other disabled children. There are no master interviews to guide us through who these people are or what is happening, so there could be some confusion. This is an intimate look at a family's life and a testament to their love and patience but we feel it lacks structure or a narrative arc with jeopardy or a climax. It's very flat, almost like a series of well-filmed home movies.





PRIX CIRCOM REGIONAL 2023

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2023163 – INFOK SPECIAL TUTANKHAMUN (INFOK ESPECIAL TUTANKHAMUN)

CCMA, Spain

COMMENDED

ID2023028 – FORMER TEEN'S NOSTALGIA SHOW (ENSKA LIVE)

Yle, Finland

JUDGES

Chair	Róisín Ní Thuairisg	TG4	Ireland
	Raquel Fernandez	TVG Galicia	Spain
	Mojca Recek	RTVSLO Maribor	Slovenia

CHAIR'S REPORT

Original content and techniques create a buzz for audiences and this is what the judges looked for.

This is an exciting category to judge. It has a collection of productions which have been entered into this category because they have an element of originality or innovation that will impress the judges. Perhaps a brand-new format, clever use of technology or creative way of executing a narrative.

This year's Winner impressed the judges by the clever way in which a boring history lesson popped on screen and a fun and exciting kids' show was created. We loved how they mixed so many elements and this was very evident for example from the profile insert of Howard Carter, an archaeologist who comes to life on screen by using different visuals, clever scripting, and a strong character, creating a top-class short programme.

The Commended was an impressive result from a live broadcast using nine smartphones and an iPad to vision mix. We admire the innovative way that technology was used and appreciate the challenge it presents to others.

We would encourage producers and broadcasters to continue to try new things and encourage them to take chances in their decisions when commissioning and producing for television.

Róisín Ní Thuairisg
TG4, Ireland



MOST ORIGINAL AND INNOVATIVE

WINNER

ID2023163 – INFOK SPECIAL TUTANKHAMUN (INFOK ESPECIAL TUTANKHAMUN)	●
CCMA, Spain	(22 min)

You might think history is as dry as dust – or in this case, as dry as sand. This is a news programme for children which looks at the discovery of the tomb of Tutankhamun in Egypt a hundred years ago.

We discover much about archaeologist Howard Carter, the technique of mummification, how to write hieroglyphics and how to walk like an Egyptian with The Bangles. It is fun, bright, noisy, clever and educational, in a way that learning history never used to be at school.

There is use of graphics and drama to help explain and tell the story in a way which will appeal to children. Indeed, it is children who interview the experts.

Young or adult, it is hard to take your eyes off the screen: there is always something exciting happening.

COMMENDED

ID2023028 – FORMER TEEN'S NOSTALGIA SHOW (ENSKA LIVE)	●
Yle, Finland	(111 min)

It's amazing what we can do with technology combined with people skills.

TV has gone through a huge change not only because of budget constraints but competition from digital media. This is Commended for its use of new technology rather than content, presenters or storyline.

This music concert was covered in a studio using nine mobile phones, of which seven were in fixed positions and two hand-held. The pictures were fed to a tablet, which was, in effect, the studio control room.

The result was impressive. It shows how good direction and innovation can provide a good live broadcast using limited resources.

It could encourage other stations, including those with limited funds, to be more adventurous.

OTHER ENTRIES

ID2023013 – THE MAGIC LAB - ICY ROSE (DEN MAGISKE LABEN - ISKALD ROSE)	●
NRK Trøndelag, Norway	(8 min)

We are invited by Professor Dinkel to experience the imaginative world of his magic science lab. The character is strong and the children make good contributors. The set is colourful, playful and it would certainly appeal to the audience. Although it's a nice production, we did not feel it was an original children's programme.

report



MOST ORIGINAL AND INNOVATIVE

ID2023026 – JESUS AND THE FARMER (JÉZUS ÉS A FÖLDMŰVES)

MTVA, Hungary

(35 min)

This investigates the ancient skill of ploughing the land and how the process has changed with time. We also learn about the way people lived during the time of Jesus. We can see that religion plays an important role in the life of the presenter, who is a famous Hungarian musician. We hear stories from people who have decided to come back to work the land and use the new technologies. There is some nice camera work and the narrative flows well. Although we liked the way they linked the professions to biblical stories, we didn't find any originality in this entry.

ID2023035 – A WALK IN THE CLOUDS (UN PASEO POLAS NUBES)

TVG, Spain

(20 min)

On a train journey through the Ribeira Sacra region we see everything from the point of view of the passenger. We begin in the town of Monforte de Lemos in an urban setting and, as the train continues, we enjoy the beautiful landscape of the region accompanied by a soundtrack provided by the regional Gallaecian radio station. We felt that the beginning could have been executed more cleverly to create anticipation for the viewer and establish what was ahead – perhaps, for example, showing a person walking onto the train, audio from the train conductor over the tannoy, and putting on the earphones - really creating the beginning of a journey.

ID2023036 – DUEL AT HEIGHTS (DUELO EN LAS ALTURAS)

EITB, Spain

(55 min)

The Basque region's architectural heritage is the main focus and new scanner technology is used to recreate a 3D model of the building. We fly through buildings and the walls and visualise the structure in a different way. Although the 3D model is impressive, similar technology has been seen on TV before. The format is traditional and lacked the originality we were looking for.

ID2023064 – FREE FALLING

BBC North-East and Cumbria (Newcastle), United Kingdom

(29 min)

A very compelling documentary. This is a powerful story on mental health and the characters involved were courageous in opening up about their personal stories. It is clear that the director gained trust of the contributors and made them feel comfortable. The narrative is told very well and has some nice filming and editing. Although this is an engaging production, the jury didn't find enough originality.

ID2023074 – THREE DAYS TO CHANGE (TRE GIORNI PER CAMBIARE)

RAI - Sede Regionale Sardegna, Italy

(1 min)

This is all about willpower. We follow Diego Gastaldi, a national paralympic athlete, on a three-day journey through Sardinia with the help of Daniele Facchino and his team. There is incredible teamwork displayed to reach their destination: for example, when Daniele carries Diego on his shoulders up steep hills and ancient Nuragic steps. An interesting story but without an original format.

ID2023120 – INHUMANUM - INVESTIGATION (INHUMANUM - PREISKAVA)

RTVSLO Maribor, Slovenia

(54 min)

Murder is deadly but also fascinating. It has generated a library of books written by world-famous authors and it is the staple diet of any number of television drama series and increasingly, real life documentaries. This programme follows the process of murder, investigation and punishment. We are at the scene of a reconstructed gun killing and are led along a trail of motive, forensic analysis and the search for justice. Death is never trivialised as we listen to police, lawyers and criminologists explain what they do – and why. The interviews are fascinating and the camera angles unusual.



