

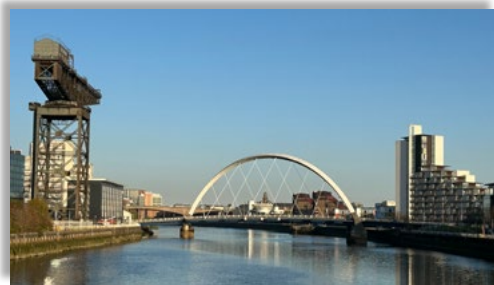
The background is a complex, layered composition. It features several overlapping film strips in a golden-yellow color, some running diagonally and others horizontally. These are set against a dark grey background with various geometric shapes, including circles, squares, and lines, some of which are white and others are dark. The overall effect is a sense of depth and movement, typical of a film or animation theme.

PRIX

CIRCOM Regional

JURY REPORT

2025





PRIX CIRCOM REGIONAL 2025

Winners' Citations and Judges' Comments

Prix CIRCOM Regional President
Mojca Recek

jury report



TABLE OF CONTENTS

PRESIDENT'S REPORT	6
REPORT FROM THE FRONTLINE	8
CATEGORY AWARDS	9
AWARD CRITERIA	10

GRAND PRIX CIRCOM REGIONAL 2025	10
---------------------------------	----

DIGITAL MULTIMEDIA	16
Winner	17
Commended	17
Other entries	18

DIVERSITY IN SOCIETY	20
Winner	21
Commended	21
Other entries	22

DOCUMENTARY	28
Winner	29
Commended	29
Other entries	30

ENTERTAINMENT AND DRAMA	38
Winner	39
Commended	39
Other entries	40

INVESTIGATIVE JOURNALISM	44
Winner	45
Commended	45
Other entries	46



MOST ORIGINAL AND INNOVATIVE	50
Winner	51
Commended	51
Other entries	52
MUSIC AND ARTS	56
Winner	57
Commended	57
Other entries	58
NEWS PROGRAMME	62
Winner	63
Commended	63
Other entries	64
NEWS REPORT	68
Winner	69
Commended	69
Other entries	61
VIDEO JOURNALISM	74
Winner	75
Commended	75
Other entries	76
YOUNG ONSCREEN TALENT	78
Winner	79
Other entries	79
Thank you	84



PRESIDENT'S REPORT

The Prix CIRCOM has seen a renaissance in 2025. Entries rose to 220, 40 more than last year, and I am delighted that new countries and new regional broadcasters have joined the competition.

The judging took place from 6th to 10th April in Glasgow, Scotland, hosted by MG Alba, Gaelic language broadcaster in Scotland. As usual, the programmes were watched and judged by a jury of 15 judges from 15 European countries, regional broadcasters that are members of the CIRCOM Regional family. The judges are qualified production and broadcast professionals with substantial experience of making or commissioning programmes.

The judges were:

Paulina Ibek	TVP Kraków	Poland
Claudia Schubert	ORF, Landesstudio Niederösterreich	Austria
Anne-Catherine Nanopoulos	France 3 Alsace	France
Marina Ramos	RTP	Portugal
Valery Marinov	BNT	Bulgaria
Monica Falao Pettersen	NRK Sápmi	Norway
Ben Moore	BBC South	UK
Máire Uí Coisdealbha	TG4	Ireland
Annet Huisman	Omrop Fryslân	The Netherlands
Péter Keresztes	TVR Timisoara	Romania
Mariangela Borneo	RAI	Italy
Gorka Garcia	EITB, Basque Country	Spain
Aki Karjalainen	Yle	Finland
Bill MacLeod	MG Alba	Scotland
Darko Flajpan	HRT Zagreb	Croatia

As already mentioned, this year has been particularly successful in terms of the number of programmes entered. This may be due to a new rule we have introduced. In 2025, for the first time, entries were accepted even if no rights can be made available for broadcast or other transmission by CIRCOM members. This change reflects the increasingly global nature of video creation and production even for regional stations, the increasing complexity of authors and owners of that product, and the increasingly varied means of dividing and exploiting rights in content and distribution. For any entry to be awarded Commended, the rule is unchanged: all rights must be cleared.

Newcomer, Ukraine, participated with 12 entries. New regional broadcasters include S4C from Wales and MG Alba from Scotland. Each of them also won respective categories.

It is from the UK that we have received the largest number of entries. As in previous years, we also received many entries from Spanish regional TV stations.

We are also pleased to see an increase in the number of entries in the Young Onscreen Talent category. This is very encouraging for the future of journalism in regional television stations.

For personal reasons, I was unable to attend this year's judging. The experienced and well-established team of David Lowen, former President of Prix CIRCOM, Tonja Stojanac, Branka Pražić and Darko Flajpan ensured that the judging was fast, smooth and efficient.

Many thanks to all.

Mojca Recek,
President, Prix CIRCOM Regional



Entries by country:

	2025	2024	2023	2022	2021
United Kingdom	44	17	20	15	26
Spain	34	20	24	25	29
Poland	18	5	19	3	15
Czech Republic	13	11	11	5	10
Ukraine	12	1	-	-	-
Sweden	11	13	8	8	13
Finland	11	13	4	2	2
Norway	10	15	17	18	11
Ireland	9	10	6	4	6
Bulgaria	8	8	5	4	4
Netherlands	7	19	4	6	9
Romania	7	7	10	6	12
France	5	7	20	8	6
Serbia	5	3	3	2	6
Austria	5	-	1	-	-
Hungary	4	7	7	2	2
Italy	4	5	1	6	4
Denmark	4	2	3	-	7
Slovakia	4	2	2	3	5
Croatia	3	5	4	7	5
Portugal	1	5	1	2	2
Slovenia	1	3	5	2	11
Montenegro	-	1	2	1	-
Belgium	-	1	-	1	4
Germany	-	-	-	-	1
Switzerland	-	-	-	-	1

Entries by category:

	2025	2024	2023	2022	2021
Digital Multimedia	8	10	11	13	na
Diversity in Society	24	19	28	15	29
Documentary	36	32	33	21	30
Entertainment and Drama	14	11	10	6	13
Investigative Journalism	22	21	15	9	14
Most Original and Innovative	20	15	15	18	22
Music and Arts	24	20	20	11	24
News Programme	16	9	9	11	11
News Report	26	20	16	13	19
Video Journalism	9	10	13	7	14
Young Onscreen Talent	21	13	7	6	11
Europe	na	na	na	na	4
	220	180	177	130	191



REPORT FROM THE FRONTLINE

The judges ignored unseasonal sunshine, warmth and blue skies (the Costa del Glasgow?) to devote themselves to three days of intense viewing. They did not complain, thanks to the quality of what they saw on screen.

We gathered at the Sandman Signature Hotel in the centre of Glasgow on Sunday 6 April, hosted by MG Alba, the Gaelic language broadcaster associated with the BBC. Sadly, we were without our President, Mojca, who had to remain in Slovenia. However, thankfully, she was able to attend remotely for our morning and evening meetings and debate on the Grand Prix.

Because of the greater numbers and extended running time of the entries, it proved a wise decision to arrange more pre-judging than usual before the arrival in Glasgow. About 70 entries in the categories Diversity in Society, Music and Arts and Investigative Journalism were viewed, debated, winners and commended chosen, reports written remotely. It is never quite as engaging as face-to-face judging - as we found during the pandemic - but very necessary this year.

At the venue, the 14 judges were paired into seven groups and the entries split evenly between the groups, with three groups for Documentary and two groups for the other categories.

Judging is never easy. Not only are most of the entries of high quality and deserving of praise and awards but juries are always comparing, as they say, 'apples and oranges' - and in some cases it is more like grapes and melons: different genres, made for different audiences, with different expectations and culture, and with vastly different budgets, facilities and production time.

Yet somehow, with a strict professional approach and high skills of judgement, our judges come to agree on a Winner to go forward for consideration for the Grand Prix and a Commended aimed at highlighting some special worthiness among the entries.

We take great care that any judge associated in any way with a programme declares an interest when the programme is considered. Often, this will also mean staying silent during a debate to ensure an impartial approach and decision.

The judges also prepare the critique of each entry and which you will find in this Jury Report. This is a unique feature for the Prix in making public the judges thoughts and offering professional advice to all entrants where appropriate. I can remember well such sensible advice when I was an entrant.

Our judges deserve the thanks of the entrants and of CIRCOM for the excellent work they do. As always, they add wisdom - and learn something new also. CIRCOM benefits also once the judging is complete from the advice of the judges on how to prepare for the following year.

There were valuable suggestions especially relating to News Report, News Programme, Entertainment and Drama, and Digital Multimedia. As ever, the suggestions will be reviewed carefully and discussed at the Executive Committee before the 2026 Prix is launched.

However, the launch of any new categories will depend on the availability of sponsors who cover the cost of the awards and the travel and accommodation of the winners and commended to the conference. Their support is vital and the Prix team, the judges, and all the entrants thank each them for their generosity and understanding.

MG Alba were hospitable hosts. When judging was complete, we attended a buffet networking event at the BBC Pacific Quay headquarters and met broadcast and production staff and independent producers working mainly in the Gaelic language. This was a very good opportunity for us and them to make contacts and discuss potential partnerships. We should thank especially Domhnall Campbell, CEO MG Alba, and Margaret Cameron, Head of Programmes and who was Prix judge last year.

David Lowen,
Former President, Prix CIRCOM Regional



CATEGORY AWARDS

Grand Prix

2000 euros cash (in addition to category prize)
Trophy and Certificate verifying success

This award, including cash, is open to every entrant, irrespective of rights restrictions to content.
The winner of the Grand Prix will be announced at a Gala award ceremony at the CIRCOM Annual Conference.

