



PRIX

CIRCOM Regional

JURY REPORT

2024





PRIX CIRCOM REGIONAL 2024

Winners' Citations and Judges' Comments

Prix CIRCOM Regional President
Mojca Recek

jury report



TABLE OF CONTENTS

PRESIDENT'S REPORT	6
JUDGES	6
AWARD CRITERIA	10
AWARD CATEGORIES	16

GRAND PRIX CIRCOM REGIONAL 2024	10
---------------------------------	----

DIGITAL MULTIMEDIA	18
Winner	19
Commended	19
Other entries	20

DOCUMENTARY	22
Winner	23
Commended	23
Other entries	24

ENTERTAINMENT AND DRAMA	30
Winner	31
Commended	31
Other entries	31

INVESTIGATIVE JOURNALISM	34
Winner	35
Commended	35
Other entries	35

MINORITIES IN SOCIETY	40
Winner	41
Commended	41
Other entries	42



MOST ORIGINAL AND INNOVATIVE	46
Winner	47
Commended	47
Other entries	47
MUSIC AND ARTS	50
Winner	51
Commended	51
Other entries	52
NEWS PROGRAMME	56
Winner	57
Commended	57
Other entries	58
NEWS REPORT	60
Winner	61
Commended	61
Other entries	61
VIDEO JOURNALISM	66
Winner	67
Commended	67
Other entries	68
YOUNG ONSCREEN TALENT	70
Winner	71
Other entries	71
Thank you	74

PRESIDENT'S REPORT

I am pleased to report on another successful year for the Prix CIRCOM.

The judging of Prix CIRCOM 2024 was hosted by BBC Midlands in Birmingham, from 8th to 11th April. 14 qualified production and broadcast professionals with substantial experience of making or commissioning programmes watched 180 entries submitted in 11 categories. As usual, the judges watched the entries in pairs and then in larger groups. They have combined their expertise, different perspectives and selected the best of what the European regions have to offer in video production. This work is quite demanding but also very rewarding.

'It was so inspiring', one of the judges commented at the end of the judging process. 'We are usually focused on news and current affairs, but we found out there is so much more to see'.

The judges were also very active in the 'wrap up' discussions after the judging. They made several suggestions that will help to ensure that the selection of categories fully reflects the widening of availability of delivery platforms.

The judges were:

Paulina Ibek	TVP Kraków	Poland
Claudia Schubert	ORF, Landestudio Niederösterreich	Austria
Pilar Rodriguez Losada	CRTVG, Galicia	Spain
Marina Ramos	RTP	Portugal
Olivier Brumelot	FTV, FR3 Pays de la Loire	France
Charlotte Ervik	NRK Møre og Romsdøl	Norway
Theodora Fairley	BBC Yorkshire	UK
Brigid Breathnach	TG4	Ireland
Allard Berends	RPO Omroep Flevoland	The Netherlands
Péter Keresztes	TVR Timisoara	Romania
Gorka Garcia	EITB, Basque Country	Spain
Aki Karjalainen	Yle	Finland
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Margaret Cameron	MG Alba, Scotland	UK
David Lowen	CIRCOM Regional	





Entries by country:

	2024	2023	2022	2021	2020
Spain	20	24	25	29	32
Netherlands	19	4	6	9	4
United Kingdom	17	20	15	26	35
Norway	15	17	18	11	5
Sweden	13	8	8	13	5
Finland	13	4	2	2	3
Czech Republic	11	11	5	10	10
Ireland	10	6	4	6	14
Bulgaria	8	5	4	4	5
France	7	20	8	6	16
Romania	7	10	6	12	6
Hungary	7	7	2	2	4
Poland	5	19	3	15	11
Croatia	5	4	7	5	7
Italy	5	1	6	4	5
Portugal	5	1	2	2	1
Slovenia	3	5	2	11	8
Serbia	3	3	2	6	6
Denmark	2	3	-	7	10
Slovakia	2	2	3	5	3
Montenegro	1	2	1	-	-
Belgium	1	-	1	4	1
Ukraine	1	-	-	-	-
Austria	-	1	-	-	-
Germany	-	-	-	1	2
Switzerland	-	-	-	1	-

This year, 23 countries are represented. Among them are countries that almost traditionally have a larger number of programmes entering the competition, such as Spain and the United Kingdom. We are pleased that some countries have significantly increased the number of entries. The Netherlands stands out with 19 entries (4 last year) and Finland with 13 (only 4 in 2023). This is almost certainly the result of an active national coordinator who encourages regional stations in his country to enter the competition. We would like to see more of these promoters.

Entries by category:

	2024	2023	2022	2021	2020
Digital Multimedia	10	11	13	na	na
Documentary	32	33	21	30	27
Entertainment and Drama	11	10	6	13	9
Investigative Journalism	21	15	9	14	15
Minorities in Society	19	28	15	29	29
Most Original and Innovative	15	15	18	22	28
Music and Arts	20	20	11	24	21
News Programme	9	9	11	11	9
News Report	20	16	13	19	20
Video Journalism	10	13	7	14	12
Young Onscreen Talent	13	7	6	11	10
Europe	na	na	na	4	14
	180	177	130	191	194

The judges were pleased to see an increase in the number of entries in the Young Onscreen Talent category. As the chair of this category pointed out, stations need to realise that they have a great treasure: talented young staff. They should encourage and nurture the representatives of the younger generation of programme-makers.



As usual, the highest number of entries was in the Documentary category. The jury noticed that the entries were of extremely high quality across the board and they were impressed with the range and ambition of production.

There was a change in the News Programme category in 2024 - CIRCOM member stations were asked to enter their News Programme only of 1 February 2024. The intention was to give a unique opportunity to make available and judge what is happening and what is thought important in regions across Europe in the same 24-hour period. This new rule has proved very successful. Two entries per station was permitted in this category in previous years: this year it was obviously only one. But the number of entries did not decline and the judges appreciated the opportunity of a view around Europe which perhaps only CIRCOM could provide.

CIRCOM encourages the circulation of programming between its member stations so that the best regional content may be seen as widely as possible around Europe, enhancing the prestige of all regional content creation and providing a service to member stations. On the other hand, we are noticing increasing problems in the availability of rights. More and more often third parties are involved in funding the production of regional television programmes or national broadcasters are planning for international sales. This complicates issues related to broadcasting rights. A constructive debate on this is definitely needed. We do not want broadcasting rights issues to reduce the quality of the programmes entering the Prix CIRCOM. After all, we need to attract to the Prix the very best video production from regional studios in Europe - not only programmes with low value rights.

I would like to thank David Lowen for his support and help in the organisation and execution of the Prix CIRCOM judging. His knowledge and experience are invaluable.

I would also like to thank Branka Pražić and Tonja Stojanac for their excellent work and support. Thanks to Darko Flajpan for preparing the video material for the Prix Gala at the CIRCOM Annual Conference in Poznan. Special thanks also go to BBC Midlands in Birmingham, Lorna Walsh and Terry Goodwin, who were wonderful hosts.

Mojca Recek
President, Prix CIRCOM







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.

You are asked to enter your News Programme ONLY of 1 February 2024. News delivered on any other day is not acceptable. This will give a unique opportunity to make available and judge what is happening and what is thought important in regions across Europe in the same 24-hour period. This has never been achieved before and will be unique to the CIRCOM family.

You need to make sure IN ADVANCE that you can record scheduled and online news output on that day.

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.



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 2024 - end May 2025
- yes this entry is available to CIRCOM member stations, June 2024 - end May 2025, 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 2025 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.



AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2024:

1. Grand Prix CIRCOM REGIONAL 2024

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 EITB (Basque Country, 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

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 2024

DIGITAL MULTIMEDIA

WINNER

ID2024050 - MY DAY IN THE ER (PÄIVÄNI PÄIVYSTYKSESSÄ)

Yle, Finland

COMMENDED

ID2024081 - STUCK (ITSATSITA)

EITB Basque Country, Spain

JUDGES

Chair

Claudia Schubert	ORF, Landestudio Niederösterreich	Austria
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Brighid Breathnach	TG4	Ireland

CHAIR'S REPORT

It is clear how technology is constantly evolving, which is reflected in the contributions to this category. We all struggle with the challenge of reaching and engaging an increasingly discerning and selective audience which is no longer accepting to be passive spectators.

This year, Prix CIRCOM has received several entries that have taken audience interaction to new levels.

NRK's service, in which the audience can navigate the jungle of contraception advice through credible facts and personal testimonies, is an example.

Another is Yle's innovative online game, in which viewers learn about the challenging situations in an emergency room by following a nurse's working day. How the day turns out depends on which decisions the viewer makes during the game.

Mina Goes to the Next Level from RTS Belgrade has an ambitious concept and *Thea13* by NRK Nordland shows in a dramatic way the dangers young girls are facing on social media platforms.

Most of the entries focus on interaction especially with young audience on social media and many do it in a creative and fresh way.

Deciding was not easy for the jury because the entries were so diverse!

The jury chose *Itsatsita*, the Basque musical instaserie, as Commended. The production is excellent and at a very high level. The jury is convinced that it may reach especially the young audience.

The category Winner is *My Day in the ER* from Yle, Finland. The jury applaud the great idea to combine a current topic with a game which involves users. We have never seen such a project before.

Claudia Schubert

ORF, Landestudio Niederösterreich, Austria

jury report

WINNER

ID2024050 - MY DAY IN THE ER (PÄIVÄNI PÄIVYSTYKSESSÄ)
Yle, Finland

Yle has created an interactive journalistic game, in which the viewer is the main character. It all plays out in an emergency room of a university hospital.

It is a very interesting and inspiring concept and an innovative idea to reflect the real-life situations in Finnish emergency rooms. Requiring you to make decisions is a way of critically thinking about these situations rather than passively watching: you are in the shoes of the medical staff.

Mixing the journalistic side with the game element is a different way of storytelling. The game is an excellent example of interactivity and audience participation. It also provides societal benefit as the game allows the viewer to understand the chaotic situations that can prevail in a hospital.

The graphics of the game are less good and maybe the execution is not as brilliant as the idea.

COMMENDED

ID2024081 - STUCK (ITSATSITA)
EITB Basque Country, Spain

This Basque musical 'instaserie' can be found on Instagram and TikTok. The story and production values are very high. This was obviously shot with digital media (i.e. social media platforms such as TikTok and Instagram) in mind.

The content is great for the age group using these platforms. It shows that the station understands how to communicate content suitable for devices that are not linear TV.

The editing and direction are excellent, switching between the POV used on Instagram and TikTok, to the almost cinematic musical elements, all without compromising on the vertical framing of the content. This gives the content greater reach across the different platforms.

However, the judges do not understand well how it communicates social cohesion, public value and any kind of societal relevance and concern.



OTHER ENTRIES

ID2024022 - THE WORLD 'S BEST TRACTOR (O MELLOR TRACTOR DO MUNDO)
TVG Galicia, Spain

This is a contest CRTVG has launched on its digital channels. In five episodes, the viewers get to know several tractor drivers. The entry asks for interaction with the audience, which is a strong criterion for this category. Viewers are invited to vote for their favourite via YouTube and Facebook. The style and humour of this entry is something that would work well on many digital platforms and it makes the videos more shareable. The tone is an engaging way to look at agricultural communities with a strong regional impact. While the entry does use a 'call to action' to vote, it is not clear how the vote happens across the different platforms. Voting is not available on Instagram, Facebook or YouTube, and there does not seem to be a website either. While the YouTube and Facebook (16:9) versions are well produced, the Instagram versions do not have the same production values.

ID2024061 - MINA GOES TO THE NEXT LEVEL (MINA PRELAZI NIVOE)
RTS Belgrade, Serbia

This is an educational and interactive series for children that combines experiential learning, role models, and entertaining content. This episode focusses on a topic with which all parents are familiar: 'kids hanging on the mobile phone playing games' rather than communicating face to face. It is an entertaining and creative entry with social relevance. The story is good, but the augmented reality app did not work so well - making the character of interaction unclear.

ID2024077 - RACE THROUGH HISTORY (CURSA PRIN ISTORIE)
TVR Bucharest, Romania

Race Through History is a treasure hunt game for young people in which you learn about historical buildings in Transylvania. It is an interesting way of bringing history alive for Gen Z digital natives. The game creates interaction and in this case is also regional. Unfortunately, access to the app was not possible and it is hard to judge the digital value based on the linear version of the content. Also, wider public value is not clear.

ID2024089 - FENIX - THE CRIMINAL NETWORKS IN THE REGION OF STOCKHOLM (FENIX - GÄNGEN I STOCKHOLMS LÄN)
SVT Stockholm/Lokal, Sweden

By creating a unique database, SVT Stockholm has managed to map various criminal gangs in Stockholm. Through a special site, users can view of the criminal networks and their involvement in the spirals of violence in the city. In one video, we learned about a gang leader and his wife who used their restaurant companies for their own financial gain. A story told through professional storytelling, appealing graphics and creative editing. However, for this category the jury would have hoped for greater interaction with the audience.

ID2024166 - THE GREAT JUDGE LOTTERY (DET STORE DOMMERLOTTERIET)
NRK Vestfold Telemark, Norway

NRK 's team collected 9,000 courtroom judgements to find out details about lay judges - for example age, wealth and political engagement. The makers of this entry apparently invested a lot of time in research, discovering many interesting facts, which the jury would like to honour. Unfortunately, the video does not give detailed information but only a short idea. There is no possibility for interaction with the audience.

ID2024170 - THEA13 (THEA13)

NRK Nordland, Norway

Children growing up in today's society often spend a significant portion of their time with mobile phones in hand, frequently engaging with social media platforms. But what really happens to our young people on a platform like Snapchat? NRK has undertaken an investigation, following a mother of two as she attempts to uncover the truth by creating an account and posing as a 13-year-old herself. And the truth is shocking with older men trying to get her to agree to sexual encounters. NRK has published the story on several platforms, including a podcast, a TV story and a feature piece online. The topic is just right to attract a younger target group, a topic that affects many, not only the young but also their parents. It qualifies to be amongst the most skilled, competent and inspiring entries of the category. However, the entry lacks interactivity with the audience, which is a strong criterion.

ID2024182 - THE BIG GUIDE TO CONTRACEPTION (DEN STORE GUIDEN TIL PREVENSJON)

NRK Trøndelag, Norway

NRK Trøndelag has created this to help, especially young people, navigate the jungle of contraception at a time when misinformation is commonplace. It is an online guide which offers accurate, personalised information about contraception and its pros and cons. To create the guide the team engaged directly with its audience through social media and with in-depth interviews to tailor the guide to the users' needs. The project is highly innovative and obviously successful. It offers public value by creating a unique service to the audience that was not available in Norway before. The jury likes the look of the online guide; it is quite simple but still with appealing graphics and colour choices. It is also easy to navigate, despite a large number of facts. However, it did not surpass the originality of the Winner.

ID2024139 - NEWS EDITOR (REPORTASJELEDER)

NRK Østfold, Norway

The entry is about a very relevant and well-known topic. It could be an interesting contribution. Unfortunately, we miss a compilation video which explains the activity.



PRIX CIRCOM REGIONAL 2024

DOCUMENTARY

WINNER

ID2024011 - WHERE IT HURTS MOST (ALLÀ ON FA MÉS MAL)

CCMA Catalonia, Spain

COMMENDED

ID2024008 - THE ROMA, THE GREAT SILENCE (TSIGANES, LE GRAND SILENCE)

France 3 Occitanie, France

JUDGES

Chair

Theodora Fairley	BBC Yorkshire	UK
Gorka Garcia	EITB, Basque Country	Spain
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Margaret Cameron	MG Alba, Scotland	UK
Olivier Brumelot	FTV, FR3 Pays de la Loire	France
Paulina Ibek	TVP Kraków	Poland

CHAIR'S REPORT

This year's Prix CIRCOM Documentary category entries were of extremely high quality across the board. The jury was impressed with the range and ambition of film production.

If there is one theme that stands out, it is the importance of shining a light on injustice and the exposure of wrongdoing, whether historic (France 3's story of the forgotten Roma victims of the Holocaust) or current (CCMA Catalonia's focus on the victims of vicarious violence). As one woman says, 'if you don't name crimes, it's as if they didn't exist.'