MOST ORIGINAL AND INNOVATIVE

ID2023132 – MIXTAPE PROJECT (MIKSTEJP PROJEKAT) ●

RTS Belgrade, Serbia

(49min)

There is always a fascination in black and white film footage archives. We look back at a New Year's Eve party, tobacco and cigarettes, and the early days of flight. We see the way we were; but we see it with our modern eyes. Is what we saw and understood all those years ago still what we see and understand today with our new experiences and technology? Graphics, cartoons, and colour images are used to enhance the old images to try and tell a new story. It doesn't always seem to work but we remain curious about our past.

ID2023106 – GAME FOR THE CROWN (GRA O KORONĘ) ●

TVP3 Kraków, Poland

(48 min)

This is a historical film about Jan Zamoyski, the most important Polish statesman of the 16th and 17th century. To tell a compelling story, the filmmakers invented an original way of using the workshop of a famous historical painter, who in fact painted extensive works on the events of the subject. They added scenes from the comics. They created a three-dimensional background, which they used in the live-action scenes. All this gives the impression that you are taking part in a great historical spectacle.

ID2023081 – ENJOY MADRID (DISFRUTA MADRID) ●

Telemadrid, Spain

(30 min)

A magazine show presented by two presenters using a virtual and augmented reality set which includes reports from local social stories. There is creativity shown in the way they use the technology to place elements in the set, appealing more to the audience. However, we have seen the virtual augmented sets used in TV shows similar to this, therefore this entry lacked sufficient originality.

ID2023091 – COUNTDOWN (NUMARATOARE INVERSA) ●

TVR Bucharest, Romania

(17 min)

The programme covers COP27 and focuses on the key issues on the agenda. We follow important interviews and scientific data on the state of the climate. The dynamics of this programme underline the importance of the issue of climate change for our society. However, the judges did not recognise originality of production, unusual content, fresh style, new technical skills or innovative ideas.

ID2023105 – SAVING LIVES BY AIR ●

BBC East (Norwich), UK

(29 min)

The East Anglian Air Ambulance stands ready to fly, 24/7. This is an intimate and innovative look at the doctors and pilots working on the cutting-edge intersection of medicine and aviation. It offers unique and introspective insight into the impact of their work, as well as their tireless 24/7 routine. This documentary offers unprecedented access alongside medics as they treat critical patients in the field and in the air. The judges appreciate the originality in using the contemplative soundtrack, pensive montage sequences and the replacement of conventional voice over with visual infographics.

ID2023116 – THE ERASER (EL BORRADOR) ●

TPA, Spain

(100 min)

How open minded are you – and do others agree with your own assessment? This is a social experiment with the group of eight very different people to find out whether they really are who they think they are. However, the answer isn't always as fascinating as you might hope but it certainly surprises some of the participants. It is not clear how this can change attitudes in the wider audience – but it probably makes the viewers think.

Jury



PRIX CIRCOM REGIONAL 2023

MUSIC AND ARTS

WINNER

ID2023010 – SING JUNIOR (SJONG JUNIOR)

Omrop Fryslân, The Netherlands

COMMENDED

ID2023051 – THE SOLSTICES OF PETR NIKL (SLUNOVRATY PETRA NIKLA)

ČT - Studio Brno, Czech Republic

JUDGES

Chair

David Lowen	CIRCOM Regional	
Róisín Ní Thuairisg	TG4	Ireland
Raquel Fernandez	TVG Galicia	Spain

CHAIR'S REPORT

This category has grown in quality and number of entries over the years and it is encouraging to know how much resource and expertise public service media is putting into arts in the regions. It is encouraging also to see the range of artistic talent making the regions a vibrant competitor for capital cities and large metropolitan areas. So much of what the judges viewed demonstrated art and culture very close to everyday life.

If there is a criticism to be made it could be that some topics lacked originality: the judges had seen other programmes on this topic or thought them made rather conservatively, when more exciting production techniques might have been appropriate to the subject matter.

The winning entry linked music and a minority language to helping young people understand more about music and its creation: a very worthwhile aim. The commended entry balanced the music of the winner with an exploration of visual art.

David Lowen
CIRCOM Regional

report

WINNER

ID2023010 – SING JUNIOR (SJONG JUNIOR)

Omrop Fryslân, The Netherlands

(14 min)

This short but well thought out production is a deserving Winner of this year's Music and Arts category.

The main idea is to inspire children to write songs in their native language. It is full of fun and has the viewer in mind from beginning to end. It demonstrates that learning can be entertaining and this is proved in the brainstorm session showing the creative process of writing a song.

The song was really catchy and the kids looked like they really enjoyed themselves. This programme proves how the power of music can inspire in the learning process.

COMMENDED

ID2023051 – THE SOLSTICES OF PETR NIKL (SLUNOV RATY PETRA NIKLA)

ČT - Studio Brno, Czech Republic

(52 min)

Petr Mikl from Zlin is an artist who believes that 'Life is a weird kind of delusion'. He revels in performances which surprise and provoke in his struggle 'to perceive' what drives Art and Life. He comes from an artistic family heritage and we see him in black and white film footage in his father's studio and playing with experimental toys made by his mother.

There is some fine, expressive camerawork and editing and the music (or 'cacophonous geysers of sound') add a further edge to the pictures and story.

A turbulent artist and an appropriately challenging portrait.



MUSIC AND ARTS

OTHER ENTRIES

ID2023015 – BAROC'N CO (BAROC'N CO) ●

France 3 Auvergne-Rhône-Alpes, France

(52 min)

The sentiments of the narrator's opening statement, that Baroque is boring would resonate with many viewers and this experiment breaks that idea. This programme is original in the sense that they introduce us to Baroque music by incorporating it into other art disciplines like hip hop slam poetry and contemporary dance. It is impactful in that it's interesting for the viewers to see a revival of this old-style classical music being used in a new way.

ID2023002 – CONTEMPORARY PORTUGUESE COMPOSERS: ANTÓNIO FERREIRA DOS SANTOS (COMPOSITORES PORTUGUESES CONTEMPORÂNEOS: ANTÓNIO FERREIRA DOS SANTOS) ●

RTP, Portugal

(30 min)

António Ferreira dos Santos is a well-known religious composer from Porto. This documentary reflects his musical career from his formative years in Germany until his return to Portugal. It is well produced, displaying very strong editing skills, along with nicely composed interviews. The addition of archive material enriches the narrative with good choice of interviewees who are experts in this composer's music. However, the narrative seemed jarred in between the segments and interrupted the flow of the story. It didn't have a definite beginning. Some of the archive footage had no relevance to the story.

ID2023007 – TRIGON'S MEN (OAMENII TRIGONULUI) ●

TVR Iasi, Romania

(55 min)

A celebration of the group Trigon who met at the Ethno Jazz festival 20 years ago. This documentary opens with a statement from the main protagonist Anatol Stefanet telling the viewer that his father hadn't spoken to him. This immediately makes the viewer curious as to why. Members of the band are interviewed about the legacy of the band and what their music meant to them... folklore was their driving force. Their story and style of music is interesting and it's clear they were experimental. The interviews were very long and the introduction should have been more about music or the festival instead of a musician's personal story.