Category Awards: Winners of all categories except Young Onscreen Talent

Trophy and Certificates verifying success
1000 euros cash - provided winning content is guaranteed available to CIRCOM member stations wholly free of rights or additional costs
Invitations to attend the awards Gala
Travel (economy class) to the CIRCOM Conference and Gala and up to two nights' accommodation for two representatives of the winning station entry (subject to a cap of 2000 euros)

It is expected that one of the two representatives will be a younger professional who will gain particular benefit from the Conference sessions and networking.

Category Award: Winner Young Onscreen Talent

Trophy and Certificate verifying success
No direct cash award but a contribution of up to 2000 euros is made towards a working visit by the winner to a CIRCOM member station and which CIRCOM will use all reasonable efforts to provide.
Invitations to attend the awards Gala
Travel (economy class) to the CIRCOM Conference and Gala and up to two nights' accommodation for two representatives of the winning station entry (subject to a cap of 2000 euros)

It is expected that one of the two representatives will be a younger professional who will gain particular benefit from the Conference sessions and networking.

Category Awards: Commended in all categories except Young Onscreen Talent

Certificates verifying success
Invitations to attend the awards Gala
Travel (economy class) to the CIRCOM Conference and Gala and up to two nights' accommodation for one representative of the winning station entry (subject to a cap of 1000 euros)

There is no Commended entry in the category Young Onscreen Talent.



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 by 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 award is financially supported by **ORF Austria**.

This category 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.

DIVERSITY 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 'diversity' is broad to reflect the various sectors of the community who may deserve special attention socially, politically, or by the media itself. It includes 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 'diversity' 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.

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: Diversity in Society, Most Original and Innovative, Music and Arts, Investigative Journalism.

ENTERTAINMENT AND DRAMA

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

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.



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.

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 Wednesday 12 February 2025. 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 rule was introduced in Prix CIRCOM 2024 and has proved very successful. Two entries per station was permitted in this category in previous years; in 2024 it was obviously only one. But the number of entries did not decline.

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 award is sponsored by **EITB Basque Country Spain**. Two entries permitted per regional station.

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.

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

Two entries permitted per regional station from two different VJs.

This award, sponsored by the **BBC UK**, is for the best series of news reports submitted by a video journalist - with the emphasis on those using mobile phones (MoJo).

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

Two entries permitted per regional station. 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.

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 2025 - end August 2026
- yes this entry is available to CIRCOM member stations, June 2025 - end August 2026, but subject to reimbursement of limited but unavoidable fees as may be agreed bilaterally
- no this entry cannot be made available

In 2025, for the first time, according to the Prix CIRCOM Rules of Entry, winning entries do not have to be made available for broadcast or other transmission by CIRCOM members. This change means the Prix can be assured it attracts the very best productions and promotes the quality and range of public service video creation in the regions.

Commended entries in all categories are available for at least one regional transmission and one repeat of that entry by any CIRCOM member station by the end of May 2026 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.



PRIX CIRCOM REGIONAL 2025

DIGITAL MULTIMEDIA

WINNER

ID2025021 - RAISA (RAISA)

Yle, Finland

COMMENDED

ID2025014 - I EXPLAIN TO YOU (TE LO EXPLICO)

Canal Extremadura, Spain

JUDGES

Chair

Claudia Schubert	ORF, Landesstudio Niederösterreich	Austria
Bill MacLeod	MG Alba, Scotland	UK
Annet Huisman	Omrop Fryslân	The Netherlands
Ben Moore	BBC South	UK

CHAIR'S REPORT

Broadcasters all over Europe are facing extremely fast technological development and changes in viewer habits. One of the big challenges is to reach young audience. We all have to adapt our way of thinking and producing. In the Digital Multimedia category we found several entries which showed an up-to-the-minute approach with a high level of creativity and innovation.

Instukids from NRK Oslo og Viken, Norway, is a very strong story about children getting addicted to drugs whilst living in a care home. The jury were impressed by the sensitive approach with all the interviews.

Tandem Club, CCMA Catalonia, Spain, is a very lively and fun piece. We liked the idea of celebrating regional literature and making connections with pop culture.

Saying Goodbye to the Glaciers from EITB Basque Country, Spain, covers an important ecological issue with high production values.

Choosing a winner was not easy. The jury had a lively discussion about it.

As Commended the jury selected *I Explain To You* from Canal Extremadura, Spain. We liked the popular approach and the fast pace of this piece. Also, the presenter is a perfect choice.

The jury picked *Raisa* from Yle, Finland as the winner of the category. We were impressed by the high level of creativity and innovation. Especially we loved the idea with the pinwall, where you can scroll to different chapters. This is a perfect example for interactive work. Very inspiring.

Claudia Schubert

ORF, Landesstudio Niederösterreich, Austria

jury report

WINNER

ID2025021 - RAISA (RAISA)
Yle, Finland

This interactive online story board deals with the mystery surrounding an historical disappearance of Raisa Raisanen, a 16-year-old girl in Tampere.

The girl's disappearance is still keenly felt, and the team treads respectfully as they uncover new links between the main suspect Virpa Butt and Raisa herself.

The viewer feels truly immersed in the story as they can follow the movements of Raisa and listen to people and watch video from the time, including a video clip of the then British Prime Minister Tony Blair in a bar.

The engaging use of graphics throughout and the storyboard really flows through as you're able to navigate the pinboard and investigation.

The attraction and genius of the production is to serve the regional audience by simultaneously deepening the understanding of the event for the older generation, whilst bringing it to life for younger audiences, becoming part of the community itself as it's discussed and engaged with online.

This project shows that regional media can successfully employ digital storytelling to provide content that really unites communities.

COMMENDED

ID2025014 - I EXPLAIN TO YOU (TE LO EXPLICO)
Canal Extremadura, Spain

A series of explainers for young people designed to reach new audiences who are able to interact with the team via social media.

The programme covers a wide range of stories - a look at the safety of the painkiller Nolotil, how to avoid scams, the pride flag sparking attacks on the gay community, the reach and scope of Meta, and even Eurovision.

The presenter-led format is simple and effective and helped along with bold graphics which seems to work for all audiences, older and younger. Even though this content is solely made for social platforms, it illustrates that not everything has to be 'good values' and made for online, radio and TV all at once. The rate of engagement through comments and interacting online is impressive and serves as a model for how other regional stations can grab those hard-to-reach audiences.

As well as providing public service broadcasting on a social platform, the reports are genuinely entertaining with the acting raising a smile and it's genuinely funny at times, whilst still dealing in a bold way with controversial topics.



OTHER ENTRIES

ID2025035 - QUEEN-ME (RAÍÑA-ME)

TVG Galicia, Spain

The drag queen Alexa Evans hosts this entertainment programme where she transforms a local celebrity into a drag queen each episode. The entry was a compilation of the series. It shows a regional broadcaster pioneering a diverse programme that, at the same time, is entertaining and replete with challenges and interviews. This is made with joy and humour, and grabbing graphics accompany throughout but judges wonder if this is strictly a digital multimedia entry, or merely using social network accounts to spread the popularity of a TV programme?

ID2025078 - INSTUKIDS (INSTUKIDS)

NRK Oslo og Viken, Norway

This interactive investigation is very broad in scope and at once shocking yet riveting in execution. It looks at the lives of children in care who became drug addicts and endured sexual abuse whilst in the welfare state. More than 100 children were interviewed after researchers discovered a sub-culture of TikTok called 'Instukids' where the vulnerable who were institutionalised have an outlet. Divided into chapters the stories deal with very adult themes, but the judges feel there could have been video or audio included in the online articles to have a greater impact and enhanced audience experience. Nonetheless, a moving and important piece of work exposing the fragile lives of forgotten youth.

ID2025082 - SAYING GOODBYE TO THE GLACIERS (GLAZIARRAK AGURTZEN)

EITB Basque Country, Spain

An exploration of climate change and the disappearance of glaciers in the Pyrenees. Excellent production values combining CGI, animation, drone footage and spectacular landscape. We enjoyed hearing from the older women who have been hiking in the mountains for decades but we thought they might have appeared earlier and more prominently. Perhaps they should have been the focus of the content?

ID2025104 - TANDEM CLUB (CLUB TÀNDEM)

CCMA Catalonia, Spain

A lively book club presented by two young content creators. Great energy and personality with witty connections made between Catalan literature and contemporary pop culture. However, despite the fun format it didn't feel that it contained enough visual variety to sustain interest.

ID2025115 - WILL DAD DIE TOMORROW? (DØR FAR I MORGEN?)

TV2 Nord, Denmark

A brave and moving portrait of a family struggling with a terminal cancer diagnosis with open and honest reflections on a devastating situation. Despite the emotional impact of the content and the unforgettable story, however, we didn't feel that it was as interactive as some of the other entries.

ID2025223 - S4C (S4C)

S4C, Wales

This is a colourful and impressive taster reel for S4C's digital multimedia content covering many different programmes, genres and platforms. The scale of ambition and the ahead-of-the-curve strategy is clear and inspiring. However, it's essentially a promo. The lack of links to some concrete examples meant that it couldn't be judged in comparison to the other entries.





PRIX CIRCOM REGIONAL 2025

DIVERSITY IN SOCIETY

WINNER

ID2025015 - SIRENS OF DIEPPE (LES SIRÈNES DE DIEPPE)

France 3 Normandie, France

COMMENDED

ID2025169 - INSIDE THE PROTESTS

RTÉ Headquarters, Ireland

JUDGES

Chair

Anne-Catherine Nanopoulos	France 3 Alsace	France
Gorka Garcia	EITB, Basque Country	Spain
Aki Karjalainen	YLE	Finland
Mariangela Borneo	RAI	Italy

CHAIR'S REPORT

Thank you to all the broadcasters who have sent in their contributions to this category. It wasn't always easy to compare formats that have such a broad variety of shapes and forms... and also resources of production.