The jury saw many examples of creative camerawork and were particularly impressed by a number of films focusing on filming subjects in transit, allowing the viewer to experience the journey of a protagonist as if they sat alongside. The camera rarely felt intrusive or even visible.

It was also noticeable that there was very little involvement of traditional narration, so that the subjects of these films were allowed to speak in their own words, unmediated and the work was all the more powerful for the use of this technique.

The beauty of Europe's natural landscape was a strong theme, either as something to be celebrated in its own right or as backdrop and visual contrast to terrible events being documented.

The jury noted the enduring power of direct personal testimony and this remains crucial to effective documentary-making. We were impressed by the ability of film-makers to find ordinary people able to express deep emotions with incredible articulacy. Despite some great examples of creative production techniques including reconstruction and use of graphics, it is the power of human experience that cuts through most viscerally.

We are used to the fast pace of television news reports and social media content but this year's documentary entries showed the confidence of film-makers to offer a slower, more reflective pace. This gives the viewer a precious gift - the chance to listen and to think.

Theodora Fairley
BBC Yorkshire, UK

WINNER

ID2024011 - WHERE IT HURTS MOST (ALLÀ ON FA MÉS MAL)

CCMA Catalonia, Spain

(57 min)

In this remarkable film, four mothers courageously speak of their experience of the crime of 'vicarious violence', in which former partners killed or hurt their children in order to cause the women the ultimate pain.

This was a strong blend of powerful personal testimony and strong female legal advisers highlighting and challenging the legal situation in Catalonia. The film is closely set in the region but the themes have international resonance.

The impact of the story is enhanced by creative production techniques. The jury particularly admired the use of animation - the images were extremely creative and dynamic and had poignant touches such as depictions of images from daily family life.

The interviews were conducted in dilapidated buildings and the use of a single chair was very evocative, visually reflecting the devastation and vulnerability expressed by the mothers. The testimony of the mothers - and a child - was brave and an intense experience for the viewer. But the film goes beyond empathy alone to investigate the inaction of the police and the prejudice of the judiciary in the face of the repeated warnings the women had given about the safety of their children.

Although the subject matter of this documentary is bleak, the heroism of the women and their supporters leaves the viewer better informed and even inspired. The film shows a transformation of the women from victims to advocates for women's rights and justice. In this way it leaves the viewer with a sense of hope and agency.

The documentary is a compelling and inspiring work and a worthy winner in a category of high quality.

COMMENDED

ID2024008 - THE ROMA, THE GREAT SILENCE (TSIGANES, LE GRAND SILENCE)

France 3 Occitanie, France

(52 min)

This film is about an elderly Roma couple, Alain and Maria, who are travelling from southern France to Auschwitz, to learn what happened to their relatives and members of their community during World War Two. They are committed to both a personal journey and also to the important work of breaking the silence about the extermination of the Roma people during the Holocaust.

Alain and Maria are compelling characters and their relationship is tenderly observed. As we drive along with them, there is a beautiful interweaving of daily observations about what to eat for dinner and profound discussion of history and prejudice. The warmth of the couple, their drive to get answers, and their persistence is clear and the film handled difficult questions about the search for truth with great subtlety and lightness of touch.

The jury admired the quality of the directing and editing of the film. It had a cinematic quality and was bold enough to use silence as much as dialogue, to great effect. The camerawork was exquisite and the quality of sound was superb.

This was a beautiful documentary that confronts the past but is as much concerned with the prejudice of racism that lives on in our societies.



DOCUMENTARY

OTHER ENTRIES

ID2024002 - FINI, 35 YEARS OF FIGHTING THE BEAR (FINI, 35 JAAR VECHTEN MET DE BEER) ●
Omroep Flevoland, The Netherlands (49 min)

Conductor of the ASJO orchestra for 35 years, Hans Welle is to retire after a last concert in the prestigious hall of Concertgebouw in Amsterdam. We see him first with his young musicians rehearsing for this event which gives the opportunity to hear more about Hans's career. From the first musicians of the orchestra, now grown adults, to the youngest aged 13, everyone expresses their love to Hans. Although the camera work is good, we regret that after following the preparation of the concert, showing us how much Hans is literally living his work with his body, the film suddenly gives priority to classic interviews. We also found that commentaries were not useful to understand the character and the situation.

ID2024003 - A FISTFUL OF WIND TURBINES (QUAND LE VENT TOURNE) ●
France 3 Centre - Val de Loire, France (52 min)

Though located in a small village of central France, this story tells us a lot about how public opinions are divided on the global warming issue and how to prevent it by promoting renewable energies. The film shows how local people react when it is proposed to build a wind farm near the village. Pros are happy with the project which can bring money to the public budget while those against fear that their properties will lose value. The camera is constantly at the right place to film discussions and the editing is excellent. Even if one doesn't have a special interest in the topic, the way the story is told keeps you watching.

ID2024006 - SUZANNE FROM SEASON TO SEASON - THE REAL FRANCE (SUZANNE DE SAISON EN SAISON - LA FANCE EN VRAI) ●
France 3 Grand Est, France (52 min)

Suzanne is an old woman in her nineties, living alone in her isolated house of the Vosges mountain region. A peaceful life one could find hard, as she has minimal comfort, but Suzanne seems happy with this 'less is more' existence. Some of the pictures inside the house are as if time has stood still, while the sounds of Nature that surround the main character help us to understand her acceptance of solitude. Despite these artistic qualities, we found that the rhythm was very contemplative, perhaps too slow for a TV audience.

ID2024017 - THE EXECUTED (DE SISTE DØDSDØMTE) ●
NRK Hordaland, Norway (50 min)

This is one of eight episodes of a historical documentary series dedicated to the World War Two occupation period in Norway. It tries to understand who were the 25 men sentenced to death during the three years after the war. In this episode, we follow the investigation of a historian into Holger Tou, a Nazi supporter, who tortured and killed people. The story is very well told with archive, animated drawings and interviews of current family members and relatives of his victims. Along with the historian, we follow the tracks of the young Holger Tou to understand who he was and what led him to commit such horrible crimes. At the same time, we wonder why the political leaders at that time in Norway haven't been sentenced to death themselves. A very strong storytelling.

ID2024055 - MENDEL ON THE AUTOPSY TABLE (MENDEL NA PITEVNÍM STOLE) ●
ČT - Studio Brno, Czech Republic (26 min)

This story of the exhumation of Mendel, the founder of genetics, was full of interesting scientific facts and an insight into the techniques of the scientific team and the challenges they faced. It awakens our interest in genetics and talks about the ethical and moral aspects that scientific advances can bring, in some cases to help improve our health but also recognising the risks of misuse of genetic studies. At the beginning, there was a good sense of an investigation starting and there was impressive access to the scientific operation. It was particularly striking to see the skull being excavated. It would have been helpful to know at the start why this project was happening as that would have been a good focus to help the viewer stay with the story. It has a narrative very close to a news report and at times was a little too technical.

ID2024024 - SPEECHLESS HAPPINESS (SANATTOMAN ONNELLINEN)

Yle, Finland

(11 min)

The story is about Marja Korhonen, who cannot speak or move because of locked-in syndrome. Although her body is a prison, she manages to communicate and wrote her story in a book thanks to technology. The main character is full of life, full of happiness despite her disability. There is good camerawork but which sometimes concentrates too much on close-ups, failing to allow a clearer description of her environment and everyday life. Music is underlining too much the positive aspects of Marja's personality and is sometimes too powerful. The editing is often too close to a videoclip technique and makes the film feel more like an extended news report than a documentary.

ID2024025 - MAKING FAMILY AGAIN (REFAIRE FAMILLE)

France 3 Pays de la Loire, France

(52 min)

This film is a rare insight into the world of struggling families and the role of family support workers. The access is extremely unusual and the documentary is sensitively made - the viewer feels like they are sitting alongside the support workers and it feels like a privilege to be inside the houses of vulnerable people. The tone of the film is very well-judged. Despite the subject matter, you never feel the film-maker is being prurient. This is a very intimate piece of work and at times very moving. And, especially as young children are involved, there are some tender moments. We are taken alongside the Special Educators, who act as mediators for both the viewer and the family. With subtle camerawork, the viewer feels comfortable when entering extraordinarily intimate spaces and situations. The educators' dialogue is not only useful guidance for the families, it is also a learning experience for the viewer. It is never sensationalist and this is its power - from the close focus of daily life for vulnerable families you gain insight into larger social problems. The film has a gentle, non-judgemental approach that has a strong impact on the viewer. It is a touching, engaging and inspiring piece of work.

ID2024030 - ON THE FRONTLINE: THE KNIFE CRIME EMERGENCY

BBC Yorkshire, UK

(18 min)

In a Leeds hospital, more and more people are treated for knife wounds after being attacked. There is superb camerawork, good editing, and proper use of music. Nurses, doctors, psychologists explain how they deal with these specific wounds. The viewer has a strong sense of authenticity and the reality of life on the streets. This is brilliant journalism and reportage but possibly feels more like an excellent extended news report than a documentary. The film also suggests that children and teenagers are particularly at risk from knife crime and this film would have been even better if we could have heard more on that issue and maybe had more testimony from victims or relatives.

ID2024040 - CLOSE UP: PUNISHMENT WITHOUT CRIME (V KADAR: NAKAZANIE BEZ PRESTAPLENIE)

BNT, Bulgaria

(30 min)

This story focuses on opponents of the current Russian regime now living in Vilnius because they had to leave Russia because of their political opinions. Some of them had to face bullying, violence, prison. The jury found it important that their voices can be heard, again and again. Despite this goodwill, a documentary approach would have shown us the everyday life and activities of these people. We felt a little bit frustrated with the balance between interview and commentary. We did not find it relevant to show the journalist on screen, hearing the answers to her questions. The characters talk mostly about their past political activities in Russia, not enough about their current life, thoughts and actions.

ID2024073 - PORN MISEDUCATION (GENERACIÓN PORNO)

EITB Basque Country, Spain

(54 min)

It is rare that TV, especially a regional station, deals with the topic of the influence of the porn video industry on teenagers' sexuality. This documentary shows us a family talking about it and porn actors and directors explaining to teenagers what their job is about. All are able to talk about porn easily, without shame, as if watching these films or making them was something ordinary. The jury thought the pictures were too much guided by the search for an aesthetic look. As a result of this 'everything is fine' aspect, the film didn't really raise sufficient questions about the darker side of the porn industry all over the world.



DOCUMENTARY

ID2024052 - THE CASE OF BOHUMIL MODRÝ (PŘÍPAD MODRÝ)

ČT - Studio Ostrava, Czech Republic

(54 min)

Bohumil Modry, the most talented goalkeeper in Czechoslovak history, had hard times under the Communist regime, being imprisoned for five years. Daughter Blanka tells the story. There is archive footage and Blanka reads the highlights of her father's life. We understand well the links between sport and politics. However, the rhythm is quite breathless, the editing is too fast, leaving the viewer not enough time to think about the implications of what is told.

ID2024064 - OUT OF BREATH (LE SOUFFLE COURT)

RTBF, Belgium

(112 min)

This was a documentary that gathered together the testimonies of healthcare professionals working in Belgium from the first lockdown in March 2020. It was an ambitious assignment and it was impressive to have contacted so many medical workers so quickly and persuaded them to tell their stories. It is an invitation to reflect on resilience, revisiting the hard experience of the caregivers during the pandemic. The follow-up of this group of nurses and doctors allows us to deepen our understanding of a group that was not prepared, professionally and psychologically, to face the dramatic consequences of Covid. There were fascinating insights - from how people segregate themselves in their own homes to protect family, to poignant stories of elderly people desperate for human contact. The documentary has a simple narrative: the testimonies are sequential and the same group of characters appear in succession. They open the doors to their lives using Skype or their mobiles and evoke the viewer's empathy through their emotions. It was a long piece of work which required commitment from the viewer and might have benefitted from a shorter duration and some changes of rhythm and narrative. Many stories have been told about the pandemic, thousands, maybe millions. But the focus of this documentary is still fresh and testimony to the power of the human spirit.

ID2024080 - TRAUMA IN THE MARITAL BED (TRAUMA DIN PATUL CONJUGAL)

TVR Bucharest, Romania

(74 min)

This documentary about domestic abuse in Romania highlights a significant issue in society and is an unrelenting and sometimes shocking watch. The opening sequence is dramatic and the tone is set by the strong music and artistically filmed shots of the women. The testimony of the six women who were prepared to tell their stories is extremely powerful. The film is clear in its intentions to throw light on a hidden problem and there has been some impressive journalism to find these women and persuade them to speak. It is unusual to see victims of domestic violence speaking so openly, as Cristina does, and her story is particularly compelling. The jury felt that the testimony of the victims is so powerful and they are so descriptive that the reconstructions were unnecessary and in fact detracted from the impact of the women's stories. The music also felt intrusive at times. The drama of the testimony is so strong that they could have carried the film without the addition of acting and music. It is unusual to hear from a perpetrator, especially a man still in prison, and it would have been good to hear more from him about his motivations.

ID2024111 - SMUGGLED TO SWEDEN (SMUGGLAD)

SVT Göteborg, Sweden

(29 min)

This was a gripping story of a boat that smuggled 428 refugees, including 90 children, from Riga to Gotland in Sweden in 1993. It is a powerful documentary that feels like a drama from the very beginning and holds the viewer until the end. There was a good blend of creative production techniques - reconstruction, personal testimony, use of archive and music. It's a thriller-like documentary, keeping you intrigued to know how the conflicts will resolve: the storm, the hunger, will they die, being captured by the police, will they be sent back... The storytelling builds effectively from a slow start, with the reconstruction footage a little repetitive, and then holds the viewer in suspense until the end. This is an extraordinary human story but it also gives a strong sense of the impact on the local community - how totally unprepared and shocked they were - through the use of journalist and coastguard testimony. It has an emotional closing, full of archive footage and photos. Refugees are invited to view and identify themselves in the images. The jury was impressed by this film and the ambition of the production.

ID2024087 - KINGDOM OF THE BIEBRZA RIVER (KRÓLESTWO NAD BIEBRZĄ)
TVP3 Białystok, Poland

(41 min)

This was a lovely film about an elderly man living as a recluse in the forest in a cabin surrounded by treasures and photos and memories. It is a tender portrait of the 'king of the Biebrza river' and there is a gentle, reflective pace with some beautiful camerawork. The shots of the birds and the flies above the river are very accomplished. The man is a very engaging character and the film is a respectful portrayal of an eccentric who has chosen a different lifestyle. There were some lovely moments that showed his connection to nature without needing words, for example where he hugs a wild horse. It is a wistful film and enjoyable to watch. Perhaps tighter editing would have made it even better.

ID2024092 - THE IDEAL COMMUNITY (DE IDEALENWIJK)
Omroep Zeeland, The Netherlands

(74 min)

This is a gentle documentary about a group trying to form an ideal housing community. There was a good sense of the characters and the interviews were well framed and shot. It also felt quite intimate as you were taken inside their homes. It would have been good to hear earlier about the difficulties and challenges they faced in trying to create that 'perfect' community. It might also have been good to hear more of the personal stories and why they were seeking this ideal way of living. For example, there was little information about a family wanting to share the upbringing of children. The film offers much detail on the design of the new community but we lack information about motivations and expectations - and know if they will be compatible in the future coexistence.

ID2024093 - ECHOES OF STRPCI (ŽIVOT PROŽET STRPCIMA)
RTV Crne Gore, Montenegro

(54 min)

This was a wonderful and atmospheric documentary. We are taken on a train journey through Montenegro in 1993. We see no-one in vision for the first 10 minutes but the voices underlaying the pictures start to tell a compelling story. This technique creates a strong sense of foreboding. What we discover is that 20 passengers were abducted by Serbian paramilitaries from this train thirty years ago. The film centres on the moving and powerful testimony from three individuals; a mother who lost a son and two men who lost fathers. The beautiful camerawork creates a strong sense of place and region and there is a clear sense of contrasts: the tranquillity of the landscape and the brutality of what happened to the young men taken from the train. This documentary is almost meditative, with the beauty of the images and the use of music sparingly but effectively contributing to the atmosphere of melancholy. There is a poignant ending but with a message of hope and the triumph of the human spirit in the face of atrocity.