ID2023023 – LILLE IN WONDERLAND (LILLE AU PAYS DES MERVEILLES) ●

France 3 Hauts-de-France, France

(52 min)

This programme looks at the Parade Lille 3000. It opens with some nice drone shots of the parade as it makes its way through the city. We liked the introduction of the two characters who were used to showcase other exhibitions in the city. However, we felt that the programme was too long, and the story wasn't linear. For example, the vox pops with the people on the street would have worked better placed towards the end.

ID2023027 – TANXUVERBENA (TANXUVERBENA) ●

TVG, Spain

(143 min)

A typical popular Galician party, broadcast live for the most important day in the Galician language. Famous artists perform on stage with new songs and old songs recreated in a popular way. The atmosphere was portrayed by the use of quick editing and rotating camera angles tailored towards a younger audience. Nice inserts from what is happening off stage is giving us more of the party atmosphere.



ID2023039 – SOS ENDANGERED SONGS (SOS KANTAK ARRISKUAN)

EITB, Spain

(60 min)

SOS Kantar is a show that brings three young people together to revive an old song in a popular way. They go to the village in the Basque country to explore the history of the song and at the same time they review the story of the town. What we liked about this production was involving local people to participate in a choir. At the end of the programme, they sing the song to the villagers with the help of the three young musicians. Unfortunately, we felt that there were too many slow-motion shots and the choice of music wasn't appropriate for this programme.

ID2023066 – AT THE OPERA WITH BNT2: THE LONG CHRISTMAS DINNER (NA OPERA S BNT2: DALGATA KOLEDNA VECHERYA)

BNT, Bulgaria

(29 min)

Ballet choreographer Radu Poklitaru and many of his dancing colleagues now perform in Bulgaria and elsewhere, driven out of Ukraine by the war. We follow the performance of The Long Christmas Dinner, a modern creation based on the music of Vivaldi. There is movement and comments from dancers and Poklitaru. All, however, is remote from the battlefield as we are confined to the theatre and the stage.

ID2023165 – IN THE NAME OF THE FATHER: PETRA (U IME OCA: PETRA)

HRT Zagreb, Croatia

(52 min)

Children are often embarrassed by the antics of their parents – even when they are to all others, normal. Not so actress Petra Blašković. Her parents, Franci and Arinka, were well-known for their anarchic and artistic approach to life (and still are). Zany antics and some even zanier rock music filled Petra's early years in Pula. As student, when others rebelled and went wild, Petra had already had that experience: instead, she said: 'Hamlet was my best friend.' Some good stories and good characters, although not always maintaining a strong focus.

ID2023058 – CONDUCTORS: PETR POPELKA (DIRIGENTI: PETR POPELKA)

ČT - Studio Ostrava, Czech Republic

(26 min)

Petr Popelka studies his Shostakovich score with a pint of lager beside him. He is an internationally renowned conductor leading a jet-set life of music across the world – but without ever losing his modesty. He grew up in a family of doctors and 'there was no music in our house'. That was to change with his discovery of the double bass and his understanding and love of 'the universality of music'. From a shy schoolboy, he develops the talents of leadership which a conductor requires, gaining the respect of orchestras for his patience and humour, 'never yelling.' This is an informal and enjoyable portrait with, of course, some excellent music as we learn more about the intricacies of performance.

ID2023092 – THE ORGAN PLAYS UNTIL THE END (ORGANY GRAJĄ DO KOŃCA)

TVP3 Wroclaw, Poland

(27 min)

One of Europe's finest Baroque organs, in St Elizabeth's Church, Wroclaw, was destroyed by fire in 1976. We follow the discussions about how to rebuild it and hear from and watch the craftspeople, from wood carvers to painters, from musicologists to technologists, as the new organ is lovingly recreated. It is a spectacular visual edifice as well delivering a thunderous and magnificent sound. The artistic and construction detail is fascinating but perhaps the grandeur, scale and sound test the capacity of a small screen: why not visit it if you have the chance?



MUSIC AND ARTS

ID2023047 – STUNT (KUNSZT)

MTVA, Hungary

(27 min)

A very good magazine format of arts and how artists can be inspired by other arts. A good variation of shots and angles with effects that added a good pace to the viewing. The choice of location was clever, and the participants were interesting.

ID2023048 – BIS: DISCOVERING STREET ART IN A CASTLE (BIS À L'INSTITUT CULTUREL BERNARD MAGREZ)

France 3 Nouvelle-Aquitaine, France

(52 min)

Another example of a format that we have seen before. This magazine show is fast paced and sets up the show at the beginning. The interviews are long and there are not enough pictures to cover the interviews. However, the subjects covered and the interviewees, all relating to the arts, were strong.

ID2023084 – ANNA'S WORLD (ANNIN SVET)

RTV, Vojvodina, Serbia

(27 min)

Anna Berediova is a Slovak traditional singer and performer from the village of Selenca in Vojvodina, Serbia. Although a star performer, she has never lost touch with her family and we see her baking and singing Silent Water Falling into the Danube with her great aunt and being dressed in beautiful traditional costumes. 'Singing' says Anne, 'is my heart.' This is an enjoyable portrait.

ID2023108 – THE POINT IN CULTURE (RZECZ W KULTURZE)

TVP3 Kraków, Poland

(21 min)

Domenicans came to Krakow first in 1222 and we have the chance to see many of the sacred objects in one of three programmes designed to reflect on that history. There are 250 objects placed on view in an exhibition to demonstrate the spirituality of the Dominican order, including liturgical vessels, robes and pictures over many centuries of Our Lady. It is a voyage of beauty and wonder with much expert advice and comment but limited originality in presentation.

ID2023129 – THE WORLD UP CLOSE (LUMEA DE APROAPE CU PAVLOS POPOVICI)

TVR Cluj, Romania

(24 min)

Musician and drummer Pavlos Popovici survived the Collectiv night club fire tragedy and offers a rare opportunity to talk to camera about his music and his demons. He admits that 'loneliness is a constant in my life' and speaks of bullying at school. He enjoys drumming as it allows him to ease the anger and the sorrow. He speaks honestly and simply and tells how his art supports and enhances his life.

ID2023138 – BEGLEYS WAY (SLÍ NA MBEAGLAÍOCH)

TG4, Ireland

(50 min)

A father and son link up with a 50-year-old camper van to make a musical journey around Ireland. They are wonderful pair of characters and they meet musicians who play and love traditional Irish music. There are some interesting camera angles, tight editing and, of course, enjoyable music with harp, accordion, flute and much more. Charming and relaxing.