Some formats are very classic in supporting minority languages and heritage. Some formats, on the other hand, actually told a story, with a setting, with characters, with a tone, sometimes a plot... or even a twist.

All regional broadcasters have the duty to investigate their local customs and history, then deliver them to a new generation or share them to a wider audience, nationally or internationally. The programmes that we have watched touched upon this duty, through human themes that resonate in all countries and to all souls, despite language or cultural differences.

We were very moved by *Memorial Stories: Names* and considered choosing the programme as Commended. It's not exactly innovative and disruptive but truly necessary for generations to come and for all European audiences beyond Ukraine.

Anne-Catherine Nanopoulos
France 3 Alsace, France

WINNER

ID2025015 - SIRENS OF DIEPPE (LES SIRÈNES DE DIEPPE)

France 3 Normandie, France

(52 min)

In Dieppe, a small port town on the Normandy coast, there is a tiny cabaret where Diva Beluga and her drag queens do the show. A place that struggles every day to exist and survives thanks to the energy, perseverance and unwavering faith of its team.

The documentary takes us into the lives, efforts and struggles behind the makeup and colourful costumes of a drag queen cabaret. Emotional, joyful, tough and tense reality-style sequences bring great intensity to the film.

One feels like a voyeur in their real-life situations. The cameras are discreet, allowing you to understand, enjoy, and suffer alongside this determined team of artists. We are taken behind the scenes, behind the costumes but also confronted with a dramatic situation. It feels so real.

Special mention to the delicate and well-chosen selection of musical pieces and the creation of original music for the film. A few deep and sincere on-camera confessions break the fourth wall, making the viewer a confidante in their stories. The same happens during their performances, as they look directly into the camera.

However, to create a stronger connection with the protagonists and immerse us further in the context of their lives, it could have been helpful to introduce some of the personal stories and earlier on.

COMMENDED

ID2025169 - INSIDE THE PROTESTS

RTÉ Headquarters, Ireland

(78 min)

A behind-the-scenes look at anti-immigration protests in Ireland, highlighting important questions about policing, freedom of speech, and the role of media.

We follow the filmmakers' experiences during a siege of an asylum centre, sparking discussion on societal tensions and their resolutions.

The positive aspect is the ability to generate conversation and highlight the importance of responsible and verified communication in public discourse.

As a suggestion for improvement, the programme could offer a deeper analysis of how different communities can find common ground and promote dialogue, aiding viewers in understanding complex social issues.



DIVERSITY IN SOCIETY

OTHER ENTRIES

ID2025101 - EXTRA LEVEL (NIVELL EXTRA)

CCMA Catalonia, Spain

(25 min)

This is an inspiring docu-reality mini-series that uniquely combines the world of video games with real-life learning experiences. It presents a touching story of neurodiverse young players who face challenges in a community-based gaming academy. The show's strength lies in its ability to promote inclusion and diversity, breaking stereotypes related to disabilities and reshaping societal perceptions of neurodiversity. Additionally, it portrays video games in a positive light, as healthy entertainment and powerful tools for socialization, personal growth, and inclusion. As a suggestion for improvement, the series could deepen its exploration of how video games can be used as instruments of learning and social integration, offering viewers a broader perspective on the potential of games.

ID2025117 - LET'S TALK ABOUT POMERANIA (POGADAJMY O POMORZU)

TVP3 Gdansk, Poland

(45 min)

This addresses the mental health of young people in schools and psychiatric wards, bringing forward important questions and stories that resonate with parents, teachers, and experts. The show provides valuable insights into recognising and addressing mental health issues among youth, highlighting expert opinions and the experiences of young people. The positive aspect of the programme is its expert approach and ability to spark discussions on significant societal issues. As a suggestion for improvement, the show could focus even more on amplifying the voices of young people, giving them more space to share their experiences and perspectives, which would add depth and impact to the programme.

ID2025131 - MONTENEVE: ONE MINE, ONE VILLAGE, TWO COMMUNITIES COMPARED (MONTENEVE: UNA MINIERA, UN VILLAGGIO, DUE COMUNITA' A CONFRONTO)

RAI - Sede Regionale Alto Adige, Italy

(33 min)

The Monteneve Mine in the Ridanna Valley offers an intriguing look at historical co-existence among different cultures, highlighting the significance of diversity through history. The programme tells a captivating story of the meeting of different languages and cultures within a mining community that was the highest permanent settlement in Europe. The positive aspect of the programme is its ability to engage the viewer's interest in multiculturalism and inter-cultural collaboration. As a suggestion for improvement, the programme could strengthen its connection to the present and how historical experiences can inform and enhance current inter-cultural cooperation. This would increase the relevance and ability to impact viewers.

ID2025069 - MINERS GUILD (BANÍCKY STAV)

RTVS - Banska Bystrica, Slovakia

(26 min)

The film takes an observational approach to portraying the closure of the last coal mine in Slovakia. With a calm rhythm, it carefully immerses us in the miners' work and daily lives, showcasing the harsh conditions of underground mining. It allows us to feel and experience their extremely physically and mentally demanding job. Again, a necessary film and beautifully shot: good light, colours and frames, smart use of musical effects. The young authors surely have talent. Not really a diversity issue, rather more a sign of times changing, of the impact of modernity on societies. Through personal stories, we witness the pressure, partial resignation and uncertainty about the future that many miners face. Without relying on constant testimonies or dialogue, the film offers stunningly framed shots that resemble works of art. Although it accurately portrays the uncertainty of their future, the film presents an issue that earns our understanding but is unlikely to move us beyond mere acceptance.

ID2025134 - NEW NEIGHBOURS (NIJE BUORLJU)

Omrop Fryslân, The Netherlands

(29 min)

We find how refugees integrate into the village of Oosterwolde and see the challenges they face amid local resistance. The programme is well-executed, presenting refugee stories in a humane and touching manner, highlighting their efforts to build new lives. The positive aspect is the emphasis on the contributions of refugees and the ability to spark discussion on integration challenges. As a suggestion for improvement, the programme could deepen its storytelling by providing longer segments that showcase the integration process and its effects on the local community. This would enhance impact and help viewers understand complex social dynamics.

ID2025061 - MY AUTISTIC IMAGINATION (TRUSADH - MO MHAC-MEANMA ÒTASAMACH)

MG ALBA, Scotland

(60 min)

A good portrait documentary that brings us close to Evan as a person, as an artist and as an autistic woman in Ireland today. This is a very positive way of addressing mental illness through human stories and with a touch of art to smooth it all out. Elegantly produced, the film can reach a broad range of audiences: people with this diagnosis, people wondering whether they should be diagnosed, families and friends. A striking film, an excellent testimony, a rich montage of shots, and a dynamic pace. It captivates the viewer from the very beginning. The calm and kind testimony of writer, singer, and artist Evan MacGregor quickly helps us understand what drove her, as an autistic person, to reach out to connect and to seek for a safe place. The film offers valuable insight into the world of autism, providing key perspectives to challenge the misconception that autistic individuals lack empathy. At times, Evan's account is highly informative and descriptive about the symptoms and reactions associated with autism, yet it remains deeply emotional and sensitive, thanks to her extraordinary testimony, filled with vitality and enthusiasm. One of the film's original aspects is the inclusion of animated film segments interwoven with the narrative while Evan reads stories and novels, evoking her rich inner world of fantasy—an essential element in showcasing her creativity. However, throughout the storytelling, the choice to include lengthy testimonies from specialists, researchers, and peers disrupts the emotional connection we feel with the protagonist. Some moments are a little redundant, it could probably be 5-10 minutes shorter or add new angles.

ID2025119 - BIRK BECAME A MONSTER (BIRK BLEV ET MONSTER)

TV2 Nord, Denmark

(26 min)

A poignant story of a veteran suffering from PTSD who struggles to find his way back into society. The programme highlights an important social issue and the experiences of veterans, emphasising their courage and determination. This show deserves the viewer's respect, as it sheds light on the sacrifices veterans and their families make for the greater good of society. The positive aspect is the increased awareness of the unique suffering of these veterans and the need for support and understanding. As a suggestion for improvement, the programme could enhance its visual storytelling and narrative clarity to provide viewers with a more comprehensive understanding of veterans' situations and how society can better support them.

ID2025027 - WIND CHIMES (SUÕMMPIE'SS)

Yle, Finland

(5 min)

A neat format for children, with a nice and soft female voice. A classic way of passing on a language: through short songs that repeat an easy-to-get vocabulary. Good directing and editing work, offering a variety of angles and shots to enhance the interpretation of the song. The format is a useful way of passing on the language and a sense of community. All TV channels have produced and broadcasted these formats for very young children for the last 70 years at least. Today, the format probably has an easier non-linear consumption.



DIVERSITY IN SOCIETY

ID2025137 - ANA HAS APPLES... AND A CHILD (ANA ARE MERE... SI-UN COPIL)

TVR Iași, Romania

(28 min)

This addresses the issue of early motherhood among young girls in Romania, highlighting a significant social phenomenon affecting thousands of young females. We hear compelling stories of young mothers who face societal challenges and prejudices. The positive aspect is the programme's ability to raise awareness and generate discussion on this issue, potentially leading to better understanding and support for these young mothers. As a suggestion for improvement, the clarity of the subtitles could be enhanced to ensure that the stories are effectively conveyed to viewers and understood more comprehensively. The programme focuses more on a social phenomenon rather than diversity itself.