ID2024097 - STORIES FROM HERE: THE ONES WITH NO NAME (HISTORIAS DE AQUÍ: OS SEN NOME)
TVG Galicia, Spain

(31 min)

This was the story of a passenger plane that crashed in A Coruña, Galicia, in 1973 killing all 79 on board. There was an ambitious blending of story-telling techniques - reconstruction, archive, personal experience. The eyewitnesses spoke with such eloquence that they were the most powerful part of the film. The jury felt the film would have been even better with a focus on them and less time spent with the reconstruction section on board the flight. Although the acting in the reconstruction was very good, it felt a little too long and in fact the most memorable, visceral parts of the documentary were the descriptions by the witnesses of the bodies of those who died - the nurse for example with her two children. So maybe it would have been better to leave the sense of what happened on board the plane to the viewer's imagination. The story of the aftermath of the crash is very strong and perhaps a rebalancing of the structure would have had less of the build up to the crash, as it takes 20 minutes to get to what actually happened and it would have been good to have more from the witnesses.

ID2024148 - PADDY THE BEEKEEPER (PADDY NA MEACHAIN)
TG4, Ireland

(51 min)

Beekeeper Paddy Ó Fiannachta travels to Inishbofin to create a sanctuary for the native Irish honeybee. This is a beautifully shot, personal, observational documentary with a larger theme around protection of native bee species. However, the jury found it had quite a linear storytelling structure which felt slightly drawn out at times.



DOCUMENTARY

ID2024141 - STONE MARTEN, JACKAL, WOLF (STIENMURD, JAKHALS, WOLF (FRISIAN)/STEENMARTER, JAKHALS, WOLF (FRISIAN)) Omrop Fryslân, The Netherlands (33 min) ●

We examine the management of wolves in the overall ecology of Friesland. It is well shot, with a good range of contributors and views and an interesting angle on the survival of meadow birds. The use of music was also interesting, particularly in scenes with the hunter. However, more information and context were needed at the start.

ID2024147 - THE ARDINES AMBUSH (LA EMBOSCAD DE ARDINES) RTPA Asturias, Spain (51 min) ●

RTPA Asturias has created a 'true crime' documentary series about the murder of Llanes councillor Javier Ardines, which took place in 2018. The event shocked the coastal municipality with an event which contains all the ingredients of a classic thriller. Production values were high and the story well told with all the expected elements for a true crime story. However, the jury felt it didn't surpass the quality of our proposed winner in the category.

ID2024149 - DIE FAST DIE YOUNG BBC South (Southampton), UK (28 min) ●

A powerful and emotional film looking at the serious issue of the high incidence of young men killed in road accidents in England. There was footage from the crash scene and emotional scenes balanced with well researched elements and statistics. Using a family member to investigate the issue allowed us to join his journey of discovery while feeling close to this one tragedy. This entry deserves to be among the best in this category.

ID2024157 - MONUMENTS - BUST OF V.I. LENIN (MOMENT(K)Y - BUSTA V.I. LENINA) RTVS - Banska Bystrica, Slovakia (8 min) ●

This is a miniature documentary about works of art in public space. In this entry, we learn about a forgotten, unfinished statue of V.I. Lenin hidden in a warehouse. It was an interesting subject but didn't really match the category judging criteria.

ID2024159 - GREATER THAN THE SEA (VELJKO OD MORA) HRT Centar Split, Croatia (53 min) ●

This documentary is a portrait of the Croatian swimmer Veljko Rogošić, who holds the world record for having swum the longest distance ever in the open sea. This was historical storytelling of the highest standard but found itself up against tough competition. There was excellent use of archive but quite a traditional biographical structure.

ID2024167 - FAR FROM THE CITY, CLOSE TO A DREAM (DER INGEN SKULLE TRU AT NOKON KUNNE BU - EPISODE 'BRUNBORG') NRK Sogn og Fjordane, Norway (40 min) ●

This is a series about people who are living close to nature under simple conditions. There is strong storytelling and a good balance of impressive scenery and up-close personal moments. The slow pace reflects the lifestyle choices. Ultimately, this was a very professional product with a long pedigree. However, it appeared to be produced in a traditional manner and the jury was seeking something that stood out more.

ID2024169 - MOUNTAINS (PLANINE) HRT Zagreb, Croatia (21 min) ●

Planine is a series with travelogues from the Croatian mountains. The entry focuses on Velebit National Park where we get to know a group of hikers. It is a well-constructed local programme that shows the impact and benefit of being in a special place. Beautiful footage, perhaps a little touristic at times, and good characters. However, there is nothing outstanding in terms of content or takeaway for the audience.

ID2024171 - ROZA'S HOME (DOM RÓŻY)
TVP3 Kraków, Poland

(38 min)

This is a film about the incredible strength of mothers in a small town in Poland, who built a home for their disabled children. There is great access and thoughtful portrayal of mothers and their disabled children, raising issues of acceptance in society and long-term care when carers can no longer cope and the need to find a solution. A local story with global resonance but the jury is looking for something more innovative when it comes to storytelling techniques.

ID2024174 - EXHUMATION OF RUSSIAN SOLDIERS (ЕГУМАЦІЯ ТІЛ РОСІЯН)
TVP3 Warszawa, Poland

(13 min)

Oleksiy Yukov takes the bodies of Ukrainian and Russian soldiers from the battlefield in a strong, impactful story. Imagery is stark and a reminder of the reality of war, brutally frank and shot in a minimalist style suiting the story. It is so important to have these stories told. But the jury did find this piece was closer to a news feature.

ID2024177 - THE DEPTHS OF MADEIRA - PENHA D'ÁGUIA AND CURRAL DO MAR (MADEIRA PROFUNDA - PENHA D'ÁGUIA E CURRAL DO MAR)
RTP/Madeira, Portugal

(25 min)

This is part of a series in which viewers get to experience places, people and traditions in Madeira. It is an interesting look at lesser-known locations in Madeira with beautiful visuals and reflective interviews on local history. The programme was well-constructed but lacked any particular elements that would set it apart from other entries.

ID2024115 - HISTORICAL WALKS - 23 OCTOBER (TÖRTÉNELMI SÉTÁK - OKTÓBER 23)
MTVA, Hungary

(51 mins)

A gripping documentary about the revolution in Hungary in 1956, when the country rose up against the Soviet regime to seek freedom. We join a guided tour with students through history. There was a strong storyline, exceptional professionalism and a format to open up history in an inspirational way to a younger audience. It combines artistic flair, imaginative set-ups and strong visuals. It opened a door to the past for the younger viewers through which they could experience the feelings and choices of previous generations. The student recreates key moments in important places, for example, cutting a hole in the country's flag. The programme works well as a piece of local content but also could work for other audiences.



PRIX CIRCOM REGIONAL 2024

ENTERTAINMENT AND DRAMA

WINNER

ID2024082 - THE CONQUEROR OF THE END OF THE WORLD (EL CONQUISTADOR DEL FIN DEL MUNDO)

EITB Basque Country, Spain

COMMENDED

ID2024032 - BARTELE BÛSE - MISS LIZE'S COMB (BARTELE BÛSE - DE KAAM FAN JUFFER LIZE)

Omrop Fryslân, The Netherlands

JUDGES

Chair

Pilar Rodriguez Losada	CRTVG, Galicia	Spain
Brighid Breathnach	TG4	Ireland
Aki Karjalainen	Yle	Finland
Marina Ramos	RTP	Portugal

CHAIR'S REPORT

This year we had 11 entries from nine countries, with three from Spain and the others from Bulgaria, The Netherlands, Finland, Czech Republic, Hungary, Italy, Norway and Ireland. They were really good proposals and very different from each other.

We saw applicants of different genres: fictional series, a feature film, reality shows, an entertainment show, a factual programme and more. One thing that delighted us was that there were three entries (all dramas) aimed at children: *Miss Lize's Comb*, *The Secret of Mr M* and *Twin Energy*.

It's good news that stations and producers decide to focus on content in regional languages for the younger generations. It's so important for the survival of peripheral cultures.

Our Winner and Commended stand out and fit very much in the context of regional interest, along with the international dimension.

The Winner is a great entertainment production that comes from a regional broadcaster. It's inspiring that a relatively small station is able to produce a product so exportable and that it retains its freshness despite having been on the air for 20 years.

The Commended is, on the contrary, a little movie aimed at children that is based on a traditional tale of the region. That gives it regional value although it is perfectly fitted for any child anywhere in the world. It also demonstrates that it's possible to make a magnificent entertaining product with a lower budget... and one hundred bold men!

Pilar Rodriguez Losada
CRTVG, Galicia, Spain

WINNER

ID2024082 - THE CONQUEROR OF THE END OF THE WORLD (EL CONQUISTADOR DEL FIN DEL MUNDO) ●
EITB Basque Country, Spain (120 min)

El Conquistador del Fin del Mundo is a reality television show that challenges teams of contestants to push their physical and mental limits in a remote location.

It is shot far from the Basque Country, but it retains the spirit of the region, especially with the constant presence of its flag, used as a symbol of the 'conquering'.

The format is entertaining and competitive. The programme is technically and excellent overall in its production. It is sometimes crazy, sometimes funny and, in almost every moment, epic.

It's a good example of how a format from a small region can be exported and compete with major formats, as it remains fresh after 20 years on air.

COMMENDED

ID2024032 - BARTELE BÛSE - MISS LIZE'S COMB (BARTELE BÛSE - DE KAAM FAN JUFFER LIZE) ●
Omrop Fryslân, The Netherlands (28 min)

This little movie is based on a traditional tale of Fryslân region and it's a good way to introduce both the Frisian culture and language to primary education children.

It combines fun and morals, all around the story of a magical comb and how it changes the life of an unfortunate barber thanks to his son's curiosity.

There is much regional relevance in a traditional story using the regional language and its moral is understandable to any child in the world.

For us, this is a perfect combination of humour and loveliness.

OTHER ENTRIES

ID2024075 - LET'S DO THE FESTIVAL (CSINÁLJUK A FESZTIVÁLT!) ●
MTVA, Hungary (141 min)

This is a music show in which the jury and the audience search for the greatest Hungarian hit of the last century. The format is original since it features Hungarian hits from the 1960s to the present day, with original instrumentation though accompanied by modern musical production. 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

ID2024107 - LIMBA MISSION (LIMBA MISSION)

RAI - Sede Regionale Sardegna, Italy

(45 min)

Two agents on a mission amusingly address crucial issues such as the depopulation of small towns and the old quarrels between Sardinian 'northerners and southerners' - and revenge with the rest of Italy. The jury appreciates the value of bringing the Sardinian language to TV drama. It is also a great way to promote the region. Technically, the series was well executed. Even though the series offered much humour, the entry was sometimes unnecessarily underlining in its repetitiveness.

ID2024121 - HOW MADRID WORKS - PUTA DE HIERRO HOSPITAL (CÓMO FUNCIONA MADRID - HOSPITAL PUERTA DE HIERRO)

Telemadrid, Spain

(55 min)

How Madrid Works is a documentary series about the way a public hospital functions each day. It's not a traditional entertainment format but it's well produced, with good technical aspects like slow motion, the use of music, the presenter, and the way sound is captured. The stories are well chosen with lots of emotion.

ID2024142 - KINGS' SAGA IN 90 MINUTES (KONGEREKKA PÅ 90 MINUTTER)

NRK Trøndelag, Norway

(90 min)

The entry is a presentation of a popular podcast series Kongerekka, the story of all the Norwegian kings. There is a combination of education and humour. The idea and the importance of the podcast is excellent. The history is educational but presented in an entertaining style. For this category, the entry lacks visual and technical aspects as it is more a stand-up lecture on stage than a TV programme. The entry could have entered other categories, for example Digital Multimedia or Most Original and Innovative.

ID2024151 - CONTRACTORS

TG4, Ireland

(50 min)

The documentary series explores the working lives and personal stories of agricultural contracting families. The series highlights their professional challenges and the highs and lows of their daily routine. The jury appreciates the regional value showing the lifestyle in Irish countryside. Technically, the programme is filmed and directed with high quality. It is entertaining in the docu-reality genre but in this broader category it appears rather ordinary because it lacks emotional and especially surprising value.

ID2024004 - MEMOIR OF A BETRAYAL (ZAPISKI PO EDNO PREDATELSTVO)

BNT, Bulgaria

(94 min)

We follow Zahariy Stoyanov's quest for justice and the truth behind the murder of his brother in arms, Georgi Benkovski, in the fight of Bulgarian people for liberation from Ottoman rule. This is an interesting back-and-forward narrative about such an important part of the country's history. The actors are convincing in their performances in the reconstruction of the key incidents in the tragedy.

ID2024035 - OPERATION BLACK TIDE II (OPERACIÓN MAREA NEGRA II)

TVG Galicia, Spain

(47 min)

Operación Marea Negra is a thriller series, an international genre, that has a singular story with a powerful appeal for viewers. The entry is a high-quality co-production with couple of regional broadcasters and international streaming service. The drama is based on a true story.

ID2024033 - TWIN ENERGY (KAKSOSENERGIAA)

Yle, Finland

(21 min)

This proposal is aimed at pre-teenage audiences and has echoes of movies like The Goonies, ET and new series like Stranger Things. It has beautiful cinematography, bright colours, and music which embraces the action. The special effects are not too impressive but enough and they pay good attention to details such as costumes, props or scenography. The end of this first episode keeps you engaged for the next which, in fact, is the main issue of the series: how to deal with parent's divorce. So, maybe the second episode might have been chosen as the entry to better express the spirit of the series.

ID2024056 - THE SECRET OF MR M (TAJEMSTVÍ PANA M.)

ČT - Studio Brno, Czech Republic

(80 min)

Three school children set out to uncover the mystery about someone called Mr M while everything seems to be connected to the name Mendel. It's an interesting proposal that combines fiction and education as it explains the life and achievements of a scientist from the country. We would highlight the very good acting, the scenery and the artwork, as it's used as a transition in some sequences. Reality becomes a comic book and in its vignettes we see how the story progresses. The jury thinks this is a neat way to help children understand science better.





PRIX CIRCOM REGIONAL 2024

INVESTIGATIVE JOURNALISM

WINNER

ID2024047 - MILKING IT: DAIRY'S DIRTY SECRET
RTÉ, Ireland

COMMENDED

ID2024013 - THE TAXI RAPES (TAXIVÅLDTÄKTERNA)
SVT Stockholm/Lokal, Sweden

JUDGES

Chair

Charlotte Ervik	NRK Møre og Romsdøl	Norway
Allard Berends	RPO Omroep Flevoland	The Netherlands
Claudia Schubert	ORF, Landestudio Niederösterreich	Austria
Péter Keresztes	TVR Timisoara	Romania

CHAIR'S REPORT

This category showcases stories that touch the very core of journalism: to uncover what is not previously known and to make an impact on society. In an ever-changing world, where the truth is being questioned, fact checking and telling stories with an impact becomes even more important.

This year there are 21 entries in this category, with topics ranging from sexual assault to environmental change.

For the jury, the challenge is to see beyond strong storytelling and interesting topics and focus on the specific qualities of the category. A few of the entries have strong qualities, both in terms of storytelling and in value for a regional audience, but they do not use a wide range of the tools associated with investigative journalism.

In addition to important stories, we have seen a lot of beautiful footage. Many entries show that the teams have put much effort also into the visual side of the presentation: for instance, *Putin's Shadow War* from NRK and *Wrecked Wetlands* from the Omrop Fryslân.

The Commended, *The Taxi Rapes* from SVT is also an example of this: telling a story that is not easy to visualise, they have made every picture count.

The winner is the RTÉ's entry *Milking it: Dairy's Dirty Secret*. This is a classic example of investigative journalism. The team uses the tools of the category to investigate, discover and confront those in charge. This is an important topic in many countries but made with a regional starting point.

Charlotte Ervik
NRK Møre og Romsdøl, Norway

jury report

WINNER

ID2024047 - MILKING IT: DAIRY'S DIRTY SECRET

RTÉ, Ireland

(50 min)

The Irish dairy industry has a by-product: male calves. The RTÉ team examines how the calves are treated, both in Ireland and when they are exported abroad. This builds on a European problem and investigates the impact on the industry in the region.