ID2023141 – ICONS FALL FROM HEAVEN (IKONY) ●

TVP3 Rzeszow, Poland

(20 min)

Jadwiga Denisiuk is a painter of icons in which she expresses her spirituality and the memories of her region. She was moved very much by the racial dispersals at the end of World War Two and she gains inspiration from the beauty of the mountains where she lives. One of her icons has gone to Pope Francis in Rome and she speaks clearly and knowledgably about her methods, often leading workshops for young students. This is a sensitive portrait of a sensitive artist.

ID2023156 – SUPRASKIE CANTICLES (KANTYKI SUPRASKIE) ●

TVP3 Bialystok, Poland

(43 min)

A unique performance of baroque music thought lost and now reconstituted after much research. The discovery of the Canticles is a major religious, cultural and regional event in this fusion of Byzantine and Roman church music. The musical performance is superb and church setting appropriate. It is reminder what might be so sadly lost to history and a community by conflict.



PRIX CIRCOM REGIONAL 2023

NEWS PROGRAMME

WINNER

ID2023128 – THE REGIONAL NEWSCAST (TELEJURNALUL REGIONAL)

TVR Cluj, Romania

COMMENDED

ID2023019 – BBC NORTH-WEST TONIGHT - MANCHESTER ARENA SPECIAL

BBC North-West (Manchester), United Kingdom

JUDGES

Chair

Olivier Brumelot	FTV, France 3 Pays de la Loire	France
Dite Dinesz	TVR Timisoara	Romania
Adriano Nazareth	RTP CPN	Portugal
Ben Moore	BBC South	United Kingdom

CHAIR'S REPORT

Overall, we appreciated that most of the programmes submitted to us by the regional television stations were thought of as the most interesting possible for their audience. Regional television is at its best when it reaches out to its communities with stories that only it can tell, and by extending the debate on its digital channels and social networks. The winner of this category fulfils perfectly these expectations.

We have noted that the war in Ukraine and its consequences have been widely covered among the programmes we have examined, with varying degrees of relevance to the regional nature of this subject, which once again raises the question of regional television's treatment of national and even international situations. Some programmes have done this better than others. The work of the jury was not facilitated by the multiplicity of formats proposed.

We focused first on meeting the category criteria for each proposed programme. Some of them were dismissed from the outset, despite their respective qualities, because they should have been included in other categories, such as Documentary or News Report.

Our desire to distinguish both professionalism, impact of the work of a regional television on its audience and respect of the registration criteria led us to unanimously designate TVR Cluj's The Regional Newscast as the Winner of the News Programme category this year.

Olivier Brumelot

FTV, France 3 Pays de la Loire, France

WINNER**ID2023128 – THE REGIONAL NEWSCAST (TELEJURNALUL REGIONAL)****TVR Cluj, Romania**

(28 min)

The programme chooses topics of real concern to the regional community, such as the dispute over the development of the Somes riverbank in Cluj, where a village has decided to leave an area governed by the rules and regulations of a protected area because it considers them an obstacle to its development. There are also reports on the work of a charity that takes in Ukrainian refugee families, and an interesting package on traditional Romanian costumes.

Although the jury encourages TVR Cluj to strengthen the opening of its stories and to strive for clearer storytelling in some aspects, we have greatly appreciated the diversity of the topics covered and the time the programme, presenter and journalists devote to explaining and presenting the stories. We believe that this programme is deeply rooted in its community and has a clear understanding of it and the people it serves. The reports are in-depth and have real charm.

The programme clearly strives to ensure that all viewers have access to regional news and feel vicariously involved, as the station invites comments on all reports in a Facebook group and the main programme is even signed to make it accessible to people with hearing difficulties.

COMMENDED**ID2023019 – BBC NORTH-WEST TONIGHT - MANCHESTER ARENA SPECIAL****BBC North-West (Manchester), United Kingdom**

(28 min)

The channel offered a special edition on the day the report of the inquiry into responsibility for the Manchester Arena bombing, which killed 22 people, was published.

The editorial team was able to produce a comprehensive overview of the revelations of this report with the families of the victims, the authorities involved, such as MI5, and the Muslim community in Manchester.

The format, content and execution may appear somewhat 'traditional' in places, with very little risk in terms of creativity and content. Nevertheless, the journalists and presenter show a great deal of compassion for their fellow citizens who, like them, have lived through such a terrible event.



NEWS PROGRAMME

OTHER ENTRIES

ID2023018 – FELIX GREJARSSON: ARMED TO TAKE ON LIFE (FELIX GREJARSSON : LA VIE À BRAS LE CORPS) ●
 France 3 Auvergne-Rhône-Alpes, France (26 min)

This report tells with talent and emotion the story of Felix Grejarsson's return to Finland after having both hands successfully transplanted during a very high-tech operation in Lyon. The man who is the epitome of resilience lost his both hands 23 years ago to electrocution. The jury found that, according to the category criteria, it was not a news programme but a report, albeit an excellent one.

ID2023045 – FACING NEW MILITARY THREATS (ARMÉES: LES NOUVELLES MENACES (ENQUÊTES DE RÉGION)) ●
 France 3 Nouvelle-Aquitaine, France (52 min)

Although the content is interesting and useful, the jury felt that much of the content was produced by the army, rather than by France 3 crews and journalists. This is understandable to a certain extent, but the jury considers that this is too much of a transfer of control of information to the military and could border on propaganda.

ID2023072 – AROUND THE WORLD AND HERE AT HOME (PO SVETA I U NAS) ●
 BNT, Bulgaria (33 min)

The programme features a variety of stories filmed in different parts of Bulgaria, starting with an impressive report on the severe floods that trapped villagers, including the channel's reporting team who came to cover the event. Both presentation studios are of a high professional standard. The programme *Here and Around the World* is broadcast by the Bulgarian national channel BNT 1, but it deals with some regional stories. The programme was not entirely produced by a regional channel, but it is aimed at a regional audience.

ID2023125 – CURRENT NEWS (AKTUALNOŚCI) ●
 TVP3 Rzeszow, Poland (24 min)

This special programme is dedicated to the first anniversary of the Russian invasion of Ukraine. This is an important event for this region of Poland bordering Ukraine. Several aspects are described: humanitarian aid, the reception of refugees, the political and military situation. It is regrettable that citizens are not as involved as they could be - they are not invited to speak about their experiences and express their opinions. Instead, time is devoted mainly to journalists and representatives of official institutions. Archival footage is over-dramatised by the ubiquitous music.