ID2025143 - TORCHBEARER: THE JOURNEY FROM VICTIM OF MODERN SLAVERY TO PARIS PARALYMPICS TORCHBEARER

BBC London, UK

(2 min)

Mohammed Zaman's inspiring story of overcoming modern slavery to become a Paralympic torchbearer underscores the power of quiet determination, friendship, and justice. The programme showcases his journey from Bangladesh to London, where he faced numerous challenges and eventually found his path to the Paralympics. The positive aspect is the powerful message of his story and its ability to inspire viewers, showing how one can rise to triumph from difficult circumstances. As a suggestion for improvement, providing more context and clarifying his origins could help viewers better understand his journey and experiences in a more profound way.

ID2025153 - INDISPENSABLE / EP 3 OF 8 - ZSANETT (UNVERZICHTBAR / 3 VON 8 - ZSANETT)

ORF Landesstudio Tirol, Austria

(4 min)

This highlights the invisibility that many immigrants experience in South Tyrol, emphasising their vital role in society. The programme follows Zsanett in her work as a cleaner and tells her personal journey from Hungary to Italy, where she faces prejudice and longs for her homeland. The positive aspect is the effort to bring individuals and their stories to light, giving them a voice and recognition. As a suggestion for improvement, presenting a deeper and versatile message and the possibilities for integration could illustrate the significance of diversity and opportunities for communal growth.

ID2025066 - MEMORIAL STORIES 'NAMES'. FIRST EPISODE (ЦИКЛ ДОКУМЕНТАЛЬНИХ МЕМОРИАЛЬНИХ ІСТОРИЙ 'ІМЕНА')

Suspilne Uzhhorod, Ukraine

(22 min)

This great documentary follows the tracks of Ukrainian soldiers from minority communities, who have lost their lives in the ongoing war. Exploring the bond to the nation, to all things defining identity, as well as the bond to family. This is a tribute to the family of a fallen soldier in the war in Ukraine. The film reminds us that behind the daily news of bombings and casualties, there are people, lives, and stories - parents, children, and grandparents - like this shoemaker, who also belonged to a different ethnic group, highlighting Ukraine's rich multicultural identity. Exquisite attention to lighting, framing, the amber hue of the footage, and the editing. It feels like a feature film, with sequences shot with the mastery of a great filmmaker, yet never losing its authenticity. The film is a silent, yet heartbreaking cry, showing the harshest face of war - the loss of lives and the grief left behind. It also carries a positive message: life goes on, treasuring memories. 'This film brought tears to my eyes', the simplicity and authenticity of the characters are heartbreaking amid the turmoil of war and destruction. The musical score guides us through the storytelling like a mantra, creating a calm, sorrowful, and deeply spiritual atmosphere. This film is necessary, this documentary series is necessary and this film deserves to be shared beyond borders.

ID2025193 - LEAVING TO REMAIN (POVOLENÍ K POBYTU)

ČT Studio Ostrava, Czech Republic

(88 min)

We trace the journey of the Romani community from Central Europe to the United Kingdom, highlighting positive achievements and ability to overcome prejudice and build new lives. We hear inspiring stories of Romani individuals who have accomplished significant feats in various fields, challenging common perceptions of the Roma and their role in society. The positive aspect is the programme's ability to showcase the strengths and impacts of the Roma but the clarity and rhythm of the narrative could be improved to convey the power of the story and its societal significance effectively.

ID2025022 - BLACK SHEEP (ARDI BELTZAK)

EITB Basque Country, Spain

(15 min)

A talk show format that brings 'different' profiles together and listens to their stories as 'black sheep'. The cast is cute and one empathises quickly with them. Their paths, though different, tell the same traumas, the hiding, the pretending and eventually the coming out: 'this is who I am'. The setting of the show (the outdoors and reference to the Black Sheep) is an interesting way of bringing in some of the Basque Country's identity. The tone of the conversation is calm and positive which is a relief as the social media-type anger seems so noisy in our daily lives. The programme ticks the box of breaking down stigmas. The host is a good listener and seems to make the cast comfortable. Some excerpts can make for interesting and positive material to use on social media. The issue of diversity and inclusivity, combined with the Basque identity make for a unique content that only regional television can provide.

ID2025040 - I'M STAYING HERE (YO ME QUEDO AQUÍ)

CMM Castilla La Mancha, Spain

(51 min)

This is part of a series that highlights the social and institutional efforts to combat depopulation in rural areas of a region in Spain. It is a walk through what looks like an empty village; the host is not in the frame. We meet many residents that haven't moved or have chosen to move back to their Castilian village. The programme combines the personal stories of the new residents - emphasising the reasons that led them to leave the city and come back - with the presentation of the most touristic spots or events and local businesses worth visiting for those unfamiliar with the municipality. Women are chatting, sewing or helping at the shop: they are clearly 'side characters' who are not given credit for being decision makers or even for making an impact in a useful or meaningful way. The men are the ones doing the serious talking and the author, who seems to be in awe, never questions what she is being told. Conservative thoughts and organisations are being passed on from one generation to the next, without any input on what modern times have brought to society. Filming and editing bring little innovation to the narrative, the (heavy) use of music doesn't always seem to have any purpose: it simply diverts attention.

ID2025077 - TRACE LIFE PAINTED WITH SOUL (ŽIVOT OSLIKAN DUŠOM)

RTS Belgrade, Serbia

(26 min)

Interesting story of a community and its love for naïve art, with a very conventional news-like storytelling. The programme has a classic documentary style, with smooth storytelling that helps us understand the community of artists in a small town in Vojvodina, who elevated their art movement and made themselves famous worldwide. The documentary would have enhanced its potential if it had given more voice to the artists themselves, reducing the reliance on the voice-over narration. The description of the village's engagement to naïve art stays a little apart from the actual doers.



DIVERSITY IN SOCIETY

ID2025051 - THE VILLAGES OF BULGARIA: KUSHLA (БЪЛГАРСКОТО СЕЛО: КУШЛА)

BNT, Bulgaria

(26 min)

With melancholy and touches of humour, the few inhabitants of this border village with Greece calmly convey the reality of their town - the lack of services they endure and the resignation that, due to emigration, any hope for a more prosperous future has faded. Through their testimonies, we learn the history of the village and the reasons behind its depopulation. The film naturally captures the voices of its elderly residents, who proudly describe their daily lives and reminisce about better times. The editing, rich in diverse shots, portrays the population with warmth, highlighting their deteriorating buildings and infrastructure. The musical score effectively enhances the nostalgic tone of the narration, while the sound post-production deserves special mention for its precise blend of testimonies, ambient sounds, and music. Through the sincere voices and eyes of its inhabitants, the film succeeds in moving us. It seems more like a nostalgic story of rural life than a tale of hope or even a thought on the future of eastern Europe's remote communities. A lot of looking to the past, waiting for help: a sense of fatality. The format is not exactly an investigation, not exactly a touristic post-card, not exactly a praise of ancient cultures... it could have aimed for a stronger angle.

ID2025198 - I AM - PAVEL BERKY (ME SOM - PAVEL BERKY)

ČT Studio Brno, Czech Republic

(4 min)

This programme focuses on the Romani community and their role models in society, aiming to show the Romani people that they have a place and opportunities within the community. The programme features well-known Romani individuals introducing others who have inspired them, offering viewers inspiration and positive examples. The positive aspect is the effort to highlight individuals and their achievements but the format's clarity could be improved to ensure viewers understand the programme's purpose and its significance for the Romani community.

ID2025052 - MAGICAL IDEAS (IDEAS MÁGICAS)

RTVCYL Castilla y León, Spain

(42 min)

A nice idea for a factual format: cruising the region and meeting people who have made a difference in their community. There is a good mood, uplifting, positive stories, also a cultural promotion of Castilla. Interesting interaction with audiences is a classic regional format that aims to make people and places shine. Magic Ideas celebrates the cultural and artistic heritage of Castilla's small villages, using creativity to combat depopulation. With an irreverent touch that works well, the programme successfully engages the audience. The host of this factual entertainment programme serves as an effective counterpoint, using empathy and provocation to mobilize the villagers and showcase the cultural richness of the different municipalities in the region. Some difficulties in capturing the audio of the testimonies are due to the wind and create a slight disconnect in the narration. Although the programme reflects the cultural value promoted by its inhabitants, it does not demonstrate a clear vocation to enable viewers to better understand the causes of disagreements and how such disagreements may be overcome.

ID2025219 - TEN YEARS AFTER THE REFUGEE CRISIS (TIO ÅR EFTER FLYKTINGKRISEN)

SVT Värmland, Sweden

(21 min)

We explore the long-term effects of the refugee crisis in Sweden and the integration of refugees into society, focusing on personal stories and their journeys. We hear what happened to over 192,000 people who sought asylum in Sweden and presents the refugees' contributions to Swedish society. The positive aspect is the programme's ability to tell personal stories and challenge myths related to immigration, emphasising the positive impacts and integration of refugees. As a suggestion for improvement, the programme could offer deeper segments that clearly depict the process and effects, helping viewers understand the complex social dynamics and the role of refugees in society.

ID2025063 - Kaeli's Date: The Hunt for Alexander Isak (Kaeli Dejtar: Jakten på Alexander Isak)

SVT Göteborg, Sweden

(27 min)

A vibrant portrait of Kaeli Dejtar, a spirited woman driven by her dream of becoming a WAG (Wives and Girlfriends of high-profile sportsmen). The film's pace matches her energy, agility, and fast-paced lifestyle, turning the narrative into a thrilling journey. There is an interesting combo of characters: a sassy girl with provocative attitudes, the cast of a national football team and a very serious mediator. It works! We're in the whirlwind, it goes fast, with emotional highs and lows: we are stunned every step of the way. With great production skills, a frenetic editing style, and a modern narrative, the film keeps us hooked. We want to follow her on this adventure and find out if she will achieve her dream - though, in reality, the best part is the journey itself. What will she do next? This format bridges so many gaps, from cultural and social to gender and age. It's an interesting way of bringing the older TV audience an insight on vocabulary and personas from social media. This girl is a keeper.