The focus is on one aspect of a large industry: the calves. Using the tools of investigative journalism the team uncovers how rules and regulations are broken and confront those in charge. Undercover footage is used to document actions that would not be revealed otherwise. The storyline is a bit repetitive at times, using the same footage in several sequences. But this also underlines the main points of the story.

COMMENDED

ID2024013 - THE TAXI RAPES (TAXIVÅLDTÄKTERNA)

SVT Stockholm/Lokal, Sweden

(8 min)

This is the story about how young girls are targeted and raped by taxi drivers in Sweden.

The report focuses on the problem and its scale. The topic is interesting and it is absolutely beautifully filmed with a strong main character telling her story. The journalist is using the tools of investigative journalism, such as collecting and comparing data from the courts. The storyline is clear and easy to follow and it is obvious that the team has spent much time looking for the visual element of the story.

This as an example of beautiful storytelling despite the serious subject. However, it competes with more complex stories.

OTHER ENTRIES

ID2024074 - TRACES REMAIN: WHAT HAPPENS TO THE MIGRANTS DYING ON THE ROUTES IN BULGARIA (SLEDITE OSTAVAT: KAKVO STAVA S MIGRANTITE, KOITO UMIRAT PO MARSHRUTITE V BULGARIA)

BNT, Bulgaria

(57 min)

Migrants travel through Bulgaria - but how many of them die on the way? How can their relatives get answers on what has happened? The start is a very long introduction about the history of immigration in Bulgaria that could easily have been shortened. The programme poses many very interesting questions from many angles about this group of people, their faith and what can be done to help. However, this is more a long news story or a series of news stories with different angles, than an investigative piece.



INVESTIGATIVE JOURNALISM

ID2024034 - TG4 INVESTIGATES - LOST IN UKRAINE (INIÚCHADH TG4 - CAILLTE SAN ÚCRÁIN)
TG4, Ireland

(51 min)

An Irishman is killed in combat in Ukraine and his family has no idea where his body is or what happened to him. The reporter tells his fascinating story and investigates his death, visiting many places where answers may be found. However, this is more a well-made portrait of a man than an investigative piece. It reveals elements of the story of his life and death but it does not fully utilise a wide range of tools associated with investigative journalism.

ID2024036 - INCOMPETENT GYNAECOLOGIST (ASIATON GYNEKOLOGI)
Yle, Finland

(3 min)

This is the story of a gynaecologist investigated by the police for malpractice: the allegation is that misdiagnoses have led to unnecessary abortions. It is undoubtedly important topic for regional audiences who need to feel safe in hospital. This is probably an important news story more than an investigative piece. It is well told but we would have liked to hear from the patients who had been victims of this doctor on camera, even if anonymously.

ID2024045 - FOREVER CHEMICALS: THE POISONED LEGACY (POLLUANTS ÉTERNELS: UN POISON EN HÉRITAGE)
France 3 Auvergne-Rhône-Alpes, France

(40 min)

This examines how contamination from factories in the region could affect the environment and public health, taking a bigger European problem and investigating the consequences and impact on the local community. An earlier investigation had shown pollution from the chemical PFAs in drinking water and there have been checks on whether traces of the chemical can be found in the blood of people living in the village. How dangerous might that be? The storytelling has in some part the appearance of a criminal investigation, which is quite elegant and clever. The story, however, is very detailed and complex and it is unclear what the impact of the investigation has been apart from the fact that people living there are now aware of the chemicals in their blood.

ID2024162 - THE RUINS OF THE GOLDEN AGE (RUINELE EPOCII DE AUR)
TVR Timisoara, Romania

(64 min)

This is the story of an abandoned power plant. We look back on the history of the plant, how important it has been for the region in earlier years and the impact of closing it down after the fall of Communism. It is the story of a once rich and prosperous city fallen into poverty. We like that the team has talked to so many living with the consequences of political decisions made far away from where they live. The stories are told with much emotion. Some of the archive material is used in a very effective way to tell of a once thriving community. However, the storyline is sometimes confusing and we would have preferred to be introduced to some of the people living there today at an earlier stage. Also, this is more a news feature production than an investigative piece.

ID2024100 - INVESTIGATION: TOP LUMC HAD KNOWN ABOUT FRAUD FOR YEARS BUT DID NOTHING (ONDERZOEK: TOP LUMC WIST AL JAREN VAN FRAUDE MAAR DEED NIKS)
Omroep West, The Netherlands

(na)

No video was presented with this entry, only an online article. This is the story of a university hospital allegedly telling PhD students to pretend to be working abroad to get more funds from the EU. After a whistle blower told the EU about this, the university admitted the problem but claims it did not know until 2023. The journalist documents that they must have known much earlier and that this fraud has been ongoing for longer. There is one picture in the article - of a building - and there are no graphic elements or video elements. This would have lifted the overall impression as well as been effectively a requirement for a Prix based on video.

ID2024048 - RISKS IN ENERGY SUPPLY CONTRACTS (RIZIKA SMLUV U DODÁVEK ENERGÍJ)

ČT - Studio Brno, Czech Republic

(3 min)

An alleged fraud involves contacts with an energy company costing customers a lot of money. This is a well told news story about the consequences for the victims. The team has talked both to the victims and experts and they have also confronted the company. But the story does not appear to have had a large impact and the team does not utilise a wide range of investigative tools.

ID2024079 - FROM THE ARCTIC TO THE KANTABRIAN SEA (ARTIKOTIK KANTAU RIRA)

EITB Basque Country, Spain

(55 min)

This is the story of how global warming is affecting the Cantabrian Sea. The station takes a global problem and investigates the regional impact. The result is presented as a series of programmes leading to a global meeting in Doha. The regional perspective serves as an important source of information and understanding for a regional audience. The story is told from different angles and different perspectives. A good idea but perhaps more a series of news programmes than an investigative piece. The team compares different pieces of information but there is limited use of the tools associated with investigative journalism.

ID2024112 - NEW NUCLEAR POWERPLANTS: LEARNING FROM ABROAD (NIEUWE KERNCENTRALES: LEREN VAN HET BUITENLAND)

Omroep Zeeland, The Netherlands

(17 min)

In the Netherlands there is a plan to build a large nuclear power plant. The team set out to investigate and learn from the experiences of the local community around the British Hinkley plant. They meet people who see the benefits of the plant, such as new jobs and new roads, and also those who are critical of the extra traffic, light pollution, increase in house prices for instance. The idea of learning from other communities has great value for a regional audience. It is a well made and well balanced news feature. However, it does not use the journalistic tools associated with investigative journalism.

ID2024168 - EXPLOITED IN SWEDISH WORKPLACES (EXPLOATERING PÅ SVENSKA ARBETSPLATSER)

SVT Öst, Sweden

(11 min)

We explore examples of people who are exploited in workplaces. We welcome SVT's efforts to find these examples. However, the stories have no clear investigative character, and we only hear one side of the story without seeking further information.

ID2024119 - BLUE LIGHT (KÉKFÉNY)

MTVA, Hungary

(22 min)

Kébfény is one of the oldest continuous onscreen investigative programmes in Europe and it delivered what we expected. It presents a shocking story: a father killed his own two daughters. According to the mother, there were signs of his cruel plan and she informed the authorities: nobody believed her. The report presented the case in detail but it stopped where it could have been life changing. One of the main conclusions was that the authorities are to be blamed because they could not help the innocent. Maybe one more 'journalistic step' could have helped this report to become one of the best in the category.

ID2024165 - BBC LONDON INVESTIGATES... DANGEROUS BALCONIES

BBC London, UK

(11 min)

Why did the balcony of a new building on a £41 million housing estate in London collapse in November 2023? The investigation analysed wood used in the construction of the balcony and discovered shoddy building in breach of safety regulations and which could lead to the collapse of the other balconies. In the introduction it was good to see how affected people reacted to this catastrophe. It is a professional and (maybe too) classical news report.



INVESTIGATIVE JOURNALISM

ID2024020 - FLEVOLAND MILLIONS DISAPPEAR TO COMPANIES OUTSIDE THE PROVINCE (FLEVOLANDSE MILJOENEN VERDWIJNEN NAAR BEDRIJVEN BUITEN PROVINCIE)

Omroep Flevoland, The Netherlands

(3 min)

The Flevoland broadcaster discovered three businesses that have no connection to the province: they don't have any production and they do not create any jobs. But they receive financial support from the province! So, there is a huge gap between documents and reality - but meanwhile they are talking about receiving millions of euros. The report uncovered this fraud but journalistically it wasn't enough to be a winner of this category.

ID2024180 - OLAF (MILIJUN VAMO, MILIJUN TAMO)

HRT Zagreb, Croatia

(28 min)

We discover that some famous and powerful Croatian politicians have been stealing EU money for their own benefit. This corruption is seen in many European countries. The Croatian team did well, presenting the crimes from a regional perspective. However, technically it couldn't compete with the other entries.

ID2024126 - WRECKED WETLANDS (WADDENZOOI)

Omrop Fryslân, The Netherlands

(58 min)

The entry tells the story of an accident at sea. Hundreds of containers with goods from all over the world fell into the water and ended up on a beautiful beach. This documentary was probably the most beautiful entry in this category: outstanding pictures and courageously slow story telling! The film gives the viewer time for looking and thinking. Unlike the other entries, there are no good or bad guys mentioned: the conclusions are left to the viewer. Besides all its qualities, unfortunately it is not as investigative as the winning entry.

ID2024130 - CANNABIS: PRESCRIPTION POT LUCK

BBC South (Southampton), UK

(29 min)

BBC South explains why for some patients using medical cannabis could be helpful and lifechanging. Although medical cannabis was legalised in the UK a couple of years ago, nearly nobody gets it free on the National Health Service. There are several examples of patients relying on cannabis for medical reasons. There are many good examples. The pictures and storytelling are at a high professional level. However, we miss typical investigative tools and judge it more like a documentary which is dedicated to an interesting topic.

ID2024136 - UNRAVELING THE LANDSLIDE: BEHIND THE DEVASTATION ON THE E6 MOTORWAY (SKREDET PÅ E6 I STENUNGSUND)

SVT Väst, Sweden

(11 min)

This is an investigation into the construction of a business park after a landslide tore into parts a motorway and nearby buildings. The core question was if the new construction was responsible for this catastrophe. SVT found old documents which pointed out the dangers of starting construction in this area. The graphics were very helpful to understand what really happened. However, more varied shots of the collapsed motorway would have been useful. It was a good investigation, but some competitors were stronger.

ID2024138 - THE COMMONS CRIMINAL

BBC Yorkshire, UK

(23 min)

This report is an inside story of one of the biggest political scandals in the UK when an MP was jailed for fraud in connection with a drugs habit. The programme detailed the rise and fall of the MP and spoke with those who had been affected. The documentary was outstanding technically and journalistically. However, it was not made at a time when it might have influenced any action.

ID2024156 - PUTIN'S SHADOW WAR (SKYGGEKRIGEN/SKUGGKRIGET)
NRK Troms, Norway

(53 min)

As Russia invades Ukraine, NRK examines Putin's secret penetration and spying in Norway and Scandinavia. Six investigative journalists from Nordic countries get help from anonymous sources, observation and their own research. The picture language is outstanding and sometimes it felt like fiction because of the excellence and the atmosphere. The reporters did not know where their story would take them or where it might end. This risk earns our respect.





PRIX CIRCOM REGIONAL 2024

MINORITIES IN SOCIETY

WINNER

ID2024133 - A CERO.5 (A CERO.5)
TVG Galicia, Spain

COMMENDED

ID2024012 - TELENOTÍCIES (TV NEWS) SPECIAL EDITION: PERSONS WITH INTELLECTUAL DISABILITY AS GUEST EDITORS AND ANCHORS (EDICIÓ ESPECIAL 'TELENOTÍCIES': PERSONES AMB DISCAPACITAT INTELLECTUAL COM A REDACTORS I PRESENTADORS CONVIDATS)
CCMA Catalonia, Spain

JUDGES

Chair

Olivier Brumelot	FTV, FR3 Pays de la Loire	France
Paulina Ibek	TVP Kraków	Poland
Theodora Fairley	BBC Yorkshire	UK
Gorka Garcia	EITB, Basque Country	Spain
Susanna Johansson	SVT Nyheter Dalarna	Sweden
Margaret Cameron	MG Alba, Scotland	UK

CHAIR'S REPORT

When they take up the issue of minorities in society, public service media and television is at the heart of their mission. Regional stations in particular have a proximity to their audience. This gives them a privileged point of view to describe the ability of our societies to live together in the best possible way and demonstrate what often stands in the way of this ideal.

The jury noted the wide variety of themes addressed in this category, which proves to be a faithful barometer of the concerns of our time. Issues related to foreign origins, skin colour, minority cultures and disability are attracting the attention of many regional stations and there is also a growing interest in gender-based discrimination.

It's been a challenge for the judges to compare formats as different as news and documentaries, weekly shows and special editions.

As a professional jury, we therefore tried to combine the criteria of the category with the qualities of image, sound, editing and narrative originality of the programmes on which we had to decide.

The Winner and the Commended are a perfect match for this double evaluation. Beyond reflecting the values of a plural society that we all share, these two programmes show in their own specific way daring creativity, being both informative and emotional.

Olivier Brumelot
FTV, FR3 Pays de la Loire, France

WINNER

ID2024133 - A CERO.5 (A CERO.5)
TVG Galicia, Spain

(79 min)

A highly personal story of an inspirational young film-maker, Gonzalez, whose life changed with the impact of a debilitating accident.

We learn how he lifted himself into a place of acceptance through making a documentary and becoming involved in an elite wheelchair basketball team.

The film gave us a direct understanding of what life in a wheelchair is like - the emotional as well as the physical struggles and pain - and how this character worked his way through this.

The motif of the camera and film-making runs through the film both as a recording device, a link to his father (who was an avid photographer) and a way for him to make sense of his situation.

We see the camaraderie, athleticism and aggression of sport but also its capacity to save, integrate and reward participants.

We follow the highs and lows of Gonzalez's journey. The swimming metaphor, sink or swim, was used throughout with shots of him training and also punctuated the interviews and court action.

COMMENDED

ID2024012 - TELENOTÍCIES (TV NEWS) SPECIAL EDITION: PERSONS WITH INTELLECTUAL DISABILITY ●
AS GUEST EDITORS AND ANCHORS (EDICIÓ ESPECIAL 'TELENOTÍCIES': PERSONES AMB DISCAPACITAT INTELLECTUAL COM A REDACTORS I PRESENTADORS CONVIDATS)
CCMA Catalonia, Spain

(29 min)

On 3 December, the International Day of Persons with Disabilities, TV3 chose to do a special newscast, made about and with people with intellectual disabilities. They were both presenters and characters in the reports on various topics like accommodation, autonomy, jobs, studies, politics, sexuality, sports.

The result is very professional and interesting for every viewer. Far from just communication on inclusion, this appears to be a sincere approach in giving speech to people we usually don't hear or see on TV.

The jury thought it was a perfect example of regional TV's capacity for impact on its public, focusing on fellow citizens with needs we rarely hear about and who deserve attention and respect.



MINORITIES IN SOCIETY

OTHER ENTRIES

ID2024009 - MINORITY WITHIN A MINORITY (VEHÁDAT VEHÁDAGA SISTE)

Yle, Finland

(10 min)

This provides an interesting insight into the Sami community in which young 'queer persons' are demanding inclusion and are fighting against all kinds of discrimination on gender bias. The story was shot during 'Sami Pride' and it consists only of a 10 minute interview of a young 'queer' with only a few pictures. The jury was disappointed as we would have liked to learn so much more about their difficulties and hopes.

ID2024021 - THE THEORY OF CHAOS/THE MUSIC OF THE WIND (TEORIA NA HAOSA/MUZIKATA NA VIATARA)

BNT, Bulgaria

(30 min)

This video shows us how Roma children are taught to sing and play music with other children. From this interesting starting point, the story fails to give enough voice to the children themselves; instead, it just shows them. Only officials from the Christian school, the town and the leader of the local Roma community have the opportunity to speak. We would have liked to have learned more about local life in this region.