ID2023050 – SUMMER 2022, FIGHTING MEGAFIRES IN GIRONDE (MÉGAFEUX, UN ÉTÉ AU COMBAT) ●
 France 3 Nouvelle-Aquitaine, France (52 min)

Following the fires that devastated the pine forests in the Gironde area, this programme focuses on the work of firefighters and residents who fought the huge fires. This has required resources that have never been used in France. This raises the question of the future of logging in this region. However, the jury found that this entry should be considered as a documentary and not as a news programme.

report

ID2023101 – UKRAINE, ONE YEAR AT WAR (UKRAINA, URTEBETE GERRAN) ●

EITB, Spain

(30 min)

Basque Television has decided to dedicate a special programme to the first anniversary of the invasion of Ukraine, with several journalists on the ground in Ukraine. Surprisingly, the programme does not deal in any way with the involvement of the Basque region, but looks like a national news programme. The jury was expecting reports on how the Basque Country is involved, what the view of the communities in the region is, and whether they are providing accommodation and assistance to the refugees. Nevertheless, the use of computer graphics projected on the wall and floor in various reports to illustrate aspects of the war is really creative, which is very appealing and explains well the complexity of the situation.

ID2023104 – THE OPENING OF THE ELECTIONS OF FINLAND (VAALISTARTTI) ●

Yle, Finland

(94 min)

As last year, a long programme is on the agenda at the start of the election campaign to give citizens and communities the opportunity to express their views. Experts shed light on institutional and political aspects, while reports show the most important issues of the moment and give citizens a voice. During the show, the online editorial team shares trending topics posted by online users on the channel's social networks. The jury felt that this was a difficult topic to engage an audience with for such a long period of time, and the region showed courage and fortitude in making it as interesting and accessible as possible.



PRIX CIRCOM REGIONAL 2023

NEWS REPORT

WINNER

ID2023021 – PERINATAL BEREAVEMENT (LE DEUIL PÉRINATAL)

France 3 Grand Est, France

COMMENDED

ID2023147 – MOULD, BBC NORTH WEST TONIGHT

BBC North-West (Manchester), UK

JUDGES

Chair

Olivier Brumelot	FTV, France 3 Pays de la Loire	France
Dite Dinesz	TVR Timisoara	Romania
Adriano Nazareth	RTP CPN	Portugal
Ben Moore	BBC South	United Kingdom

CHAIR'S REPORT

Sixteen reports were entered by 11 regional televisions, representing nine different countries. The jury noticed that many entries showed great empathy with the characters they met: Ukrainian refugees, disabled, people affected by poverty, injustice or bereavement.

This deserves to be emphasised because we can see in this trend a strong positioning of regional stations in the way they consider the value of information, where the human dimension not only has its place, but is also at the very root of their journalistic approach.

Regional television reports remain still close to the people and sometimes are even for their benefit when their broadcast causes a positive impact on society, such as the one chosen by the jury for the commendation.

Showing empathy while knowing how to narrate the most difficult subjects and images requires talent and tact. It is this rare alloy that we wished to reward unanimously by distinguishing the report presented by France 3 Grand Est

Olivier Brumelot

FTV, France 3 Pays de la Loire, France

WINNER

ID2023021 – PERINATAL BEREAVEMENT (LE DEUIL PÉRINATAL)

France 3 Grand Est, France

Starting with the picture of a dead new-born baby girl in a nurse's arms, this report tells us about how a Strasbourg hospital helps and takes care of parents grieving their baby.

On average, 35 new born babies die each year in this hospital, due to various causes. Doctors and nurses have thought of a protocol, to avoid leaving parents alone with their pain but to share with others, including family.

The report gives floor to a young couple who lost their baby boy Leon a few years ago. They explain how painful their solitude has been at the time, and we understand then how important the scheme Strasbourg hospital implemented is.

A both impressive and disturbing story, pointing out an unrecognized grief we are now able to face thanks to the journalist's work.

COMMENDED

ID2023147 – MOULD, BBC NORTH WEST TONIGHT

BBC North-West (Manchester), UK

After the death of Awaab Ishak horrified the nation, this exclusive report into the extent of mould growing in flats run by the local authority in Rochdale is engaging and shocking from the start.

It's simply done and lets the pictures speak for themselves, with minimal scripting that just pushes the narrative along. The camerawork and editing expose the damning and stark reality of the appalling accommodation.

The report does not suffer from needing to keep two interviewees anonymous and it's clear the reporter cares and is also deeply moved by the story.

Was there a holding-to-account interview done in the studio afterwards? If so, it would have been helpful to see something of that in the report.

The impact of important journalism like this is plain and gratifying to see. This got under the skin of government and beat all other competing broadcasters. It was widely shared on social media and the BBC clearly made the best of it on social and digital platforms.

A triumph of important, community-based street-level regional reporting.



NEWS REPORT

OTHER ENTRIES

ID2023029 – BUS TOWARD WAR (BUSSI KOHTI SOTAA)

Yle, Finland

On March 2022, two Finnish journalists went in a bus booked by volunteers to the Polish border to bring back Ukrainian refugees escaping war in their country to a safe place and new home in Finland. The jury found there was a lack of context about these Finnish volunteers and their motivations, making understanding not as clear as needed.

ID2023114 – BLIND HOUSEWIFE (SLEPA GOSPODINJA MARIJANA MANDL)

RTVSLO Maribor, Slovenia

A report to illustrate the International Day of the Blind, about a housewife with visual impairment. This is an interesting behind the scenes look at disability in everyday life, but it shows it was filmed on a very tight deadline. The camerawork is all from the same angle, shot from the shoulder with an intrusive light. It's a shame the team weren't given more time to creatively film and explore the life of this lady in more detail and with better technical skills.

ID2023030 – THE 'FORGOTTEN' ROLLERCOASTER DISASTER OF BATTERSEA FUNFAIR

BBC London, UK

The story tells us about an accident which took place in 1972 at a funfair in Battersea near London, due to a rollercoaster malfunctioning, killing five children. 50 years later, three of the many injured fight for the victims' memory not to be forgotten. There is no more amusement park in Battersea nowadays, nor traces that there was one once and, of course, no mention that this tragedy occurred there. The three survivors, helped by the journalist, campaign so that a memorial could be built in order to remember and meditate. Partly made of archive, this strong story shows us the determination of these former children, now in their seventies, to cherish the memory of their lost friends and give them respect. After transmission, the Council agreed to listen to them.

ID2023121 – THE FALL OF SCHENGEN BORDER (PADEC SCHENGENSKE MEJE)

RTVSLO Maribor, Slovenia

This report about how the de-restriction of border controls has helped people in both Slovenia and Croatia is a clever and creative way of covering a story which is traditionally picture-shy. We meet two young men from both sides of the border: we learn how their lives are improved and see two points of view on the same issue. The reconstruction of unlocking the crossing was also a good idea to illustrate how life has changed. A good piece to camera too, but perhaps there could have been some movement in it: crossing the border perhaps? The jury would have liked to see more inventive shooting, especially with close ups rather than just the same shot from the shoulder and perhaps some drone shots to show the border area?