ID2025073 - CRASH COURSE ON GALICIANNES (CURSO ACELERADO DE GALEGUIDADE)

TVG Galicia, Spain

(30 min)

A dynamic and engaging factual programme that aims to showcase the personality of Galicians through five lessons - and it succeeds. The show uses Galician traditions and culture as a lens to reveal what truly matters: the cheerful, warm, and friendly character of its people. Although it highlights a minority community, the programme does not delve into issues of contemporary concern. It is more a classic factual show on heritage and traditions. There is a refreshing and probably reassuring mirror of the community it presents. It is a conventional local production that does the job required by the remit of the broadcaster: to highlight local culture.



PRIX CIRCOM REGIONAL 2025

DOCUMENTARY

WINNER

ID2025076 - LUCKY LOBSTER (LUCKY LOBSTER)

Omroep Zeeland, The Netherlands

COMMENDED

ID2025075 - AGONY (BOL)

RTS Belgrade, Serbia

JUDGES

Chair	Mariangela Borneo	RAI	Italy
	Gorka Garcia	EITB, Basque Country	Spain
	Darko Flajpan	HRT Zagreb	Croatia
	Claudia Schubert	ORF, Landesstudio Niederösterreich	Austria
	Bill MacLeod	MG Alba, Scotland	UK
	Anne-Catherine Nanopoulos	France 3 Alsace	France

CHAIR'S REPORT

This year's Prix CIRCOM Documentary category showcased a rich and diverse range of entries, each marked by distinct approaches and storytelling styles. The jury was impressed by the variety and ambition displayed across the board. A recurring observation was the frequent departure from traditional documentary structures. Many of the works adopted hybrid or experimental forms, blurring the lines between genres. While this creative freedom was appreciated, it also posed challenges during the evaluation process, as some entries might have been more appropriately placed in different categories that better reflected their narrative intentions.

The documentaries submitted dealt with a wide spectrum of pressing social and human themes. From intimate portrayals of personal resilience to impactful investigative reports, the selection illustrated the breadth and sensitivity of today's documentary filmmaking.

Despite occasional divergences from conventional formats, the jury found many of the films deeply engaging. They offered new perspectives and invited the viewer into unique worlds, often with emotional authenticity and narrative innovation.

The jury was particularly moved by the heartfelt storytelling and emotional depth present throughout the category. The winning film, *Lucky Lobster* from Omroep Zeeland (The Netherlands), was especially praised for its tender depiction of a sea captain and his faithful dog, capturing a vanishing lifestyle with warmth, humor, and understated elegance. A commendation was awarded to *Agony (Bol)* from RTS Belgrade (Serbia), a powerful documentary centred on the parents of children lost in a mass shooting. The strength of this film lay in its raw, unembellished testimonies and minimalist direction, allowing the emotional gravity of the story to resonate with unforgettable impact.

This year's entries demonstrated a confident and evolving documentary voice – one that embraces both experimentation and emotional honesty, offering the viewer a valuable opportunity to pause, reflect and truly listen.

Mariangela Borneo
RAI, Italy

WINNER

ID2025076 - LUCKY LOBSTER (LUCKY LOBSTER)

Omroep Zeeland, The Netherlands

(70 min)

Lucky Lobster is an affectionate and affecting portrait of an old Zeeland fisherman and his loyal dog, representatives of a disappearing way of life. Set in the port of Breskens, the film captures the quiet resilience of a man who continues to live and work aboard his fishing vessel, holding onto tradition in the face of encroaching modernisation. As the harbour transforms around him and threatens his livelihood, he paradoxically becomes something of a local attraction, with tourists lining up not just for a taste of his food, but for a glimpse into his character.

The film paints a vivid picture of this gruff yet deeply human protagonist: rude, charming, melancholic, joyful, stubborn all at once. His emotional range is presented without filters and the result is a portrayal that feels sincere and intimate. The loneliness of his daily routine is captured so powerfully that it resonates well beyond the screen.

From a technical standpoint, the film is masterfully executed: camerawork and editing draw viewers directly into the world of the boat, almost as if they are sitting beside the fisherman, experiencing the highs and lows of his daily life. The understated visual style allows the story to unfold naturally, with a rhythm that mirrors the ebb and flow of the sea.

Balancing humour with melancholy, *Lucky Lobster* is both a tragically comic tale and a moving meditation on identity, pride and the inevitable passing of time. It is a film full of heart, authenticity and quiet strength, one that left a lasting impression on the jury.

COMMENDED

ID2025075 - AGONY (BOL)

RTS Belgrade, Serbia

(69 min)

This film about the parents of children murdered in a mass shooting was both deeply moving and emotionally challenging. The trust that the interviewees placed in the filmmakers was clearly visible, allowing their memories and emotions to unfold naturally, without feeling orchestrated or forced. The power of the documentary lies in its chronological structure, which follows the timeline of this unprecedented tragedy in Serbia with clarity and sensitivity.

The combination of heartfelt interviews, powerful archive footage and on-the-ground journalist reports offered a comprehensive and coherent narrative, giving the viewer not just a glimpse but a full understanding of the event and its devastating aftermath. The photography and editing were particularly noteworthy: elegant, precise and never intrusive. The visual language supported the emotional weight of the story without overwhelming it and every technical choice seemed guided by respect for the people and the subject matter.

Exactly because the testimonies were so raw, so unfiltered, this was not an easy film to watch. But its emotional impact was undeniable. We felt that the core purpose of this documentary was to honour memory, to give voice to unimaginable pain and to ensure that this collective trauma is neither silenced nor forgotten. It is a courageous, honest and yet necessary film.



DOCUMENTARY

OTHER ENTRIES

ID2025002 - GIRLS IN GREEN (GIRLS IN GREEN)

RTÉ, Ireland

(76 min)

This explores the depth of fear that has gripped women's soccer in Ireland for decades. It has taken 30 years for witnesses in this programme to come forward. They have been afraid to talk about how the game was run in Ireland, particularly for those who showed talent as teenagers. They have shown remarkable courage in presenting their stories and done so in the hope that what happened to them will not happen again. This is a strong example of investigative journalism, shedding light on a long-silenced issue with powerful testimonies and emotional depth. However, the entry is not fully consistent with the category, as it is composed of three episodes merged into one. Viewing them all together makes the narrative feel repetitive at times, slightly weakening the overall impact.

ID2025008 - A RED CARPET IN THE MEADOW (EÒRPA: DÌLEAB NA STOIRME)

MG ALBA, Scotland

(29 min)

Twenty years after the tragic 2005 storm which claimed the lives of five members of the same family in Uist, reporter Shona MacDonald hears about the lasting trauma for their loved ones and asks how ready the islands are for the current and future effects of climate change. The programme is interesting and well developed, starting from a touching personal story to explore the broader and timely theme of sustainability and the impact of climate change. The storytelling is engaging and the cinematography is of high quality. However, we found the narrative focus to be somewhat scattered at times; it would have been enriching to learn more about the individual stories of the affected families and to better understand how the local community has changed in the twenty years since the tragedy.

ID2025013 - EXTREMADURA REPORT INSIDE THE ALMARAZ NUCLEAR POWER PLANT (INFORME EXTREMADURA DENTRO DE LA CENTRAL NUCLEAR DE ALMARAZ)

Canal Extremadura, Spain

(56 min)

Canal Extremadura has crossed the doors of the Almaraz Nuclear Power Plant to show what day-to-day life is like in one of the safest facilities in the country in which the internal functioning of this facility is revealed, which marked a before and after in the Campo Arañuelo region in Extremadura. The programme is a very detailed and well-executed reportage that offers valuable insight into the daily operations of the nuclear power plant. However, it aligns more closely with the style and structure of a news report rather than a documentary. The inclusion of perspectives from the local community living near the plant was a strong and effective narrative angle.

ID2025228 - KILLED BY THE INTERNET

BBC South (Southampton), UK

(27 min)

This poignant documentary sheds light on the heartbreaking story of a young boy who tragically ended his life after sourcing poison through an online suicide forum. The family's eloquent and powerful testimony is presented in their own words, under the guidance of the director and producers, with all interviewees speaking directly to the camera to strengthen the audience's connection to them. The report also highlights the emotional trauma suffered by emergency responders through rare access to real-time police body camera footage of the event. The reality effect really pulls us in, understanding the risks of suicide through online forums. Throughout the documentary, we see the vast photographic and video archive of a vibrant, fun young man, full of light and shadows, which allows us to connect with him at different phases of his life. The words of his family fall like swords on the viewer, as we are aware he was unable to fight for his life. With an intense opening and a heartbreaking development, the film doesn't allow us to rest or breathe until the end, where the family finally manages to bring some peace to their lives, honouring the deceased next to his tomb, customised and filled with cheerful memories.

ID2025039 - UKRAINE FIRE (UKRAINE FIRE)

France 3 Normandie, France

(52 min)

Exiled in France since the Russian invasion of 2022, the Dakh Daughters, Ukrainian musicians, were welcomed by their friend Lucie Berelowitsch, director of the theatre Le Préau in Vire in Normandy. Nayan Ducruet is following these five musicians for several months. Their political commitment testifies to the power of art as a weapon for mass awareness so that Ukrainian identity exists within a sovereign state. This is a high-quality production with beautiful, original music and excellent cinematography. The jury found that this documentary offers a powerful and timely perspective on the role of art in times of conflict. However, the programme blends the documentary genre with a music and arts format, with the latter element being predominant. While this creative approach is engaging, it somewhat shifts the balance away from a traditional documentary structure.