ID2024026 - FROM THE EDGE OF THE WORLD (DE LA MARGINEA LUMII)

TVR Bucharest, Romania

(80 min)

This documentary gives word to five mothers of autistic children and adults. The purpose is to inform us on what autism is and, crucially, what it is not. Most of the testimonies are emotional, speaking of early symptoms and difficulties to make doctors understand that something is wrong. However, we were not convinced by the editing and the way of telling the story, with pictures which depict children other than those we are told about.

ID2024058 - WHY OLEG BEZNOSIK? (PROČ OLEG BEZNOSIK?)

ČT - Studio Brno, Czech Republic

(3 min)

The piece is a news report produced in the Czech Republic. Oleg Beznosik became a member of the Brno National Minorities Committee. He has stated that, in his opinion, Ukrainians who escaped from their country, which is being brutally devastated by Russia, were only economic migrants. The Ukrainian representation in Brno has stated that he was not involved in any of their beneficial activities. The chairwoman said he was doing nothing for the community. The Supreme Court has stated that his business activities were suspicious. We cannot attribute an aesthetic or narrative value to the report because of its editing or sound treatment. The value lies in the courage to make a public denunciation, documenting the reasons why the minority representative elected by the representatives of the city did not act as such. They claim that instead of showing his support to the collective and responding to their request for clarification, he ignores them.

ID2024043 - LIFE BEHIND THE MASK (LIVET BAG MASKEN)

TV2 Nord, Denmark

(23 min)

The story mainly follows Rebecca aka 'Joker', a young non-binary person who performs as furry characters. With other fans, they meet in large conventions. This intriguing report shows us how shy people can find a way to express themselves and have a social life with their 'fursona' (fur + persona). This was a very respectful work about these people. We smile - but we don't laugh at the characters.

jury report

ID2024044 - RTÉ INVESTIGATES: SEX FOR RENT
RTÉ, Ireland

(33 min)

This story reports on landlords renting their apartments to single women to receive sexual favours in return. Though it is great journalism work with an undercover investigation, this is not really about minorities in society and seems not to fit the criteria of this category.

ID2024088 - 15 MINUTES IN SIGN LANGUAGE - ELDERLY CARE IN SIGN LANGUAGE (15 MINUTER PÅ TECKENSPRÅK - ÄLDREOMSORG PÅ TECKENSPRÅK)
SVT Nyhetstecken, Sweden

(14 min)

This magazine effectively uncovers the difficulties that deaf and hard of hearing elderly people encounter because they do not have assistance that has sign language knowledge to communicate with. SVT has produced this television programme through a presenter and interviewees who communicate using sign language and a voice-over, which highlights the problem and makes it even more understandable for the entire audience. Through an interview and reports, they highlight the problems and solutions that would help many deaf elderly people not to suffer from isolation and depression.

ID2024090 - 15 MINUTES FROM UUTISET: HOW CAN I HELP MY CHILD BECOME BILINGUAL? (15 MINUTER FRÅN UUTISET: HUR KAN JAG HJÄLPA MITT BARN ATT BLI TVÅSPRÅKIGT?)
SVT Uutiset, Sweden

(14 min)

Swedish-Finnish speakers are a minority in Sweden but many couples/parents with different mother tongues are being constructive and they want to support their children's bi-lingual development. The testimonials are good and the eagerness to provide solutions is also in this case the aim of the programme. A good example of how to put in front of the audience a content that underlines the problem of a minority group and what solutions can help them to improve their situation.

ID2024103 - NEVER TOO LATE - GENDER IDENTITY: BEYOND THE BINARY GENDER (NUNCA É TARDE - IDENTIDADE DE GÊNERO: ALÉM DO GÊNERO BINÁRIO)
RTP, Portugal

(50 min)

This talk show aims to normalise different gender identities and invited people to share their personal stories. The programme's makers invited a number of guests to the show, including the parents of the people who spoke on the programme. It showed there were many things society needs to learn about gender identity. The jury felt that the reports with David Bruno on the street helped to highlight how few people understand the new terminology around gender recognition. The interactions were witty and engaging but also informative. The studio show could build on this with a little more explanation of terminology to clear up some of the confusion we have seen on the streets. Overall, the programme is warm and positive.

ID2024108 - ABDEL NOW HAS HIS OWN PERFUMERY, AFTER FLEEING SYRIA: 'BULLETS FLEW AROUND THE EARS' (ABDEL HEEFT NU ZIJN EIGEN PARFUMERIE, NA VLUCHT UIT SYRIË: 'KOGELS VLOGEN OM DE OREN')
Omroep West, The Netherlands

(4 min)

It's a good story about a Syrian migrant who overcame adversity to make a new life and a new business. He is now pursuing his passion; perfumery. He tells a powerful story, but the use of cuts at key points in his narrative - for example, the shot of the perfume bottle when he talks about the failure of the ship's engine - detracts from the impact of the story. This way of editing does not allow us to follow the journey on board, as the narrative is often interrupted by the insertion of pictures of perfume bottles. The jury would have liked to see more diversity in the interview footage.



MINORITIES IN SOCIETY

ID2024113 - VOYAGERS IN THE FUTURE (BENIDORES IN SA'IA)

RAI - Sede Regionale Sardegna, Italy

(30 min)

This is a lovingly made film about a group of children in Sardinia, growing up in a traditional environment and exploring the traditions of the island. The film is at its most effective when hearing directly from the children. The jury particularly appreciated the introduction sequence where the children set out their likes and their dreams for the future. It is wistful and sentimental with some beautiful filming of the stunning landscape. The jury would have liked less intervention from the music and the voiceover, as we felt the story was best told in the voices of the protagonists themselves.

ID2024116 - GUARDIANS OF THE EARTH (A FÖLD ŐRZŐI)

MTVA, Hungary

(54 min)

This is a beautifully filmed story of the Kogi community of Colombia. We are given a comprehensive picture of the life of this minority community and their challenges in terms of modernisation and education. We are also shown the tensions surrounding those with traditional beliefs and those who have converted to Christianity. The pace of the film is slow and this gives the audience a chance to immerse themselves in this world, but it also means that some of the interviews are very long and the jury felt the film would have benefitted from a tighter edit in this area. There are some lovely shots, including the frog on the stone and the spider web and the portrayal of the children in particular is very captivating.

ID2024122 - UNDER YOUR SKIN (ÛNDERHÛDS)

Omrop Fryslân, The Netherlands

(29 min)

Three people of colour tell how they meet and experience everyday racism. The story focussed on the legacy of history and contemporary racism of these characters, all strong and engaging with a palpable sense of the impact of racism on their lives. One contributor expressed the feeling of not being fully able to express yourself, to have to fit in, and the effect this has on self-esteem: it is hard to manage that internal conflict. Overall, a simple but powerful piece of work.

ID2024132 - GIVE ME A SHOT, PARTNER (DAME TIRA, COMPAÑERA)

RTPA Asturias, Spain

(101 min)

Through archival material and interviews from different perspectives, we learn about the history of Asturian feminism from the end of the 19th century to today. It concerns, among other things, the fight for the decriminalisation of adultery and the right to abortion and divorce. Informative, engaging, well done and yet much in the public service ethic. As well as the interesting use of archive, there are engaging interviews covering a wide span of history in this important subject.

ID2024163 - MY BEST FRIEND'S STORY (ČIČA I NJEGOVA PRIČA)

HRT Zagreb, Croatia

(27 min)

The quality of friendship is set against the background of a challenging race in which the friends participate. The programme also shows the daily challenges Čiča faces as a double amputee with a disabled wheelchair-bound child, how he strives not to be defined by his disability and to encourage his son to walk. Čiča shows courage and determination to succeed; his example will encourage others to be more optimistic.

ID2024173 - KEYS OF HOPE (KLUCZE DO NADZIEI)

TVP3 Rzeszow, Poland

(13 min)

A primary school teacher from Bakhmut is forced to leave Ukraine because of the war and start a new life in Poland, where she now lives with her son. We see the impact of the destruction of their school and home and the loss of their hope to return soon, bringing the war up close and personal but showing us that life continues. However, despite giving us a close insight into the lives of people displaced by war the item didn't fully match the category criteria: for instance, there was no comment on how to build agreement between conflicting groups.

ID2024057 - ON THE TIPS OF THE TOES (NA VRHOVIMA PRSTIJU)

RTS Belgrade, Serbia

(15 min)

A Roma girl dreams of being a ballet dancer. Daughter of the dressmaker who makes the costumes for the ballet group, she admires and dreams of becoming a classical ballerina one day, despite racial prejudices. The story flows by describing the young girl's emotions and curiosity. They use little dialogue, but contextualize the story well, allowing us to enjoy the world of ballet. Internalized discrimination, even from the family, does not help the young girl to make her dream come true. The girl has the complicity of one of the dancers who encourages her to pursue her dream. The fiction is well shot. The sequences flow easily, making it visually pleasing to contemplate the small world of a ballet academy. It is well acted despite the young age of the actors and actresses. It has a lot of merit to tell the plot in only 15 minutes. The story could have gained in tension and interest if they had incorporated a few more tension points in the pursuit of her dream. Although the dialogues invite us to think that Roma suffer discrimination as a collective and have difficulties to make a place for themselves in certain professions, we only listen to it, but we do not see the actions that show it. You can actually end up with the feeling that it has been easy to reach the goal, which may not be true.



PRIX CIRCOM REGIONAL 2024

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2024135 - TRICKED (LURT)

NRK Trøndelag, Norway

COMMENDED

ID2024067 - PRESENT 'HERE NOW!' (PRESENT 'HIER NU!')

Omrop Fryslân, The Netherlands

JUDGES

Chair

Aki Karjalainen	Yle	Finland
Marina Ramos	RTP	Portugal
Pilar Rodriguez Losada	CRTVG, Galicia	Spain
Brighid Breathnach	TG4	Ireland

CHAIR'S REPORT

As befits originality and innovation, the entries in this category were very diverse. 15 of them included entertainment, children's and science programmes, documentaries, slow-tv and even an adventure reality show. In this category, judges focus on quite different aspects compared with other categories. As this category assesses mainly original entries, the inclusion of good texts and links is essential to understand the overall value of the entry.

For example, the originality of an entry may be based on the personality of the performer, the production method, the use of augmented reality or the uniqueness of the story. This allowed the jury to focus on finding the winners who in any way created the biggest 'wow' effect. It's hard but, at the same time, oh so rewarding.

In many ways, this is the most interesting and perhaps even the most important category. In a fragmented media landscape, each of our stations is hungry for original products and innovations that make everyday life easier or richer. I hope that next year, when there are more entries, we will share good examples and learn from each other.

Aki Karjalainen
Yle, Finland

jury report

WINNER

ID2024135 - TRICKED (LURT)

NRK Trøndelag, Norway

(19 min)

Lurt is an entry which wants to teach children about critical thinking and make them aware of how they are influenced.

Nowadays children are constantly exposed to influence, advertising and are surrounded by sources of incorrect information. The presenter of the programme and a child in the family devise a strategy to mislead parents into trusting fake news or even into believing completely false advertising.

The jury appreciates the fun way to teach very serious matters. The programme adapted the traditional hidden camera format to a totally new format, using it for educational purposes.

The entry has a fun way to promote media literacy, which is very important for our values.

COMMENDED

ID2024067 - PRESENT 'HERE NOW!' (PRESENT 'HIER NU!')

Omrop Fryslân, The Netherlands

(11 min)

This is a truly engaging experiment which shows a clever use of the social media tools.

The premise begins with journalism student Klaske. While working on her thesis, she tracks youtuber Darshan, who has a strong influence on young people.

Darshan's movement, *PRESENT*, grows more radical as he explores the breadth of his populist influence. The narrative mixtures real and fictional plots. The characters are fictional, but the online engagements, podcast and polls are real.

This project demonstrates how social media works and does not work and makes young people think about their own lives.

OTHER ENTRIES

ID2024051 - BIG GAME OF PIKKU KAKKONEN (ISO PELI)

Yle, Finland

(27 min)

Pikku Kakkonen's Big Game is a new and fast-paced children's game show in which you guess the identity of a mysterious mystery friend. You can also participate in the game at home. This entry is aimed at small children but it also involves the adult audience as it is about a TV character familiar for decades. The first thing that jumps out is the set, which is a brilliant mixture of physical and graphics (Artificial reality). It is so appealing to children, as it takes them deeper into a world they mostly live in (video games). The jury also values the non-broadcasting initiatives related to the project. There's a mobile app where children can play the game, a package of the game for free use at any birthday parties, and even a quiz for parents about their childhood figures on the show. It's a clever idea of involving a broad audience, something not very easy nowadays.



MOST ORIGINAL AND INNOVATIVE

ID2024018 - EUROPEANS (EVROPEYTSI)

BNT, Bulgaria

(12 min)

The story of a family dedicated to exporting stone helps highlight the importance of returning to less populated areas and boosting their development. The potential of the stone industry is demonstrated by good graphics, along with slow motion and drones. The music is sometimes epic. It's very well done and edited but the jury think that the tone was a bit like a commercial.

ID2024019 - BICYCLE SUMMER (SYKKELSOMMER)

NRK Hordaland, Norway

(49 min)

This is a 'slow TV' genre programme offering marathon TV coverage of an ordinary event in its complete length. In this case, we enjoy a three-week adventure cycling around different parts of Norway. The technical challenge is very well resolved. In this episode, we travel the Helgeland coast and we see people welcoming the tour, celebrating that the programme is coming to their home. The use of the music is clever, and they let us know the title of the song to which we are listening. There's also live music, sometimes improvised and sometimes prepared, but always with a justified intention. We also see the crew taking part: a camera on a helmet... The interaction with the audience is brilliant.

ID2024059 - GLASS OF WINE (NA POHÁREK)

ČT - Studio Brno, Czech Republic

(4 min)

This is an episode of a series exclusively made for the Facebook profile of CT's regional newsroom. It has a remarkable social style that sets it apart from traditional documentaries. It's very well edited, mixing graphics and historical photos, expert commentary, green screen footage, on-set footage. The series is aimed at the audience of south Moravia but it may interest anybody in the world. (By the way, the jury must say that we learned a lot about wine bottles and cups...)

ID2024083 - INTIMATE STORIES (HISTORIAS MÍNIMAS)

TVG Galicia, Spain

(28 min)

The *Historias Mínimas* is an imposing programme where interviewees become protagonists for a short period of time, but long enough to tell their life stories. The viewer connects with their story from beginning to end. The only person who appears in the shot is the one telling the story. The jury appreciated the clear focusing on the life stories and clear and calm storytelling. The programme had fresh solutions in technical sense: good close-ups, rhythm changes and good use of music. In the opinion of the jury, the essence of the programme lies in its excellent stories, not in the originality of its format.

ID2024085 - THE HUNT: NOTHING IS WHAT IT SEEMS (LA CAZA: NADA ES LO QUE PARECE)

EITB Basque Country, Spain

(95 min)

The reality show *La Caza: Nada es lo que parece* has two teams that compete, but some members are secretly working against them. The jury very much appreciates the ambition of a regional company that has put together a programme with significant resources. The filming and editing of the storytelling are very professional and the show is entertaining to watch. Without underestimating the original format, the programme elements are similar in structure, drama and music to other international adventure reality shows, which is typical of the genre.

ID2024086 - FARMERS HEART (BOEREND HART)

Omroep Gelderland, The Netherlands

(23 min)

In *Boerend Hart* they tell a story in Gelderland, and delve into the food production network that sustains the region. The programme explores whether the province is able to provide enough food for all its two million inhabitants. The jury appreciated the presentation of sustainable food production. The authors have done a good job on the subject. The programme was professionally made but, in the opinion of the jury, it was not original enough in terms of ideas or production. The show would have benefited from tighter editing.

ID2024091 - DELTA - DISTANCE (DELTA - TÁVOLSÁG)

MTVA, Hungary

(26 min)

Delta - Távolság is a series of scientific programmes. It answers to questions that shape our physical and emotional existence and have an effect on our daily lives. This renewed *Delta* series is using animation, graphics and extra content. The jury appreciated the presentation of interesting scientific topics in the content. The programme successfully used augmented reality and modern visual elements. However, it is not particularly original in terms of modern television programmes.