ID2023031 – PUTIN FRIEND'S HOLIDAY VILLAGE (TAHKO)

Yle, Finland

Having information that a close collaborator of Vladimir Putin owns a holiday village in Finland, the journalist explains how she tries to confirm it, but fails. Due to these difficulties, the story cannot be put into interviews and pictures, and is told to us by showing internet browsing from Google Earth to websites and email correspondence for one part and stand-up reporting in the village on the other part. This makes the whole story unfortunately weaker and harder to understand.




ID2023109 – WORKPLACE BULLYING (MOBING W MPK)

TVP3 Kraków, Poland



Two bus drivers are interviewed anonymously and tell there is bullying in their transportation company. They are forced to work longer hours than they should, putting passengers' safety at risk because they are over-tired. From this starting point, there is no investigation but only interviews of a representative of the City Council, then of the company. In the end, it is too difficult to come to a reasonable conclusion based on proven facts and first-hand testimonies.

ID2023044 – COMMENTARY CLUB - CAN WE PROTECT BY ATTACK? ART IN THE CROSSHAIRS OF CLIMATE ACTIVISTS (KOMMENTÁR KLUB - LEHET-E TÁMADÁSSAL VÉDENI? MŰVÉSZETEK A KLÍMAAKTIVISTÁK CÉLKERESZTJÉBEN)

MTVA, Hungary



Starting with spectacular throwing of paint or soup on paintings in museums from climate activists in London, Paris and Vienna, the journalist worries that Hungarian museums could be now a target. Asking 'can WE protect by attack?', she chooses a more involved approach. We hear from one activist but his approach is widely condemned by various museum directors and artists who argue that wiser and more 'reasonable' ways should be promoted by activists themselves. The jury found that this was not a journalist's job, nor public TV role, to 'offer alternatives' to activists, whatever their cause. By the way, the story gives no answer to the question posed in its title and doesn't describe any security measures to prevent such actions.

ID2023060 – SITUATION OF HOMELESS PEOPLE (SITUACE LIDÍ BEZ DOMOVA)

ČT - Studio Brno, Czech Republic



This short story claims to offer a complete overview of the homelessness in Brno during winter. Beginning with a portrait of two of them, the journalist focuses then on the volunteers - medical students - to provide them care. The report ends in a shelter where they can rest, thanks to donations. The shooting was designed to help the viewer understand what is really like to be without housing, especially when temperatures fall. This is a valuable idea, although the jury would have preferred the story to focus on one specific aspect and take time to explain it, instead of going from one place to another, from one person to another so fast.

ID2023070 – LIFE WHERE THE STATE COMES TO AN END (ЖИВОТЪТ ТАМ, КЪДЕТО ДЪРЖАВАТА СВЪРШВА СВЪРШВА)

BNT, Bulgaria



A man living in a little town far from both capital and big cities, complains that the State cannot do anything useful for him and his family. In return, he doesn't want to give any money to the state as it cannot 'protect him'. This could have been an interesting topic, wondering why some people feel left outside the community. But to achieve this, we would need to investigate more closely in this little town whether public services are efficient or not. Instead, the whole story is built on this one interview of this man of whose life and perspective we know pretty much nothing about.

ID2023177 – BROTHERLY AID FROM POLAND (POMOC Z POLSKI)

TVP3 Rzeszow, Poland



This piece about the help the Polish Catholic Church is providing in Ukraine for those displaced by the war appeared in the Minorities In Society category also. The story is worthwhile but the voiceover feels as if it is added in the newsroom, rather than the reporter being on site in Ukraine meeting people in person and interacting with the priests. The shots are all of the same size with very little variation in style or composition.

report



NEWS REPORT

ID2023134 – THE DUTCH WHO DREAMED ABOUT LIVING IN A COUNTRY WITH MOUNTAINS (VISAM SA TRAIESC INTR-O TARA CU MUNTI) ●

TVR Iasi, Romania

This story about Daniel, a Dutchman living in the mountains of Romania, is a lovely watch. We start with a sweeping drone shot to establish location and draw in the viewer's interest. The piece breathes and moves along nicely. It is presenter-led, and this is done without being intrusive. You can see the effort the team has put in, from using several cameras, a drone and doing a main interview whilst cycling on bikes. You see and hear of Daniel's full life in a series of set sequences and the report has a gentle feel whilst also packing in much. It's good to see interest in covering a different type of story for this region and it was surely well rewarded when the story went viral.

ID2023137 – THE GLASSMAKER (ULTIMUL STICLAR AL IASULUI) ●

TVR Iasi, Romania

This report about the last glassmaker at a university draws you in immediately as you hear from the glassmaker himself (though we never learn his name!). This is a real character study, split into three key moments and contextualised well in the voiceover. A great look at a fading traditional art... the glassmaker himself is TV gold! The jury felt the report was a bit static: why didn't the glassmaker move from his desk and take us to the university where his glass is used? There is also no need for the reporter to appear, as this is about a real local character giving an insight into his craft.

ID2023143 – COST OF LIVING IN SPORT (COLIS1) ●

BBC North-West (Manchester), UK

This report on the financial problems faced by a much-loved Manchester sports club had real heart and soul to it and you felt like the reporter really cared and felt involved. This particularly came across in the interviews. It is beautifully filmed and has a 'mini-doc' feel to it; different views from different spaces accentuate a dynamic which is very watchable. We hear the real voice of the community, though the jury would have liked to see a bit more of the world these children live in. Was there room to talk to a child in more depth, or to the parents or go home with them to see how hard life is? The piece to camera provides a thoughtful bridge between the two parts of the film: from sport provision to financial hardship. Creative graphics are used well to show the impact of the cost of living crisis in a simple and effective way.

ID2023178 – ON THE WAY (W DRODZE) ●

TVP3 Rzeszow, Poland

This report on the Ukrainian refugees arriving in Poland is moving but it is also very basic and filmed in one location. The vox pops are worthy and show the stories of war and the life-changing effects on those fleeing but they are interspersed with GVs from the same angle. Why not invest in the story and follow some refugees to their new temporary home and tell the story in depth? The voiceover does not appear very involved, and this story needs a piece to camera to prove the reporter was there and is living the story.

report



report



PRIX CIRCOM REGIONAL 2023

VIDEO JOURNALISM

WINNER

ID2023041 - PÉTER KERESZTES, TVR Timisoara, Romania

COMMENDED

ID2023170 - SIMON MARKS, BBC South (Southampton), UK

JUDGES

Chair	Ben Moore	BBC South	United Kingdom
	Adriano Nazareth	RTP CPN	Portugal
	Dite Dinesz	TVR Timisoara	Romania
	Olivier Brumelot	FTV, France 3 Pays de la Loire	France

CHAIR'S REPORT

Judging video journalism really requires two sets of eyes as there are so many things to look for on both the journalistic and technical side.