ID2025005 - WHO KILLED CACHOU? (QUI VA MATAR CACHOU?)

CCMA Catalonia, Spain

(70 min)

We follow the police investigation into the death of a protected bear in the Pyrenees and the conflict over its reintroduction. The poisoning of the bear Cachou, found dead in Les in the Aran Valley in April 2020, is about to go to trial. There are two defendants: a former councillor of the Consell General and a Natural Environment agent. We hear about the police investigations and telephone tapping that led them to the defendants' bench. The documentary maintained the jury's attention throughout its entire duration, thanks to excellent storytelling, great photography, good editing, a well-curated music selection and captivating graphics. The re-enactment of phone conversations was particularly effective in building tension and narrative depth. The approach is strong and well-structured, as the episode considers all perspectives of the case. Starting from a local event, it manages to address a broader issue that is increasingly relevant across Europe.

ID2025132 - ANNA OF REMEMBRANCE (ANNA OD PAMIĘCI)

TVP3 Kraków, Poland

(49 min)

A new approach on the Auschwitz concentration camp, seen through the eyes of its 'inhabitants' and the employees of the Museum. Anna was born and raised on the premises of the camp, she played as a child among the blocs and the crematorium, she literally grew up under the shadow of the worldwide tragedy of genocide. The documentary achieves, through spectacular shots of the concentration camp, walks between barracks, and statements from its protagonist, a new perspective on a space with a strong emotional and dramatic component. However intriguing this life path is, the viewer isn't given many clues until the end of the film. Heavy situations are not deeply explored and light situations appear sprinkled in a slightly discomforting way through the narrative. When a girl's history meets world history...

ID2025186 - WE, THE CITIZENS OF THE PROTECTORATE - EPISODE 2 (MY, OBČANÉ PROTEKTORÁTU - 2. DÍL)

ČT Studio Ostrava, Czech Republic

(52 min)

This compelling historical documentary revisits the dramatic situation in Czech society following the Nazi occupation in March 1939. Through rich archival material, the film explores life under the Protectorate of Bohemia and Moravia. The footage presents uninterrupted black-and-white and colour images from the era. No interviews, we only listen to the voice-overs reading letters and documents written by the citizens themselves. The result is an absorbing and immersive documentary, one that shows military parades but focuses primarily on everyday situations and ordinary events. What stands out is the striking contrast between the harshness of the testimonies and the visible cheerfulness of the citizens, who appear happy and jovial, accompanied by a cheerful soundtrack. This dissonance is powerful, though one might have wished for slightly more contextual information to fully grasp the complexity of the images and their historical implications.



DOCUMENTARY

ID2025159 - THE NEW DRUG THREAT

BBC South-West (Plymouth), UK

(28 min)

This explores deaths in the south of the UK related to the drug Netazene. There is an effective demonstration of the dangers of this new drug through testimonies from family and friends who have lost a close one by overdose. The author makes a strong emotional opening before moving on to investigating how the drug is smuggled from China to the UK. The proof of how platforms (X and Soundcloud) allow publication of advertisements is scary and even regulation doesn't seem effective at this point. The investigation progresses through the reporter's video-conference connections, which reveal the impunity with which suppliers ignore the dramatic consequences of the deadly drug they trade. With a classic thriller structure, it manages to hook the viewer through a fluid and dynamic editing style that offers no respite until the very end, encouraging reflection.

ID2025041 - BIRMINGHAM PUB BOMBINGS, I WAS THERE

BBC West Midlands (Birmingham), UK

(29 min)

The Birmingham Pub Bombs remains Britain's biggest unsolved mass murder. But for many the true horror and impact of that cold November night has been lost in the mist of time. This documentary focused on five people whose lives were changed by the bombings and, for the first time, they were able to tell their story in their own words, weaved around archive footage from 1974. We've seen a very well-made documentary with excellent use of archival footage, evocative music, and effective graphics. The storytelling is compelling, giving space to personal testimonies that bring new depth to a tragic and often overlooked event. The programme has a clear public service mission: to remember the past in order to learn from it and help build a better future. A strong and meaningful piece of work.

ID2025053 - VERKA'S ROSES (ПОЗИТЕ НА БЕРКА)

BNT, Bulgaria

(31 min)

The film tells the story of the dream of a young blind woman, Verka Zaharieva, to engage with the working processes of television and prove that people who are visually impaired can fully participate in them. The jury appreciated the social intention behind the film and the important message it seeks to convey about inclusion and accessibility. However, the production technique gives it more the feel of a reportage than a documentary, with a mix of direct footage and pre-recorded interviews. The approach does not always come across as fully inclusive, and the overall purpose of the project remains somewhat unclear.

ID2025030 - TOP STUDENT (KYMPIN POIKA)

Yle, Finland

(13 min)

This delves deeply into the life and tragic death of Nathan, a promising young Finnish man whose life was cut short by drug addiction. This is a touching and intimate report on an important social issue but its short length makes it feel underdeveloped. To be fully coherent with the category, the story would benefit from a more in-depth exploration and a longer, more structured narrative.

ID2025042 - LOGGED OFF (AVLOGGA)

NRK Trøndelag, Norway

(38 min)

In this series, Sven Bisgaard Sundet and Mike Stilson set out to answer one of the big questions of our time: What happens if you have to live without your smartphone and social media for an entire year? The jury greatly appreciated the storytelling approach. While the narrative structure is not always entirely clear, the content is engaging, entertaining, and highly immersive. The choice of theme is excellent and particularly relevant for a young audience. It successfully sparks reflection on our relationship with technology in a creative and accessible way.

ID2025046 - NUMBER THIRTEEN (ZBYSZEK 'TRZYNASTKA')
TVP3 Białystok, Poland

(58 min)

This tells the forgotten story of Zbyszek, a young WWII hero of the Polish underground who led a daring operation to free captured officers from the Gestapo without firing a shot. Despite his bravery and ultimate sacrifice at just 23, his legacy faded into obscurity. Through personal investigation and historical reconstruction, the documentary uncovers why his story was lost and restores his rightful place in history. The jury saw this as a traditional-style documentary whose added value lies in the well-crafted period re-enactments and historical settings, which bring the story to life. The use of archival material is also appreciated and contributes to the historical depth. However, the pacing is quite slow, and overall the documentary may have limited appeal for a younger audience.

ID2025056 - MARIUS, A SECOND CHANCE (MARIUS, UNE DEUXIÈME CHANCE)
France 3 Bretagne, France

(52 min)

A poetic and deeply touching film about a man coming to terms with his childhood in a Romanian orphanage and his new life with French adoptive parents. It began strongly with very moving details about the situation in Romania just after the fall of Communism and a brave stylistic decision was made not to show Marius as an adult until after the chapter about the cosmetic surgery to treat his burns. However, that also meant that it took a while for us as viewers to build a relationship with him and we felt that a more direct and less self-conscious narrative approach may have suited the subject better.

ID2025059 - THE PINNACLE OF CONSTRUCTION - THE DACHSTEIN MOUNTAIN STATION (BAUEN AU HÖCHSTEM NIVEAU - DIE DACHSTEIN BERGSTATION)
ORF Landesstudio Steiermark, Austria

(24 min)

A vertigo-inducing documentary about a breath-taking technological achievement. We enjoyed getting to know some of the personalities involved in building the mountain-top station and learning about the extraordinary construction challenges. There was brilliant, jaw-dropping footage throughout but, in the end, we felt that this was a film about the project rather than the people - beautifully made but perhaps a specialist factual genre.

ID2025067 - MARTIN POLLACK: LOOKING INTO THE ABYSS (MARTIN POLLACK: POHLAD DO PRIEPASTI)
RTVS - Banská Bystrica, Slovakia

(60 min)

This is an important film about the Slovak Uprising, the Holocaust, and the guilt of those whose families were involved in crimes against humanity. It takes us to a place and time that is rapidly disappearing from memory but which needs to be remembered. However, the story-telling is rather unfocused. Is this Martin Pollack's personal journey or that of his translator, Michel Hvorecky? We also felt that the graphic treatment of archive stills was sometimes at odds with the sombre subject.

ID2025136 - SUNNEKLAAS ON THE ISLE OF AMELAND - LIVE AND LET LIVE (IT AMELANNER SUNNEKLAAS - LEVE & LATE LEVE)
Omrop Fryslân, The Netherlands

(29 min)

A behind-the-scenes story of Sunneklaas: a mid-winter tradition in the Netherlands and Northern European countries. This island community was upset about national tv forcing themselves on to shoot and denounce this night-stroll tradition in 2023. The regional broadcaster managed to find the right authors, the right words and intentions to be allowed inside this community. The testimonies are joyful, people seem playful even though the tradition might seem a little creepy to us. Personal archives of Sunneklaas over the years are shared by a local and give us an exclusive insight. The documentary makes us question why would one have to justify their traditions, as long as they do not involve disrespect or violate fundamental rights. A good regional documentary that has made a difference in the conversation between islanders and mainlanders.

DOCUMENTARY

ID2025079 - M11: THE ATTACK THAT CHANGED HISTORY (11M: EL ATENTADO QUE CAMBIÓ LA HISTORIA) ●
EITB Basque Country, Spain (64 min)

This is a hard-hitting, fast-paced, multi-stranded documentary that explores the political fall-out of a devastating terrorist attack in Madrid. The production values are exceptional as is the quality of the journalism with many of the key players from the time interviewed and a scrupulous effort made to balance opinion. However, the ambition of the piece was almost too great for the duration of the film which at times felt too compressed and rapidly cut. We felt that this important story could have lent itself to a two or even three-part structure each one focusing on a different dimension or time period.