ID2024106 - COLLECTION CAMPAIGN SINTVOORIEDER1 (OMROEP WEST IN ACTIE VOOR SINTVOORIEDER1)

Omroep West, The Netherlands

(20 min)

This entry is about a project that aims to collect 50 000 gifts for children in the Netherlands who, due to poverty, would otherwise not receive gifts on Sinterklaas. This is a traditional party for children, where they receive gifts and sweets. The involvement of several radio broadcasters was crucial for the success of this project. The jury appreciated that several TV, radio and web broadcasters participated for a good cause in their region. The jury found the entry to be quite unpretentious.

ID2024110 - CLOROFILLA (CLOROFILLA)

RAI - Sede Regionale Piemonte, Italy

(17 min)

Clorofilla is an original format by RAI KIDS that focuses on the world of botany and aims to raise young people's awareness of plants and trees and get them to care for them in a creative way. *Clorofilla* introduces an innovation of a virtual set, that allows the creation of complex natural productions while reducing their environmental impact and costs. All episodes are enriched with a software tool that allows virtual trees to grow and change leaf colours depending on the season and climate. The jury appreciates the great use of modern technology and that the programme educates without being boring. The rhythm of the entry is appropriate to the topic.

ID2024125 - ASTURIAS, THE JOURNEY OF A SONG (ASTURIAS, EL VIAJE DE UNA CANCIÓN)

RTPA Asturias, Spain

(60 min)

Asturias, el viaje de una canción is a documentary about Asturian musicians of different generations who re-recorded a 1973 song that once became the unofficial anthem of the Asturian people. Decades later the songwriter discovered those verses and turned them into a song that the dictatorship banned. In addition to a great story and high-quality programme content, the jury appreciated the original way in which the history and culture of the Asturias region was presented through song. In the jury's opinion, the programme itself brought great added value to its region by making the anthem that was left in history public and re-recorded.

ID2024175 - TELL ME THAT IN POLISH (MODA NA JĘZYK POLSKI)

TVP3 Rzeszow, Poland

(22 min)

Moda na język polski is a programme dealing with a variety of topics concerned with themes such as education, culture and entertainment. They focus on a chocolate parlour and sweets. The programme is informative in a relaxed way and uses humour in an enjoyable way. The programme is unique but not particularly innovative. The structural solutions of this entry are not easy to understand.

ID2024007 - VET SCHOOL (A L'ÉCOLE DES VÉTOS)

France 3 Occitanie, France

(26 min)

This entry is about the day-by-day life of students of the National Veterinary School in Toulouse. We see them receiving lessons and practical sessions. It has a clear opening that explains properly what we are about to see. The characters are well chosen to tell the story and the music matches very well. It is an interesting story, well told.



PRIX CIRCOM REGIONAL 2024

MUSIC AND ARTS

WINNER

ID2024144 - WIND MUSIC (BLAASMUZYK)

Omrop Fryslân, The Netherlands

COMMENDED

ID2024060 - KOLIBRI, UNTIL 2023 AND STILL GOING (KOLIBRI, DO 2023 I DALJE)

RTS Belgrade, Serbia

JUDGES

Chair

Brighid Breathnach	TG4	Ireland
Aki Karjalainen	Yle	Finland
Marina Ramos	RTP	Portugal
Pilar Rodriguez Losada	CRTVG, Galicia	Spain
David Lowen	CIRCOM Regional	

CHAIR'S REPORT

As broadcasters, our Music and Arts programmes are often the creative jewel in the crown of our schedules. Bearing this in mind, the jury held the 20 entries in this category to the highest professional standards and sought out creative originality in all the submissions.

Music and the Arts are so important to our different regional cultures and should be documented, performed, and celebrated as such. Content like that submitted here must continue to thrive, so that our regions can do the same.

The broad range of this category makes it difficult to judge. We had so many genres and different types of programming to consider. However, difficult judging makes for worthy winners.

This year's Winner, *Blaasmuzyk* (in the Friesian language), was chosen as it highlighted the social value of music and of the arts. The programme demonstrated storytelling at its best.

The show documents the stories of new members who have joined the declining ranks of their local brass orchestra. The participants are not the most musically talented, but as they learn, practice individually and rehearse together, we see the featured characters grow, develop and blossom. Not only has it contributed to its own region but the project has also now been taken up in 70 other locations.

The Commended was an entertaining, educational, and endearing story of the Kolibri Children's Choir in Belgrade, Serbia, with some excellent (young) characters and editing.

The producers decided to allow the parents of the participating children to film them on their mobile devices. This was a risk as it could have led to a downgrading in the quality of the production (technically and editorially). However, what it did was allow the children's reactions and points of view to be captured in its purest and most natural form. You could feel the love these children had for the choir, for performing and most importantly for the music in every single scene.

Brighid Breathnach

TG4, Ireland

jury report

WINNER

ID2024144 - WIND MUSIC (BLAASMUZYK)

Omrop Fryslân, The Netherlands

(29 min)

The winning entry *Blaasmuzyk* documents the journey of the new members who have joined the declining ranks of their local brass orchestra. The participants are not the most musically talented, but as they learn, practice individually and rehearse together we see the participants grow, develop and blossom.

The jury chose this as the winner of the category as it highlighted the social value of music and of the arts. Not only has it contributed to its own region (as we see in the programme), but the project has also now been taken up in 70 other locations.

The documentary brought out a specific challenge of its own region, the struggle of declining number of musicians. This is a very relatable challenge of sparsely populated regions in many countries.

The show has many genuine and likeable main characters. The joy and the significance of music is at the centre of the entire programme but also it showed that music can enter your life at any stage and have an impact.

This documentary had high-quality and modern implementation and editing. It has very inspiring storytelling.

COMMENDED

ID2024060 - KOLIBRI, UNTIL 2023 AND STILL GOING (KOLIBRI, DO 2023 I DALJE)

RTS Belgrade, Serbia

(35 min)

The jury enjoyed this entertaining, educational and endearing story of the Kolibri Children's Choir in Belgrade, Serbia.

It was a bold choice to film the participating children on their parents' mobile devices. This was a risk as it could have led to a downgrading in the quality of the production. However, what it did was allow the children's reactions and points of view to be captured in its purest and most natural form. This greatly adds to the tone of the film. We also get to see so many different places and homes this way.

We learn the history of the choir and there is an excellent style of editing which mixes the children's domestic contributions today with nostalgic archive footage and the current choir in performance.



OTHER ENTRIES

ID2024027 - SUSPENDED SESSIONS (SESSIONS SUSPENDUES 3)

France 3 Pays de la Loire, France

(51 min)

The viewer is taken on a journey of a tragic modern love story told through music, dance, and drama. The action is beautifully shot and directed with a different band giving us a new chapter in the story. A varied cast of musicians set the scene, while the dancing means that the audience does not need words to understand the emotional story being told. The use of locations allows the piece to showcase the area of Laval and the musicians of the region.

ID2024029 - A METEORITE ON WALCHEREN (EEN METEORIET OP WALCHEREN)

Omroep Zeeland, The Netherlands

(90 min)

This documentary tells the story of Dutch music director Ad Van 't Veer and the impact he had musically in 1970's Zeeland. This is a good example of regional storytelling and it truly sets the scene for the time and place portrayed. The programme was also shot very well. The jury particularly liked the evocative use of archive throughout and even when new visual material was needed the music it fitted seamlessly well.

ID2024096 - CONTEMPORARY PORTUGUESE COMPOSERS: CÂNDIDO LIMA (COMPOSITORES PORTUGUESES CONTEMPORÂNEOS: CÂNDIDO LIMA)

RTP, Portugal

(30 min)

This documentary was about Cândido Lima, one of the pioneers in the use of computers in musical composition. It is a niche subject matter but it is interesting to tell the life stories of regional composers and to put into an international context. It helped the audience understand the genre better and how it developed. The interviews also explain the technical side of the music and theory of the musical compositions in a way that is easy for an 'uneducated' audience to understand. It also allows the music to breathe when needed.

ID2024054 - VÁCLAV KUNEŠ (VÁCLAV KUNEŠ)

ČT - Studio Brno, Czech Republic

(54 min)

This film is an interesting account of the life of a Czech choreographer and dancer. Vaclav Kunes had a hugely successful international career and has been a judge on the Czech dance reality show *Star Dance*. We meet Kunes at the age of 42 and we are told that 40 is the upper age limit of any professional dancer's career. While we do see the famous dancer's deterioration, he is still in fantastic physical condition. He sets himself a challenge of dancing once more with 42+People but the task fails to inject any jeopardy into a safe telling of the story.

ID2024084 - MARÍA CASARES: THE WOMAN WHO LIVED A THOUSAND LIVES (MARÍA CASARES, A MULLER QUE VIVIU MIL VIDAS)

TVG Galicia, Spain

(105 min)

The documentary is based on the memoirs of María Casares. Not only was she a renowned actress but she also lived through some of the most important historical events of 20th century France and this history is seen through her eyes. The telling of her story shows her contribution to the arts internationally but also to the culture of her own region. The use of rostrum photographs and the voice-over actress throughout are used to good effect. However, the jury felt that it all rather slowed the pace down: where used, the archive of Maria Casares was much more compelling.

ID2024094 - CUIRM AIG CELTIC CONNECTIONS | VALTOS & FRIENDS
(CUIRM AIG CELTIC CONNECTIONS | VALTOS & CARAIDEAN)
 MG ALBA, UK



(59 min)

The jury thought that the presenter Megan NicGill-Fhaolain was fantastic. Her presentation style was engaging and her enthusiasm for the subject is palpable during her pieces to camera and interviews. The musical guests are obviously very trusting and in admiration of her knowledge also. The music is a good mixture of electronic and traditional music, a good combination for bringing regional traditional music to a younger audience. The programme is filmed and directed well. The multi-platform approach taken across digital and social media means that it could engage with typically non-broadcast audiences.

ID2024023 - SONG OF MY LIFE (ELÄMÄNI BIISI)
 Yle, Finland



(89 min)

This is a highly entertaining live music and entertainment series. The format provides something for everyone in the live arena audience and at home; from performances in every genre of music to emotional personal stories told by well-known people - and even some gameshow elements as well. This is shot on multi-camera in the vast Nokia Arena in the heart of Tampere and could compete with any of the large international music venues and shows. There are very high production values; everything from stage design, lighting, graphics and the camerawork were to the highest of standards. This episode was very interesting as it was Finland's Presidential candidates who were in the hotseats: such a unique and entertaining way to broadcast political discourse.

ID2024172 - HOUSE OF ARTS (CASA DAS ARTES)
 RTP/Madeira, Portugal



(24 min)

This is a weekly cultural magazine series that presents emerging artists in their own region. It is so important for a series like this to exist to promote and celebrate the arts and regional arts. The story about the exhibition from the University of Madeira was interesting and allowed a wider audience to see such an artistic show. The jury felt that the pacing of the editing and the shots used allowed the audience to really take in the art they are seeing on screen.

ID2024114 - NEW NOTES (NOTAS NOAS)
 RAI - Sede Regionale Sardegna, Italy



(30 min)

Sardinian musicians tell their stories using their native Sardinian language. There are interviews, performances recorded in studio and a good quality music video clip produced by one of the musicians himself. It is a very good and respectful idea for the content to focus on the music of the region in Sardinia. For this category, this entry was more about studio interviewing than staging music.

ID2024120 - IN THE NAME OF THE MOTHER, IN THE NAME OF THE ARTIST
(ÎN NUMELE MAMEI, ÎN NUMELE ARTISTEI)
 TVR Cluj, Romania



(7 min)

The jury enjoyed the mini-documentary style report of one of the first leading soloists of the Hungarian Opera in Cluj, Eva Laszlo. The programme is about the role of music in a community, about how a personality can impact the cultural life of a city even many years after death. The jury appreciated how the programme highlighted the regional and cultural significance in a regional show. There was a good use of archive but there might have been better editing or innovation in the storytelling.



MUSIC AND ARTS

ID2024117 - THE FAME (SONADÍA)

RTPA Asturias, Spain

(62 min)

Sonadía presents a journey through the different styles of music made in Asturias. The show includes live performances and interviews in various locations in the region. Each episode has a couple of different performers from versatile genres. The jury enjoyed the broad introduction to the region both in music and in locations, which blended well with the atmosphere of the performers. The quality of the lighting, editing and the sound were good.

ID2024123 - THE WORLD IS WELL MADE - PART 2 EUROPE

(LUMEA E BINE FACUTA - PARTEA A 2-A EUROPA)

TVR Bucharest, Romania

(73 min)

This documentary tells a story of art on the road through Europe. The prism of the avant-garde enhances the action. A multitude of characters perform in various settings. The jury was happy to see innovative editing, although it could have been tighter at times, and directing. There was no extra service for a non-broadcast audience nor any specific region in its focus.

ID2024124 - DANKÓ GALA (DANKÓ GALA)

MTVA, Hungary

(90 min)

We enjoy a mix of the New Year's Eve celebration and an awards gala ceremony. The programme covers music awards to performers as a fusion of a festive programme and an awards ceremony. The jury welcomed the versatile and abundant music performance that showcases folk and its own cultural tradition. The broadcast itself was very traditional in its production quality in all aspects with no innovative or surprising elements.

ID2024140 - UMBRIA JAZZ 50 - TIME AFTER TIME (UMBRIA JAZZ 50 - TIME AFTER TIME)

RAI - Sede Regionale Umbria, Italy

(36 min)

This is a documentary of the first 50 years of *Umbria Jazz*, one of the most important jazz festivals in the world and the impact it had and still has today on Umbria. It has all the elements for a well-made documentary: archive is well used; the music is well chosen, and the stories are interesting. It is good to attend an event in a region outside the capital but we would have hoped for a more innovative approach.

ID2024146 - CATHEDRAL OF MIRACLES (KATEDRÁLA ZÁZRAKOV)

RTVS - Košice, Slovakia

(49 min)

The docudrama tells the story of Košice Cathedral, the largest cathedral in Slovakia. This entry focuses on art and could have competed in a couple of other categories in addition to this category for its originality or drama. The documentary is skilfully filmed and edited. The dramatised scenes work well. The content was well produced, although not exceptionally original.

ID2024164 - SMILING TO THE BARN (UŚMIECHAJĄC SIĘ DO STODÓŁ)

TVP3 Rzeszow, Poland

(12 min)

The report is about artists who create murals and paintings on wooden walls, thereby giving a 'second life' to people who have passed away. The entry gave the jury a unique example of valuing local history with art. The topic was excellent and worthwhile. However, the implementation was relatively conventional.

ID2024150 - FROM THE MOUTH (Ó BHÉAL)
TG4, Ireland

(65 min)

This is about how a new generation of electronic and hip hop musicians are drawing on the deep well of the Irish oral tradition. The subject is important and the feelings of the main characters are well conveyed. The filming style is fresh and suitable for the main characters. The jury is not convinced that the black and white colour as choice added real value. What was seen as relaxed and calming elements made the programme feel somewhat repetitive and long.

ID2024105 - THE FORGOTTEN BLACK GOLD (HET VERGETEN ZWARTE GOUD)
RTV Oost, The Netherlands

(23 min)

This series celebrates singers and musicians from a different era and brings the audience on a musical journey through the 1960s, 1970s and 1980s. It is entirely dedicated to 'forgotten' Dutch-language vinyl records and the stories of the artistes behind them. The format is an interesting way to look at artistes' back catalogue and to celebrate regional music. The moving between the interviews of the singers and the archive was very enjoyable and added humour to the programme. Also, the use of graphics bed (such as the old-fashioned television set) to host the different rostrum worked well, especially in the case where no video archive was available. The jury also enjoyed the fact that all the musical legends were brought together in the last episode for a music festival to celebrate.



PRIX CIRCOM REGIONAL 2024

NEWS PROGRAMME

WINNER

ID2024152 - BBC LOOK NORTH
BBC Yorkshire, UK

COMMENDED

ID2024010 - NEWS FINLAND (UUTIS-SUOMI)
Yle, Finland

JUDGES

Chair

Allard Berends	RPO Omroep Flevoland	The Netherlands
Charlotte Ervik	NRK Møre og Romsdøl	Norway
Claudia Schubert	ORF Landestudio Niederösterreich	Austria
Péter Keresztes	TVR Timisoara	Romania

CHAIR'S REPORT

Choosing this year's best news programme was complicated. There was a lot of beauty in there. But you also notice from the entries that budgets can make a significant difference. This does not really matter for the most important criteria: How do you create a news programme that brings the most important news to your consumer in an enthusiastic way!