Self-shooting, when done well, can free a journalist to work alone, produce slow burning, longer-form work as well as allowing newsgatherers to become more fleet-of-foot to tackle on the day or breaking stories.

Indeed, most newsrooms now employ video journalism to a wide extent across a range of roles and those entering this category should seize the chance to show how it can 'go the extra mile'. With eight countries providing 13 entries, there was a wide range of submissions, from reports about illegal home birth to weeks spent on a Mediterranean rescue ship to the family selling jewellery to pay for the upkeep of 100 cats.

With three reports from each candidate, the jury was looking for the 'holy grail': strong stories that could not have been obtained by a regular news crew, thorough production, clear narratives and attention to detail with picture and sound.

It's clear the VJs here have mastered a range of cameras from standard video cameras, drones, action cams, and especially mobile phone rigs, but the jury was often disappointed that only a handful of VJs offered up harder news stories where it could be shown that significant barriers had been broken down to get to the heart of the story.

VJ-ing comes into its own accessing wary communities, spending time on a story and building trust, which is exactly what our winner and commended video journalists did.

Ben Moore
BBC South, United Kingdom

report

WINNER**ID2023041 - PÉTER KERESZTES****TVR Timisoara, Romania**

Peter's first video is a powerful look at the quasi-illegal situation around home births in Romania. Whilst the opening piece to cameras is a little out of place, when the report properly begins, the access here to an actual home birth is staggering and clearly a testament to the trust this family places in Peter.

It is a great example of how Video Journalism can achieve access to news stories that regular crew deployments can not.

The second story about the aid workers helping the homeless in the snow, again demonstrates the best use of VJ skills as Peter was clearly with the team all day.

It would have been nice to see more interaction with the homeless people, perhaps following them rather than the aid team, from the beginning, but later in the film Peter breaks down barriers to talk to them properly.

The story of Lajos who emigrated to Brazil after WW1: At the first the jury wondered why this historical pastiche was a VJ story, but it's clear this is a 'slow burn' story where Peter spent weeks researching and filmed his journey to libraries and around the streets. The writing and scripting show great sensitivity.

This is not the most polished entry in technical terms, but this shows a young journalist in the heart of his community, displaying the very passion and soul of what VJing is all about.

COMMENDED**ID2023170 - SIMON MARKS****BBC South (Southampton), UK**

The three stories deal with inclusion of handicapped people. The jury was particularly impressed by the 'Brothers' story. It shows how useful video journalism is in breaking down barriers between the reporter and those who might be more vulnerable.

Simon has a real lightness of touch and gentleness which clearly engenders trust between him and his interviewees.

The jury felt Simon's other pieces were well shot and edited and moving but there was little in-depth storytelling and perhaps it could just as easily have been shot by a crew.

OTHER ENTRIES**ID2023102 - DARKO BULATOVIĆ**

RTV Crne Gore, Montenegro

The jury found that both railway and oil stories were very interesting and well told, thanks to the camera work anticipating the editing, with smart use of archive especially in the railway report. The journalist has a sense of humour and managed to appear on screen both for PTC and interviews. A clever work.



VIDEO JOURNALISM

ID2023088 - NICOLA REES

BBC Yorkshire, United Kingdom ●

Nicola's first piece about the cats was a standout piece of video journalism, made more impressive by the fact she shot and edited it together on the same day. Nicola uses natural light to help get the best out of the mobile phone kit which is perfect for navigating her way in such a cramped space. Such creativity clearly was rewarded too, with a viral hit for the BBC on digital platforms. The second piece about a man making bespoke toys for sick children was more disappointing. This piece was consistently under exposed. Perhaps a crew, or using the MoJo kit might have been a better choice? The jury didn't feel the young boy in the piece would have been less forthcoming by using a standard crew. The final piece about 102-year-old Bessie was a joy to watch and such a creative treatment for a film that is made in one small flat. The archive is woven in seamlessly and the script is warm and respectful in tone. It was great to see Nicola appear too, and her self-shot lock off shots are only detectable to the trained TV eye – the viewer would not have known. Nicola is clearly a talented, caring and creative video journalist but the jury would dearly have loved to see a hard news, or original piece of serious journalism included in her entry, perhaps gaining access to a news story that is difficult for regular crews to make the most of.

ID2023161 - JØTE TOFTAKER

NRK Trøndelag, Norway ●

The jury was disappointed with the ambulance story, which turns out to be a very long interview in and outside the car of a doctor explaining how the NHS computer device works while going on an emergency. But we never see the doctor at work. This is also the case in the report at the ski resort: we wondered what the story was about.

ID2023100 – VERONIKA TUPÁ

ČT - Studio Brno, Czech Republic ●

Veronika's submissions about the mental health of refugees, Czech wolf dogs and a game designer show great range but these are standard news reports fronted by a young and clearly talented journalist. For this category we need to see investment of time and much greater access to news stories and communities to tell stories in the way a regular news crew cannot.

ID2023062 - ASIER SANCHEZ GARCIA

EITB, Spain ●

Asier spends two weeks on board on the Aita Mari humanitarian rescue ship detailing who it saves in the Mediterranean and how it goes about its work. The initial scenes of the rescue are harrowing and chaotic and show just what incredible access Asier had to the work of the Aita Mari. We see the trauma of the women and children and other migrants on the boat and hear about their journey and the state they are in. We have a long PTC as live from Asier showing the conditions in the boat and how the boat is marked to show it has been part of a rescue – a never-before-seen insight into the way these rescues at sea work. The live part from the boat in the day is also impressive as Asier recounts the events of the previous night and shows the condition of those on board. It's clear Asier is filming himself and he does well to manage the framing of the shot and the audio, and presents with such enthusiasm and clarity. The final part is when the boat docks and we have a live as it sails in with an inspiring vox of relieved migrants and also a live with the captain of the ship. The access to this story is nothing less than incredible and shows to the fullest the dangers of the migrant crossing and the desperation of those who undertake them. Asier does filming well on a phone in such chaotic, fast-changing conditions and his technical skills ensure every detail is captured. That said there is very little editing and packaging of his reports, and the jury would have liked to see a full report recounting his time on the ship, which could have shown Asier's scripting and editing skills. We don't feel that the most was made of the access to the ship in this respect.

report

ID2023175 - BENT LINDSETMO

NRK Trøndelag, Norway ●

The reports were on a dog which sniffs out explosives, on an international day at a health centre and on holidays. We found that the camera work is not skilled enough, with too many movements making the reports hard to watch.