ID2025088 - GRASPING THE UNIMAGINABLE (ZROZUMIEĆ NIEPOJĘTE) ●
TVP3 Gdansk, Poland (22 min)

Based on a single extended interview, this film tells the story of a Holocaust survivor in her own words - one of unimaginable terror and heartbreak but told with great simplicity and directness. We were drawn to the dignity and eloquence of the subject and it's vital that testimony like hers is recorded and continued to be told. The traditional, unadorned style is one of its great strengths but also means that as a piece of film-making - rather than story-telling - it doesn't stand out in a field of exceptional entries. However, this is a documentary that no one who sees it will ever forget.

ID2025072 - PLACED CHILDREN (ANNEHMKINDER - DIE KINDER, DIE ZU VIEL WAREN) ●
ORF Landesstudio Salzburg, Austria (44 min)

This film tells us a story that was kept secret for many generations - how children from poor families were placed with foster parents in the Austrian Alps. For some of these children it was an escape from poverty, but for others the experience was one of domestic servitude. We felt privileged to hear the memories and reflections of these mostly older people. However, the approach was quite traditional with a disembodied narration, formal interviews and piano score, and we would have liked to have been able to get closer to the remarkable subjects.

ID2025091 - TRAINING ON THE EDGE (HABČAHNIA HA MEŽI) ●
Suspilne Chernihiv, Ukraine (31 min)

This is a quietly poetic film about a rural teenager on the cusp of adulthood. Added to the usual boredom and frustration and the pressures of schoolwork, is the ever-present threat of war just a few kilometres away on the border with Russia. The outstanding painterly eye of the cinematographer is evident in every perfectly-framed shot and the music, though at times threatening to overwhelm the natural soundscape, is well chosen. Our only criticism is that the final chapter takes us away from the village environment where it loses some of its focus.

ID2025206 - LONG LIVE DEMOCRACY - 50 YEARS AND THE FUTURE ●
(VIVA A DEMOCRACIA - 50 ANOS E O FUTURO)
RTP, Portugal (51 min)

Marking the 50th anniversary of democracy in Portugal, the film offers a thoughtful and engaging reflection on how the principles of Freedom, Equality, Choice and Participation have shaped Portuguese society. Through the insights of seven experts and the voices of twelve citizens, the documentary explores the progress achieved since the end of dictatorship, while acknowledging the democratic challenges that still lie ahead. Beautifully filmed and with excellent use of lighting, the testimonies are the central focus of the documentary, allowing us to connect with the reflections and personal stories of its participants. With a dynamic rhythm and a fast succession of interviews, it is easy to become engaged. However, some of the testimonies could have been expanded to offer more detail and context, which might have enriched the overall understanding.

ID2025100 - SLASTION SCHOOLS: A LOST PAST (ШКОЛИ СЛАСТІОНА: ЗАГУБЛЕНЕ МИНУЛЕ)

Suspilne Poltava, Ukraine

(36 min)

This is an interesting look at a uniquely Ukrainian architectural style that flourished just before World War One. It was wonderful to get a glimpse of such beautiful schools that combined art and education and the quality of the imagery was very strong. However, the tempo of the editing was sometimes too quick for us to be able to fully appreciate the distinctive designs and ornamental details. We would also have liked to have had the biographical chapter about Opanas Slastion much earlier.

ID2025121 - JESUS AND... THE BODY (JÉZUS ÉS A...TEST)

MTVA, Hungary

(53 min)

A charismatic host visits locals and intends to delve into their intimate feelings. As the opening scene is fun and uplifting, the rhythm of the film suddenly comes to a halt as the interviews start. As conversations go on, one might empathise with one or the other issue about 'the Body'. The chosen narrative style allows for a genuine connection between the host and the people he meets, engaging in fresh, natural conversations that encourage them to open up and share their true feelings. The informal nature of the conversations can, at times, cause the film to lose focus on its central theme.

ID2025130 - IMAGINARY CORRESPONDENCES (CORRISPONDENZE IMMAGINARIE)

RAI - Sede Regionale Friuli Venezia Giulia, Italy

(44 min)

We follow the making of an artistic project around recovered old letters from psychiatric patients, that were never sent and kept by the medical institutions. There are very emotional material of words to family, cries for help and hope of release. The artistic project has an educational purpose, encouraging today's communities to rewrite with paint and ink these letters of hope and sorrow. The film takes a long time (15 minutes) to pull us into the letters: impressive pieces of art on paper and moving intimate stories. The project seems sponsored by the public art institutions telling their intention and it doesn't allow us to hear enough from those participating in the activity, who are also the ones writing those letters filled with emotional weight.

ID2025139 - KAROL SCHAYER'S AXIS MUNDI (AXIS MUNDI KAROLA SCHAYERA)

TVP3 Katowice, Poland

(67 min)

A story of Polish modernism as it emerged in Silesia in the 1920s. Historical facts are given for the background on the mood and ambition of the times. And then, through the voice of his wife, we 'meet' Karol Schayer, a young and ambitious architect. Many maps, drawings, projects on paper and sophisticated 3D animations take us through how the architect designed and influenced everyday life and culture in Silesia. An interesting documentary told by specialists for... specialists? The artwork on lights, decor and photography as well as elaborate fonts aim to bring the global aesthetic of Schayer into the film. It is a well-documented story that makes for a high quality educational film.

ID2025163 - SAVE KHARKIV CATS

(РЯТУЄ КОТІВ, ПРОДАЮЧИ ПРИКРАСИ: ІСТОРІЯ ХАРКІВСЬКОЇ МАЙСТРИНИ)

Suspilne Kharkiv, Ukraine

(3 min)

A very touching story of a girl rescuing cats in Kharkiv. In the midst of a war, over the snow, where life is worth little or nothing, a young woman works hard and part of her earnings go towards providing food and shelter for the cats that, like her, have lost so much. A positive tale of how people cope with violence in times of war in only three minutes. There are very sweet shots of the girl at work or wrapped-up in the snow and, of course, with the cats. A feel-good candy that doesn't shy away from reality with the sudden explosion of a shell reminding us that the war is still going on daily. Gems like this need few words or explanations. The images speak for themselves. It's wonderful to have the opportunity to see that in just three minutes, such a positive and powerful message can be conveyed.



DOCUMENTARY

ID2025174 - HEALING THE WORLD (CURANDO O MUNDO)

TVG Galicia, Spain

(52 min)

A successful Galician surgeon regularly travels to China to operate patients with cancer tumours. The film follows him in one of his 'escapades'. At times, he's like a little boy in a toy store when he visits the company producing the medical robots and at times he plays host to a tourist in China at a seafood restaurant. We're also taken into a hospital in Shanghai, share his knowledge in robotic-surgery and witness how he trains young doctors. It is a documentary very close to an entertainment factual, with a fast-paced, light, and humorous rhythm that also conveys a positive message about the training of this Galician surgeon. But the film doesn't exactly live-up to its title as the touristic shots and the joking around 'men being men', leads us in very different directions: it's confusing.

ID2025187 - ANOTHER SIX MILES (FARA 6 MILE)

TVR Bucharest, Romania

(78 min)

A heroic story of three men planning their escape from Romania in the 1980s, a time when the country was under the yoke of Ceausescu and his Securitate. There's an obvious effort in the production of the film to bring the story across. The real-life characters contribute to the story-telling in their own colourful way. Reconstruction sequences with actors bring in the action and the use of archive footage lets us see life in Romania at the time. It's a story that needs to be told and passed on to younger generations. It's drama material for sure! As a documentary format it would've probably been sufficient in a 50-60 min running time.

ID2025190 - PRE-SCHOOL (NAÍONRA)

TG4 - Teilifis na Gaeilge, Ireland

(50 min)

A documentary series that follows two pre-school classrooms in Ireland over one year and through discreet remote cameras. We are taken inside the classroom, at child height and witness their day-to-day evolution: learning social interaction and also a second language. The comments from teachers lead us through educational situations in a very cheerful positive way. It feels so good to listen to their kind words. We are also introduced to some parents and the family dynamics that support each child. It's a very universal story of learning at school, of growing-up and simply ... becoming. An interesting format that could probably be adapted for other regions with minority languages.

ID2025210 - FAŠINADA FOR OUR LADY (FAŠINADA ZA GOSPU)

HRT Zagreb, Croatia

(30 min)

A classic structured documentary on local heritage in the beautiful coastal village of Perast: a tale of traditions, history and beliefs. The residents lead us through their local history and introduce us to the custom related to the parade of Fašinada that takes place every year on July 22nd. Residents throw rocks in the water. The village by the water, the church on a rock in the middle of the water, and the glorious historical architecture make for wonderful shots. 'I want to sit there with a glass of wine and some olives'.

ID2025220 - EXTREME WORLD: FAIR PLAY? (BYD EITHAFOL: CHWARAE TEG?)

S4C, Wales

(48 min)

The host is an athlete who explores the controversy regarding the integration of transgender women in female sports competitions. This conversation involves many different points of view and the choice of interviewees is smart and subtle. The film respects all opinions and delivers an impartial picture of a complex topic. This documentary series is a necessary contribution to inform young audiences, athletes, families and sports organisations. The subject is still an open debate, socially and politically, and so professional sports governing bodies are moving at a very different pace and still haven't all come to a clear position. The ultimate goal is to allow all athletes to attend the Olympics. A good factual format will make for great digital short content.