A report shot with a mobile phone can certainly be as good as an item shot with a full crew.

Do you touch the viewer's heart? Can you tell the story in such a way that it resonates? Can you explain a complicated story in such a way that your neighbour also understands it? These are criteria that matter.

And all this is in addition to the journalism/ethical matters that we adhere to as journalists in independent public media. An important condition for submission this year was that each programme had to be from a predetermined date, 1st February. This has created a more level playing field as well as giving a unique view around Europe.

The Winner, BBC Yorkshire's news programme is what you would expect from the BBC 'brand'. But with something extra! A presenter who brings more than just announcing an item, topics that are important but also tongue in cheek, light and heavy but all well-made and a studio that is used in a very versatile way and makes the stories better.

As for the Commended, we are all looking for a path that leads us to the Holy Grail when it comes to the transition from linear to non-linear/online supply. The format of Uutis Suomi's news programme seems like a good step on the way.

Of course, all comments are welcome but the mere fact that Yle submits a programme that is truly different from all others makes them worthy of this recommendation!

Allard Berends
RPO Omroep Flevoland, The Netherlands

WINNER

ID2024152 - BBC LOOK NORTH
BBC Yorkshire, UK

(28 min)

This news programme offers a broad variety of stories, which the jury would like to honour.

The performance of the anchor is very strong and she is both competent and sympathetic. The interplay between the anchor and the presenter of the weather is congenial.

The use of the studio is varied. The reports explain how people are affected and additionally bring facts and figures, for example in a story about carrying knives.

The programme is informative and entertaining. With many reporters out on location, you get the feeling that BBC Yorkshire is out and about.

It's a very professional performance, even if the production is quite traditional.

COMMENDED

ID2024010 - NEWS FINLAND (UUTIS-SUOMI)
Yle, Finland

(7 min)

The programme appears fresh compared to traditional news programmes, with presenters being only on site instead of in a studio.

This gives the storytelling a different approach and the reporters are also communicating well with the audience.

We like the way they use the map to show where the stories are happening and we get a sense of being in different places around the region.

However, it could appear to be challenging to tell bigger stories in this format: The storytelling on one hand lacks more complex facts (ie about the strike) - it is more scratching the surface.

And on some of the reports there is a lot of talking and less showing, which makes it a bit difficult to follow.



OTHER ENTRIES

ID2024070 - TELE M (TELE M)

RTVSLO Maribor, Slovenia

(24 min)

Slovenia had a strong entry. The news programme contained live reports, short news and longer stories. The topics were quite varied: economy, politics, infrastructure, arts, sport. But a few elements weakened the entire production, like the usage of stock videos, lack of captivating stories. The jury was happy to find out that the programme TELE M is more popular on a social media platform than on the traditional broadcast. If this is the case, it might be advisable to create content that suits more that medium.

ID2024102 - NOWADAYS (GAUR EGUN)

EITB Basque Country, Spain

(50 min)

This programme in terms of topics contains everything a news programme needs to have. The topics start with a story of general interest and then examine more deeply the regional impact. This is very interesting. The jury likes the variety of stories and is impressed by the number of live reporters who are involved. They are doing a good job as is the anchor of the programme. However, the programme is sometimes too detailed and could be more to the point. Also the introduction of about seven minutes feels very long.

ID2024129 - BBC LONDON - THE CLAPHAM ATTACKS

BBC London, UK

(28 min)

This news programme starts strongly: a woman and her two children are attacked on the street. This story occupies half of the 30 minutes. Although it is analysed from many perspectives, after a time it became a bit redundant. We liked how the stories were built, starting from the roots of the problem, opening to a wide angle. This way it was easier to understand some problems or why some political decisions were made.

ID2024016 - BULGARIA IN 60 MINUTES: THE 300-YEAR-OLD CLOCK TOWER IN PESHTERA HAS BEEN RESTORED (BULGARIA V 60 MENUTI: RESTAVIRAHHA 300-GODISHNATA CHASOVNIKOVATA KULA V PESHTERA)

BNT, Bulgaria

(60 min)

We like that the presenter is not stuck behind a desk and that the virtual studio provides a fresh look. We also like the way they introduce their live reporters in the headlines. This gives the viewer an idea about what stories and locations we are visiting during the programme. There is a diversity in the topics and the stories but there is not a lot of hard news or critical stories, more the sense of 'all is well'. On the other hand, the stories appear very long and we would have liked to see more variation in storytelling. Also we find that there is too much happening on the screen, and we find that it takes attention away from the stories.

ID2024041 - ZEALAND NOW (ZEELAND NU)

Omroep Zeeland, The Netherlands

(11 min)

This is in the form of a traditional news programme from a rural area with a wide range of local stories. The main story is elaborated with a guest who gives a deeper understanding of the topic. The combination of longer stories and shorter gives a good overview of current affairs for a regional audience. We would still have liked to see more variety in storytelling and camerawork.

ID2024065 - EVENTS IN THE REGIONS (UDÁLOSTI V REGIONECH)

ČT - Studio Brno, Czech Republic

(25 min)

This is in the form a traditional news programme. The range of stories gives the regional audience a good overview of current topics in the region. It is also positive that there is a clear main story and that the reporters elaborate on this with several angles. However, some of the camerawork lacks finesse and we would have liked to have seen more variation in storytelling and in the use of the studio.

ID2024068 - SVT LOCAL NEWS JÖNKÖPING (SVT LOKALA NYHETER JÖNKÖPING)

SVT Jönköping, Sweden

(10 min)

The programme has a good variety of topics and also elaborates with different angles on one of the stories aimed at a younger audience. The range of stories provides a good overview of current affairs for a local audience. This is a traditional news programme and we would have liked to see a fresher take on storytelling in some of the stories - more show, less tell. Some of the camerawork lacks some finesse.



PRIX CIRCOM REGIONAL 2024

NEWS REPORT

WINNER

ID2024160 - CAR MEETS: CAR, CROWDS AND COPS
BBC South-East (Tunbridge Wells), UK

COMMENDED

ID2024076 - WHEN DISABILITIES BECOME ABILITIES (DIZABILITATI TRANSFORMATE IN ABILITATI)
TVR Cluj, Romania

JUDGES

Chair

Charlotte Ervik	NRK Møre og Romsdøl	Norway
Allard Berends	RPO Omroep Flevoland	The Netherlands
Péter Keresztes	TVR Timisoara	Romania
Claudia Schubert	ORF Landestudio Niederösterreich	Austria

CHAIR'S REPORT

The short format of a news report, often made in the space of a day, is a demanding format but also the basic building stones of the news organisation. There are 20 entries in this category this year, with topics that are ranging from underpaid workers to parking problems. We have seen a lot of solid and ambitious journalism with high value for a regional audience.

The winner focuses on a phenomenon amongst the younger audience. Late at night, young people gather up for illegal car meetings. The neighbours are upset and people are getting hurt but the young people like the fast cars and the noise. The team has visited a meet and talked to the people there, but also the police and the neighbours. The reporter also makes a live appearance after the report and the presenter rounds it all up by asking the audience to contact them for more stories. All together, this gives high value for a regional audience.

Constructive journalism is an important part of our storytelling alongside with the critical outlooks on society. The Commended is a story about disabled people being capable and overcoming obstacles unknown to most of us - to enjoy a day of skiing. There are no other experts in this report, than people who are themselves experts from the experience of their own lives.

Charlotte Ervik
NRK Møre og Romsdøl, Norway

WINNER

ID2024160 - CAR MEETS: CAR, CROWDS AND COPS
BBC South-East (Tunbridge Wells), UK

At late night more than 50 people gather on quiet streets to attend illegal car meetings. The problem is not just that they make a lot of noise but there is a risk that the crowd can be easily hit by a car.

As the meetings can break the law, it is not easy to infiltrate the gatherings or to conduct any useful interviews. Ben Moore, the journalist (and a previous Prix winner) achieved this and also got some astonishing images and a range of views. He did it by building trust with the car groups and he was able to react fast to the last-minute gatherings across the region.

The jury appreciated the whole report and live package and the offer of further information at the end.

COMMENDED

ID2024076 - WHEN DISABILITIES BECOME ABILITIES (DIZABILITATI TRANSFORMATE IN ABILITATI)
TVR Cluj, Romania

This is the story of people with disabilities overcoming obstacles and enjoying skiing. This is a positive and constructive story from the point of view of the participants.

In the report, we do not see so-called experts but only people who are themselves experts from the experience of their own lives. It raises awareness of the opportunities that people can have, even when faced with barriers that most of us are not aware of. The storytelling could have benefitted from focusing on one person and maybe seeing this person in different situations.

OTHER ENTRIES

ID2024014 - SUFFOCATION DURING ARREST (ZADUSHAVANE PRI AREST)
BNT, Bulgaria

Participatory journalism that shows why wrongly executed arrests lead to deaths. This is the story about a man who suffocated during a police arrest and how that is possible. The reporter takes an active role in the storytelling by testing the method of arrest on himself. They also pose the question of how to do better to the authorities. The use of footage from the arrest is used to illustrate the problem. The story is well told but could easily have been edited to be a bit shorter.



NEWS REPORT

ID2024015 - DOES BULGARIA AGREE TO ACCEPT 6000 MIGRANTS? (SAGLASIAVA LI SE BULGARIA DA PRIEME 6000 MIGRANTI?)

BNT, Bulgaria

A story that clearly shows why fact checking is a valuable part of journalism. This is a fact checking story where the team investigates the claim that the Bulgarian government has promised to receive 6000 refugees in return for entrance into the Schengen area. The role of the media in fact checking has become ever more important and the team does a good job of explaining the facts to their audience. The use of documents shown on screen is a bit extensive and some of it has little value to the viewer.

ID2024031 - THE KNIFE CRIME EMERGENCY

BBC Yorkshire, UK

Knife crime is a big problem in the UK and has been for years. Healthcare workers in Leeds Emergency Department are seeing an increase in the use of machetes, as well as an increase in the number of younger victims. The team spends time in the unit, talking to both health workers and victims. The viewer is very much part of the action, thanks to the close-up shots and the action around the team. There are no suits, just real people and real victims. However, this is a story we have seen before, although it is focusing on recent developments.

ID2024037 - LAST STOP (PÄÄTEPYSÄKKI)

Yle, Finland

The bus turn-around designed on the drawing board works completely differently in practice. The story examines the difficulties drivers have when they have to turn the bus in a narrow and crowded road. The story focuses on the drivers - there are no official 'experts' and the evidence of their claims is clearly shown in the footage. It is an unconventional report but it only points to the problem. As a viewer you are not aware of what is causing the problem, who is responsible and what is being done.

ID2024104 - A LOOK INSIDE THE HOME OF ASYLUM SEEKERS IN KIJKDUIN: WE WENT UNDERCOVER IN HOTEL (BINNENKIJKEN BIJ ASIELZOEKERS KIJKDUIN: WIJ GINGEN UNDERCOVER IN HOTEL)

Omroep West, The Netherlands

The online article covers a very important and relevant topic. Unfortunately, we did not find any video, which is required as part of the Prix judging.

ID2024118 - THE OMEGLE PREDATOR (NETTOVERGREP PÅ OMEGLE)

NRK Nordland, Norway

With this report NRK is inside the police uncovering a huge online abuse. More than 250 children were abused online by a man. It is interesting to hear how the police deal with such horrible cases. We appreciate the calm and factual manner. However the storytelling is classic and we have seen other reports like this.

ID2024039 - DEPRESSING APP (MASENTAVA SOVELLUS)

Yle, Finland

Using artificial intelligence, Yle created a 13-year-old girl's profile on TikTok. The fictional profile clearly shows that TikTok's algorithms are dangerous for children who already doubt themselves. The presentation is fresh and the topic relevant, especially for a younger audiences. However, it is not very new and it does not bring new discoveries to the table. We would have liked to see this content integrated into the local context to give it added value.

**ID2024046 - THE DARK SIDE OF SWEDEN'S GREEN REVOLUTION
(DEN GRÖNA OMSTÄLLNINGENS SVARTA BAKSIDA)**

SVT regional co-operation, Sweden

Economic growth and the green revolution bring progress but also problems. The exploitation of migrant workers is one of them. The team from SVT explores different sides of this in two different reports. This is an important story with great value for regional audiences. However, they do not investigate the claims made by the police about debts - for example, the claim that workers are paid with eggs, which seems to be a new story worth investigating.

ID2024066 - HOW EDOKLADY WORKS (FUNGOVÁNÍ APLIKACE EDOKLADY)

ČT - Studio Brno, Czech Republic

A new electronic ID is introduced in the Czech Republic but is it working and will people use it? The report has great regional value as an 'education story' for something that will become very important to many people. The journalist shows the audience how easy it is to use the app and asks people on the street if they will use it. The story does not address critical questions about safety and privacy. This would make the story more balanced.

ID2024071 - SUPER GRANNY (SUPER BABICA)

RTVSLO Maribor, Slovenia

This is the story about a 102-year-old granny still living her best life, driving, baking and chopping wood. It is a feel-good story that will make the audience smile, and for a regional audience it is good value to see a positive and constructive story from their region. We should be making more stories like this! But we would have liked to see a fresher approach to storytelling. There is a lot of talk and we would have liked to hear more from Grandma.

ID2024072 - WITH FIREFIGHTERS IN ČRNA NA KOROŠKEM (Z GASILCI V ČRNO NA KOROŠKEM)

RTVSLO Maribor, Slovenia

This is the story of 200 firefighters helping in a city hit by floods. It is a classic journalistic story summarising what happened in the aftermath of the tragic floods. The footage is close to where it happens and the audiences get a clear sense of the emergency of the situation. This has great value for a regional audience.

ID2024078 - LOVE YOU, MISS YOU (ÄLSKAD OCH SAKNAD)

SVT Uppsala, Sweden

This is an online-first publication that addresses suicide among young adults, designed for a young adult audience. We see several cases of young people who committed suicide and families explain their feelings and thoughts. The stories are very touching. We appreciate the choice of a topic full of taboos which is hardly ever discussed in public. We also like the idea of addressing a younger audience. However, for a news report we miss a stronger context as we only hear from those personally concerned.

ID2024131 - KNIFE-CHANGING INJURIES

BBC London, UK

We meet a young man who suffers life-changing injuries after being stabbed with a knife. Quite often you hear about people who die after stabbings, so we are happier to hear of somebody who is still alive, even if he now does face a completely different life. This creates awareness of a big problem and touches the viewers. However, it did not reach the level of creativity others have.



NEWS REPORT

ID2024137 - MINUTE BY MINUTE: HOW THE FIRE SPREAD IN THE OCEANA WATER WORLD (MINUT FÖR MINUT: SÅ SPREDS BRANDEN VID OCEANA PÅ LISEBERG)

SVT Väst, Sweden

The jury rated this a high-quality news report based on user-generated content. Chaos erupted at an amusement park as flames consumed the structure just before its opening. Armed with footage obtained from eyewitnesses and excerpts from social media, the team meticulously analysed each frame, uncovering the chilling progression of the inferno. For those who knew the story it probably gave a new perspective. As an entry, it could have been better if we could have had a more rounded story of the catastrophe with interviews, live responses and reactions. In our opinion, the major credit should have been given to the sources.

ID2024143 - NUACHT CÚLA4 - DEAF VILLAGE CAFÉ (NUACHT CÚLA4 - CAFÉ DO NA BODHAIR)

TG4, Ireland

This news report in the Irish language shows a new café that has recently opened for the deaf community in Dublin. It was a good idea to show how to ask for different coffee types in sign language. But we would have preferred a bit more of the atmosphere of the coffee shop. We could have had more reactions as we were curious why people favoured this shop and not another.