ID2023085 - EIRIK HAUKENES

NRK Møre og Romsdal, Norway ●

Eirik's first piece was a live from rehearsals for the Atlanterhavsspelet play. His live solo was quite incredible to watch. He operates the mobile phone live kit, switches between lenses, conducts the interview and presents live links throughout! With a regular crew we might have been closer to the rehearsal action, but this comment pales when held up against the achievement of this live broadcast from one man. The second piece about training the emergency services was a dynamic piece that seems to be for NRK's digital platforms. It is very well shot, using an underwater camera (GoPro?) at one point, and the narrative is edited well with lots of exciting shots but this could have been done by a regular crew. The third piece about extreme temperatures was a creative and joyful look at the cold in Kulderekord, all shot on a mobile phone kit. The jury would have liked to see some hard news, perhaps gaining access to unreported places or communities as part of the entry.

ID2023131 - DANIEL STRÖMBÄCK

SVT Halland, Sweden ●

Despite skilled camera work, the jury found that these were not structured stories nor reports but interviews of ordinary people on society issues. We felt that these were fragments of a broader programme, to illustrate a topic, like prices rising, automatic cars, etc.

ID2023157 - NIKKI MITCHELL

BBC South (Southampton), UK ●

The stories are very complete, giving the viewer a wide perspective thanks to interesting well-chosen characters, especially the refugee play and the Emmaus reports. The camera work is at a very good level, so is the editing which has good rhythm.

ID2023093 - ROBERT CZEPIELEWSKI

TVP3 Wroclaw, Poland ●

Robert's access to the war from the point of view of the people caught up in it is harrowing and thought provoking. Some of his footage is hard to watch as the streets are littered with dead bodies. The first report, however, is a collection of GVs pasted over the recollections of two women. The music used is too intrusive and dramatic and the jury felt the pictures should be allowed to stand alone and would be much more effective without the artificial soundtrack. The shots are impressive, but there's no clear narrative structure or explanation tying it all together. The second piece is much easier to follow as a couple return to find their home in Bucha in ruins. Again, pictures of destruction take primacy, but there are set ups and sequences and clear structure. The third piece about the bakery is beautiful both in content, filming and narrative. An important and much needed glimpse of hope and community in Bucha.

ID2023162 - MARK ANSELL

BBC Yorkshire, UK ●

There is a great variety in the camera work: self-filming while running, using three smartphones for the boxing coach interview, skills to film beautifully large landscapes on the minority roam in the 'protected area' story. Very good job and truly local stories.



PRIX CIRCOM REGIONAL 2023

YOUNG ONSCREEN TALENT

WINNER

ID2023124 - DANIEL STRÖMBÄCK, SVT Halland, Sweden

JUDGES

Chair

Gordana Škaljac Narančić	HRT Zagreb	Croatia
Dite Dinesz	TVR Timisoara	Romania

CHAIR'S REPORT

This year the jury watched a small number of just 7 programmes in the category Young Onscreen Talent. Although we are aware that this is not the first time this category has such a small number of entries, we consider it necessary to emphasize once again that it is a great pity for a category that portrays the future of journalism. It is necessary to find a way for members to encourage more young journalists to apply for this award.

Despite the small number of entries, the judging was not easy. All seven videos were excellent in their own way. The aggravating circumstance in this category is that there are no other common denominators between the entries apart from the age of applicants. The topics, the roles, everything is different. It was a great pleasure to see the programmes of young people from different European countries, especially to see so many young women in this category. Each of them is a winner in his or her own way. They all do an amazing job hosting shows, reporting live, and overall keeping the audience engaged.

After careful examination of the application materials, the jury recognized one applicant being different from the others and was hence pronounced the Winner. The Winner was a complete onscreen talent and showed professionalism while covering a wide range of topics in a variety of formats.

Gordana Škaljac Narančić
HRT Zagreb, Croatia



The Young Onscreen Talent 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

ID2023124 - DANIEL STRÖMBÄCK

SVT Halland, Sweden

Daniel Strömbäck is a very motivated and confident onscreen personality. His video journalism is of great quality, both from technical and journalist perspective. Daniel is a proficient storyteller, covering a wide range of topics – from hard investigative to lighter ones, yet still making himself a recognizable and relatable persona no matter the environment. He behaves and speaks naturally, attracting the viewer's attention, but in such a way as to draw them into the subject he is working on.

What truly makes him stand out is the structure of the video – a clear introduction, with natural transitions and an effective ending. Just as the video is complete, so is Daniel as a journalist and person. His thought process is easy to follow, his personality is very calm, and his skills are very versatile.

The jury was impressed how Daniel is both young and well-rounded, serious yet passionate, and it is because of this the jury decided to nominate him the Winner.

OTHER ENTRIES**ID2023017 - BORBÁLA KOLTAI-KISS**

MTVA, Hungary ●

Borbála Koltai-Kiss is a young journalist and presenter who can work on different programmes - culture, history, science. As she says, viewers can see a natural and cheerful young woman who deals with topics in a comprehensive way and a lot of positive energy, which the jury recognized. Nevertheless, the jury also thinks that the fine, distinguishable line between journalism and acting is missing.

ID2023042 - IBRAHIM BENAÏSSA

France 3 Hauts-de-France, France ●

Ibrahim Benaïssa is a promising young talent who knows how to approach a topic in an original and modern way. In his video, we recognized his good conversation skills and future potential in the way he transmits positive, yet inquisitive energy. However, this is a rather short, less than 4-minute piece, which does not help us to truly evaluate his range of abilities in different circumstances (since the video covers just one topic).

ID2023065 - ANE NORUM KVISTAD

NRK Trøndelag, Norway ●

Ane Norum Kvistad is a talented 25-year-old who has become NRK's new science host celebrity with her three different series in just one year. She has produced everything from short Tik-Tok content and short segments for streaming, to whole series and live TV appearances. Ane has an exceptional capability to really connect with the young audience of today. The jury was impressed by the natural and professional way Ane carries herself and brings out the best of her guests. With her age, the jury thinks she is a big talent and has a great future ahead.

ID2023110 - ESTHER ESTÉVEZ

TVG, Spain ●

Esther Estévez is a journalist who captivates the audience with her enthusiasm and spontaneity in front of the camera. The 'Dígocho what' is an interesting programme for learning the Galician language. Esther did a great job hosting, making the video fresh and upbeat. She is confident and clearly enjoys her job. That said, the jury thought that a tad of seriousness and onscreen personality development was missing to make this entry stand out from the rest.

ID2023032 - ÉVA MARX

MTVA, Hungary ●

Despite of her youngness, Éva is a great live reporter who works in different Programmes and behaves very naturally in front of the camera. She needs more experience in order to become more spontaneous in front of the camera, which could help her personality to come out more strongly.

ID2023164 - EMMANUELLE LHONI

BBC North-West (Manchester), UK

Emmanuelle Lhoni is a promising young television person who looks very comfortable going live. She does her weather forecasting job professionally and with clarity, even making the forecast entertaining, when appropriate. On top of this, Emmanuelle has shown trustworthy and diligent covering of important topics regarding underserved communities. We are certain that she has a great future in journalism.





THANK YOU

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