ID2024153 - NUACHT CÚLA4 - RE-TURN SCHEME IN FULL SWING (NUACHT CÚLA4 - SCÉIM RE-TURN FAOI LÁN SEOIL)

TG4, UK

This Irish language news report explains in simple terms, suitable for schoolchildren, what the return machines visible in supermarkets across Ireland are. It's a nice and relevant topic. Unfortunately, the execution of the story lacks a bit of creativity.

ID2024158 - NEVER MORE FOREIGN WORKERS (NIKAD VIŠE STRANIH RADNIKA)

HRT Zagreb, Croatia

This is a news report about foreign workers in Croatia. Foreign workers are being hired by local companies in preference to hiring Croatians. There were good examples as well as facts and figures; we heard from politicians and everyday people - a complete range. As a news report it was good but perhaps lacked the journalistic effort the jury saw in some other entries.

ID2024179 - OUR HERITAGE - THE TOWN HALL SQUARE (O NOSSO PATRIMÓNIO - PRAÇA DO MUNICÍPIO)

RTP/Madeira, Portugal

Our Heritage speaks about the history and architecture of a beautiful Portuguese square. As a programme it's pleasant and useful but it's not really a news report. However, the jury enjoyed it and encourages the crew to continue the 20-episode series.

jury report





PRIX CIRCOM REGIONAL 2024

VIDEO JOURNALISM

WINNER

ID2023098 - JAMES VINCENT, BBC Yorkshire, UK

COMMENDED

ID2023049 - JØTE TOFTAKER, NRK Trøndelag, Norway

JUDGES

Chair

Péter Keresztes	TVR Timisoara	Romania
Claudia Schubert	ORF Landestudio Niederösterreich	Austria
Charlotte Ervik	NRK Møre og Romsdøl	Norway
Allard Berends	RPO Omroep Flevoland	The Netherlands

CHAIR'S REPORT

What actually is video journalism? We can have two basic approaches:

- (1) a reporter who films and edits alone for some reason (for example, he or she has good skills, the technology became user friendly or maybe because of the lack of human or financial resources)
 - (2) a three-in-one journalist who can bring an added value to the report by making everything solo: for example, by sensing some vulnerable or delicate atmosphere that cannot be discovered by a crew.
- The jury saw good examples of both situations.

When analysing every report, we asked ourselves two questions: Did the reporter utilise the advantages of working solo? Did the reporter exploit the technology at its best? If both answers were Yes, we knew we had a valuable entry. But we appreciated even more reports that used the wider opportunities of working alone or showed something from a really unusual perspective.

Sometimes we had the impression that video journalists don't want to show that they work solo. We would like to encourage every video journalist not to hide in the back of the camera. Simply by showing up, it can increase the 'wow factor' of a story.

In addition, we emphasise that working solo gives the opportunity to take a step closer to different people, atmospheres and places. Unfortunately, some entries lacked this extra effort.

We think that both the Winner and the Commended showed all the advantages and capabilities of video journalism.

Péter Keresztes
TVR Timisoara, Romania

jury report

WINNER

ID2023098 - JAMES VINCENT
BBC Yorkshire, UK

This entry really stands out and highlights the benefits of mojo work. The reporter has a very clear tone of voice and you can instantly tell whether this is one of his stories.

We especially like the use of humour to tell what is normally seen as more complex news stories; for instance, following a young MP's first day at work.

He has his own outlook and angle on current political news that is both entertaining and educational, as in the story of the election of a new MP and the miners' strike. Most political editors are not known for their humour but his way of telling the stories does not take anything away from him being perceived as a serious political editor.

This entry also shows how planning the shots gives the reporter the freedom to be playful in the editing process; for instance, to put himself twice in one shot.

COMMENDED

ID2023049 - JØTE TOFTAKER
NRK Trøndelag, Norway

The video reporter swimming in cold water while interviewing children is an outstanding story and shows a clever use of the equipment under difficult circumstances.

It shows how working as a mojo gives extra value to the story. It is useful to see the reporter working solo live and how this enables him to tell his stories close to the action and close to the people he is interviewing.

The story about the visit to the military facilities in Svalbard was an excellent news story but lacked the extra layer mojo-work can give.

The 'live' talking to people on the ski slope shows an extra value and how working as a mojo can be used in a very creative way.



OTHER ENTRIES

ID2023063 - PETR MINAŘÍK, ČT - Studio Brno, Czech Republic

This entry shows how good planning is key to mojo-stories. Using different angles and planning how the camera is placed gives the reporter the freedom to move around. This makes the visual part of the story more vibrant and varied. The storytelling is overall good, the jury appreciating the usage of archive materials. We think that the news about the railway station and the sculptures don't really mirror his true talent. We would have liked to see more variation in the storytelling. His story of the abandoned silage showed the best of his capabilities as a video journalist.

ID2023128 - BEN MOORE, BBC South-East (Tunbridge Wells), UK

We saw three examples of video journalism at its best - illegal car meets, an elderly woman waiting for the Coronation ceremony and migrants in France waiting to cross the English Channel. We like that Ben goes directly into the story and uses all the assets of video journalism. The production is of excellent quality. This is a very high-quality entry.

ID2023134 - ROBERT TAYLOR, BBC London, UK

In this entry, we see stories about the inter-generational life of two ladies, an outreach worker and an elderly woman who loves colourful and extravagant dresses. We can admire several skills of a video journalist. From a technical point of view, this is one of the best entries. If Robert had entered deeper into some situations, he could have obtained a much more interesting perspective. For example, the story of the colourful lady could have started at her home, revealing more of her personality.

ID2023095 - MARIUS ANDRÉ JENSSEN STENBERG, NRK Møre og Romsdal, Norway

We saw reports about a rope factory, food growing in the sea (sea squirts) and travelling alone. We appreciate the reporter's efforts to make stories for social media to attract a young audience. His technical and editorial skills are excellent. However, we missed a journalistic approach, presenting a topic from different angles and bring it into a context.

ID2023176 - TOMÁS Ó MAINÓÍ, TG4, Ireland

We saw reports about anti-theft marking, a woman and her trawler and a college closed because of security weakness. We especially appreciate the story about the fishing ship which had to be deconstructed because of EU regulations, ending a long tradition of a family business. However, we cannot see special video journalism skills and the stories are told in a quite classical way.

ID2023178 - SEÁN MAC AN TSÍTHIGH, TG4, Ireland

We saw stories about an island which seeks to be UNESCO mentioned, fishermen who suffer competition with large vessels and an exhibition of Ukrainian artists. We especially liked the story on the fishing boat because the reporter was close to the interviewees and we could feel the atmosphere on the boat. However, in general we missed creativity and the lack of taking advantage of opportunities given by the video journalistic equipment.

ID2023069 - HANNA JUOPPERI, Yle, Finland

Hanna Juopperi submitted stories about the fermentation of vegetables, climate change and a ferry ride (and the 'making of' video of this). The behind-the-scene report gave the jury a good insight into the reporter's work and the use of the technical equipment. Her pieces to camera are creative and full of action. Hanna demonstrated that in many situations mobile journalism works better than a reporter-camera duo, especially in the stories about climate change and fermenting. However, we would have liked to see more variation in the storytelling.

ID2023154 - MARK ANSELL, BBC Yorkshire, UK

Here we are really close to the action - and when there is a lot of action that goes a long way. The stories about the crowd preparing for the Coronation, the use of neck guards in ice hockey and the story of a children's hospital are all well made, entertaining and give the viewer the feeling of being a part of what is happening. The reporter has both humour and warmth in his storytelling. The overall impression is very good. However, especially parts of the footage from the crowd gathering for the Coronation, could ideally have achieved a higher technical quality.



PRIX CIRCOM REGIONAL 2024

YOUNG ONSCREEN TALENT

WINNER

ID2024161 - JACOB TOMLINSON, BBC Yorkshire, UK

JUDGES

Chair	Péter Keresztes	TVR Timisoara	Romania
	Aki Karjalainen	Yle	Finland

CHAIR'S REPORT

Beware, a new generation of journalists is on the way and they are talented, skilful and brave!

The entries were very different and it was clearly visible that these journalists, from Generation Z, are used to different platforms. They are familiar with the trends, yet they can produce valuable content for public services. Most of them make short reports for TikTok, Instagram etc.: it's good to see that different regional stations are open to platforms where they can meet and engage younger generations.

Watching all the entries, we had the impression that this is an all-star sport game: everybody is in the right place at the right time and everybody knows what to do. However, we are sure that in Europe there are more than 13 good young journalists and presenters. We would have liked to see entries from more stations! Keep in mind: you can win this category with really low budget productions.

Unfortunately, some entries were a bit one sided and it would be recommended to show the reporters from more perspectives. Some entries contained general topics that almost every journalist can produce worldwide. You are welcome to talk about anything but then you should add a regional or local perspective: search for an original story. Some video materials were like a written article but in video format. These are great for social networks or as a lead material for a studio discussion, but they rarely mirror the true journalistic skills.

The judges examined and hope that the new generation of journalists will also have the courage to be themselves as narrators and try new elements of presenting and storytelling. We chose the best one but all stations have to be aware that they have a great treasure: talented young colleagues.

Péter Keresztes
TVR Timisoara, Romania

jury report



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

ID2024161 - JACOB TOMLINSON
BBC Yorkshire, UK

Jacob sent remarkable - and winning - entries. His stories were well built, skipping cliches, trivial approaches, unnecessary words.

Even when he found a well-known problem, his approach was fresh, sympathetic, empathic. A bridge is closed a few times a year because of the floods - so what's the big deal, may the viewer ask? Jacob's answer was simple, convincing and brilliant. Two old ladies must take care of their 101-year-old mother, who lives on the other side of the bridge. This can be the starting point of an ancient Greek theatre play.

He is a calm character; his charm shines through the monitor. You have the impression that he is sitting in your room and explains everything to you. We were happy to see his short video for social media, because he shows that he has humour, too.

Through his stories and interviews, Jacob shined a spotlight on individuals and caused that inspiring positive change, motivating viewers to take actions and make a difference in their own lives and communities.

OTHER ENTRIES

ID2024155 - ANE NORUM KVISTAD NRK Trøndelag, Norway

She really is a young onscreen talent: she acts naturally in front of the camera which makes her lively. So nice to see that Ane can move freely from herself as a person to a serious reporter in just a moment. The entry was quite convincing and well-constructed. At a moment we were excited with her, our pulse was high as hers... It's not easy to build real empathy in the viewers but she made it look just a walk in the park. Ane was good in presenting a tradition -the famous Norwegian joik singing- in a new way, suitable both for young audience and classic public service. Ane moved out from her comfort zone in front of the audience, which is one of the most difficult tasks in television, but she passed with an A+. Too bad we couldn't see at least one more report from her...



ID2024028 - LINNEA PITKÄNEN Yle, Finland

Meet Linnea, a dynamic and ambitious journalist with a natural knack for storytelling. She is a talented reporter and we have seen a large variety of her topics: noise pollution, Chat GPT, internships, flip phones, light festival etc. Some stories were quite well constructed, pointing out new perspectives with interesting approaches. Maybe because of the length required by the station, her reports couldn't go deep enough to see the real problem, or she did not have time to build a story from different points of view.

ID2024109 - SAMARTH KATIYAR SVT Värmland, Sweden

Samarth Katiyar is a professional and natural reporter. In editing the videos, insightful solutions supporting Samarth Katiyar's performance style had been utilised. He is often driven by an insatiable passion for uncovering the truth and sharing stories that matter. Samarth Katiyar is guaranteed to establish his place as a TV journalist.

ID2024183 - ELLEN KARIN MOEN NRK Trøndelag, Norway

At any local or state elections, first-time voters ask: where should I put my stamp? Where can I vote? Ellen made a short, but tight, video on this process. She found a formula on how to sell a boring content in an interesting way. Yes, this is valuable journalism, too. Too bad that her other reports did not show her true journalistic qualities. The jury would have liked to see her in more situations.

ID2024038 - OLIVIA DIN BELLE Yle, Finland

Olivia sent one episode of her pop-up style show entitled 8 Minutes. It was visible that the format, length suits her. In a short shot her notes were visible (no problem!); she did not write questions but she drew a mind map! Clever idea. She built an interesting arc through her questions. Genuine and sincere in her interactions, she connects with viewers on a personal level, fostering trust and loyalty through her transparency and authenticity. Despite her smile and charm, her questions were short, sharp and straight to the point. But one episode of her show was not enough to know her better.

ID2024042 - PHILLIP HOLM JOHANSEN TV2 Nord, Denmark

24-year-old Phillip Holm Johansen is a relaxed and natural content creator. The presented examples are relatively typical for the TikTok platform. As a journalist, he seems approachable. Despite the pressures of live broadcast, he remained composed and resilient, bouncing back from challenges with determination. It would be interesting to see more serious topics from Phillip Holm Johansen's journalist persona alongside excellent entertaining reports.

ID2024053 - FANNI TÓTFALUSI MTVA, Hungary

Fanni Tótfalusi's entry video was excellently put together. The video showed that Tótfalusi has worked with versatility in various programmes, showing her calm, smiling and experimental TV persona. Fanni Tótfalusi will definitely establish herself as a presenter and reporter. Experience will bring different tones to the expression in different programmes for the future.

ID2024062 - ŠIMON ŠVUB ČT - Studio Brno, Czech Republic

Šimon Švub has clearly established himself as a competent journalist in a few years. His topics are very interesting and delivered and executed with high quality. In the entry videos, the performance style was mainly the traditional style of a news reporter. He possesses an innate curiosity that fuels his desire to dig deeper, ask probing questions and exploring untold narratives. With eloquence and articulation, he conveys complex ideas and emotions with clarity and precision, leaving a lasting impression on the judges. Šimon Švub has a good future ahead of him as a journalist.

ID2024099 - YAIZA LÓPEZ OTERO TVG Galicia, Spain

Yaiza López is a truly versatile on-screen talent. She has hosted both live broadcasts, news journalism as well as entertainment programmes. Different tones can be seen in her performance in different roles. Armed with a unique perspective and a knack for storytelling, she employs creativity to craft compelling narratives that captivate and inspire audiences. In addition to her charismatic TV presence, you can also find her approachable and genuine essence through the TV screen.

ID2024145 - ERIC ANDERSON BBC London, UK

Eric Anderson is a multi-skilled journalist. Anderson is presenting, filming and editing content in high quality. His work is a breath of fresh air, easily doing interviews with people that maybe other reporters neglect. We liked his story about zip-lining between two skyscrapers in London: it's a pity that he concentrated more on the technical side (which wasn't easy!) rather than storytelling. Anderson is a clear talent, constantly showing new skills in the future, who would also be a strong candidate in the Prix CIRCOM Video Journalism category.

ID2024181 - DALMAR NAMAZI SVT Väst, Sweden

Dalmar is a fighter in the best sense of the word. He searches for tough topics, making him a young AND experienced reporter, which many public service broadcasters unfortunately lack. We liked how he projected world problems on small communities. His medium-sensitive creativity is valuable, too. Dalmar's entry pointed out how important it is to have in one newsroom journalists with different cultural backgrounds. Maybe slightly longer reports would have pointed out his skills better.

ID2024101 - CHRISTEL VERLOOP Omroep West, The Netherlands

Christel Verloop is clearly a credible and competent host and reporter. She can present difficult issues in an understandable way. Based on entry video and link, it is a bit challenging to assess her versatility as an on-screen talent because, based on the video, only part of her skills can be judged.



THANK YOU

CIRCOM Regional and the Prix CIRCOM Regional wish to thank:



TVP Poland, sponsor of the Grand Prix and the Gala Awards Ceremony



ORF Austria, sponsor of the Digital Multimedia Award



RTÉ Ireland, sponsor of the Documentary Award



RTP Portugal and TVG Galicia, Spain, sponsors of the Entertainment and Drama Award



Council of Europe, sponsor of the Investigative Journalism Award



FTV France, sponsor of the Minorities in Society Award



NRK Norway, sponsor of the Most Original and Innovative Award



TG4 Ireland, sponsor of the Music and Arts Award



RPO The Netherlands, sponsor of the News Programme Award



EITB Basque country Spain, sponsor of the News News Award



BBC UK, sponsor of the Video Journalism Award host of the Prix 2024 judging



TVR Romania, sponsor of the Young Onscreen Talent Award

All CIRCOM Regional members who offered the time and expertise of the judges.

jury report