ID2025202 - ROAD TO DISFANTASY (CESTA DO NEFANTAZIE)

ČT Studio Brno, Czech Republic

(51 min)

A visually evocative journey that blends a humorous road trip with elegant drone footage, inviting viewers to both gossip and reflect on why public spaces look the way they do in Czech Republic. The host travels in a vintage car, accompanied by charming company. The road show is a provocation that reveals how cities and landscapes have changed, just like the people and their way of life. With a unique music selection, the soundtrack builds as much anticipation as the documentary itself. By repeating its musical theme, it creates a highly recognizable piece. It's an entertaining and informative journey that, at times, may feel overly technical for the general viewer due to the involvement of specialists such as designers, and architects. However, despite their technical expertise, all of them engage with a sense of complicity in the conversations with the host, making the exchange both insightful and approachable.





PRIX CIRCOM REGIONAL 2025

ENTERTAINMENT AND DRAMA

WINNER

ID2025050 - THE ISLAND (AN T-EILEAN)

MG ALBA, Scotland

COMMENDED

ID2025179 - FAR FROM THE CITY, CLOSE TO A DREAM (DER INGEN SKULLE TRU AT NOKON KUNNE BU - EPISODE 'KROKEN - PART 1' AND 'KROKEN - PART 2')

NRK Vestland, Norway

JUDGES

Chair

Marina Ramos	RTP	Portugal
Máire Uí Coisdealbha	TG4	Ireland
Paulina Ibek	TVP Kraków	Poland
Monica Falao Pettersen	NRK Sápmi	Norway

CHAIR'S REPORT

The jury considered that this is a large and intense category, with many different kinds of programmes. It is so difficult to choose between a drama and an entertainment show.

But that said, we found many very good and diverse offerings, good stories, great productions, and specially content that let us see and enjoy beautiful landscapes and regions all over Europe and different kinds of culture. All that is very important for public service media to offer to consumers.

We saw programmes which made us cry, others that are pure entertainment, and some so intense that we watch from the beginning until the end without saying a word.

We wanted our category winner to be something intense and a programme that we would definitely want to transmit on our channels. Our selection was the drama *The Island*.

And the reason is simple: we have all seen murder series from all over the world but this is a very great production, high quality, good story, great actors, beautiful landscape and, above all made in Gaelic language, showing us a region in Scotland, with magnificent natural features. Livestock, castles and so on.

It may be in Gaelic but it is good enough to be watched all over the world. It's high quality entertainment. Well done.

For Commended, the jury chose a lovely programme, *Far from the City, Close to a Dream* about a man who decided to live in an isolated farmhouse in Norwegian fjord. It's a beautiful story with a high quality of production and magnificent landscapes. Good entertainment, very peaceful with a great story.

The jury also was discussing other two possible programmes as Commended, but unfortunately neither were stated on the entry form as free of rights, which is a shame.

Marina Ramos
RTP, Portugal

WINNER

ID2025050 - THE ISLAND (AN T-EILEAN)
MG ALBA, Scotland

(51 min)

We follow the investigation of the murder and shooting of the parents of Sine and her siblings on an island in Scotland.

There is beautiful scenery, imposing castles and wonderful views of natural beauty. The drama matches well to this specific scenery and setting.

The acting is splendid: it's intense and you don't want to stop watching. The production values are high and this is an ambitious production made by MG Alba with partners.

It is very fascinating and impressive that the drama is produced in the Gaelic language. This will help spread knowledge of the language when making such quality entertainment for a wider audience. Good dramas are made all over the world - but this is special.

And, no, we won't tell you who the murderer is...watch it.

COMMENDED

ID2025179 - FAR FROM THE CITY, CLOSE TO A DREAM (DER INGEN SKULLE TRU AT NOKON KUNNE BU - EPISODE 'KROKEN - PART 1' AND 'KROKEN - PART 2')
NRK Vestland, Norway

(80 min)

The fascinating story of 38-year-old Benjamin Ward who gives up the comforts of his English home to move and restore a secluded farmhouse high above a Norwegian fjord.

This two-part programme had many layers. Ben's honesty was raw and emotional, as he didn't hold back disclosing the ups and downs of this new chosen lifestyle which leaves him feeling the loneliness and isolation much of the time.

The breathtaking scenery and images add another dimension to the programme; it is another character in itself.

While watching this captivating programme, you will undoubtedly reflect on your own life. The programme is a weave of laughter and tears.



ENTERTAINMENT AND DRAMA

OTHER ENTRIES

ID2025184 - The Limits - AZBESTOS (LIMITY - AZBEST)

ČT Studio Ostrava, Czech Republic

(52 min)

After his employee causes a serious accident, Karel faces problems at the company as well as public pressure, an escalating marital crisis, and disputes with his son, who is becoming an environmental activist. This was an entertaining watch with a strong characters and stories. Comic timing was on point. It was hard, however, to not be distracted while viewing with burnt in timecode and a watermark mid-screen.

ID2025020 - TRUE/FAKE (SORI SIITÄ)

Yle, Finland (13 min)

This drama follows Senja during a day at school after she had an argument with her mother about a father she didn't know existed. How is it to lie to your friends about where you live and why you can't join your schoolfriends if it costs money? This touches young people. The footage was in Senja's house, at school - mostly inside the classroom - and outside her house. The action is good and we believe in their story. This story might be received differently depending on who is watching: this is made for a younger audience.

ID2025023 - COOK LEAGUE (SUKALDARIEN LIGA)

EITB Basque Country, Spain (123 min)

This is a programme about cooking and the art of making tasty food. It is a talent show, a major familiar format with only one winner in the end. The contestants compete both individually and in teams. The production is great and has many qualities. It is very well produced, with all the usual stylish tricks you find in reality shows: the sound, the editing, the music, the competition, the drama. This format is well known but what must be unique here is the fact that they are making Basque food and are talking in the Basque language. It is an ambitious programme for a regional channel!

ID2025087 - THE DEFENDER (BRANILAC)

RTS Belgrade, Serbia (55 min)

A dramatic film about the murder of Jovanka. We follow the murderer, Draginja in the months before the killing as we understand better why the situation occurred. This is a beautiful drama based on true events, with a high production value. The script is so well written for television that it makes you want to watch everything from the first to the last minute. The photography is well done with beautiful shots and settings. We sympathise with the protagonist Draginja. This is much more than a crime. During the drama, we understand the difficulties she has been facing since she was born. We go back and forward in time and that works well for the storytelling. This gives us hints about how events in the past may affect the future.

ID2025192 - JUNIOR EUROVISION

TG4 - Teilifis na Gaeilge, Ireland

(50 min)

Junior Eurovision offers a unique opportunity for talented youngsters or groups to represent Ireland internationally, while also promoting the Irish language. The series follows contestants aged 9-14 from initial auditions through studio heats to the final competition. The winner earns the chance to represent Ireland at the Junior Eurovision Song Contest alongside their European peers. This was entertaining watch with some talented youngsters. Presenter Louise was a fantastic addition who clearly made her young counterparts feel at ease.

ID2025092 - TRAGEDY IN DRAMA (ТРАГЕДІЯ В ДРАМІ)

Suspilne Chernihiv, Ukraine (54 min)



A both heavy and touching documentary about the attack on the theatre in Chernihiv. We seek answers to what happened that day and why it happened. There is a combination of personal testimonies and interviews with experts and people involved. A woman who lost her mother during the attack tells what happened that day from her own perspective. This makes the documentary even more emotional and we are able to understand more about what happened. It personalised the story. But we are not judging the story itself but the tv-production. We think this production would be more suitable in the category of Documentary. It is not edited as 'entertainment' or 'drama' but rather as investigative journalism or documentary.

ID2025099 - THE TREK: MEDITERRANEAN EXPEDITION (LA TRAVESSA: EXPEDICIÓ MEDITERRANI)

CCMA Catalonia, Spain (60 min)



This is a reality show from Spain in which contestants work in pairs to be the first to reach the finish line. This is reality combined with travel and they have to solve difficult and different tasks throughout. The format is well known and this specific version is well produced. There is balance between the contest itself and the interviews in which we get to know the participants for whom you cheer and some local history. There are good graphics to explain and show us the route and the challenges and also the result. The production is different from most other reality show because it's clear it's all about the competition and not the drama between the competitors. That makes for good television. It's good entertainment, where you learn more about the region and also might be inspired yourself to visit.

ID2025114 - MISS AND MISTER ASTURIANADA BEEF (MISS Y MISTER TERNERA ASTURIANA)

RTPA Asturias, Spain (124 min)



A very funny and original show to find the best cow and bull in Asturia in a traditional competition between cattle and their owners. We see edited sequences showing the animal and why it should be a winner. At the end the television audience vote for their favourite. There are also facts about cattle and live interviews with the audience at the event. It's very original and has a regional touch to it, meaning that most likely this is best suited to an audience in that region. Cattle have a significant role in Asturia when comes to the culture, the economy and history. The video recordings have an overall very good quality but the live show has some sound issues. This programme would also have been suitable in the Most Original category.

ID2025217 - REUNION HOTEL (GWESTY ADUNIAD)

S4C, Wales

(47min)



This programme exemplifies the heartwarming local stories with international historical significance that make Gwesty Aduniad memorable. This particular episode follows Ann from Wales, who discovers late in life that her father wasn't her biological father. The Gwesty Aduniad staff help Ann trace her real father, revealing he was a Sicilian soldier who met her mother while imprisoned at a Welsh POW camp during World War Two. This was a captivating watch. The meticulous research unearthed remarkable personal stories, taking viewers on an unforgettable journey. Casting was phenomenal and we, as jurors, were left wanting more. This is a fine example of what an entertaining show should comprise: compelling content, dynamic characters, high production quality, along with humour and emotion. It had a balance of light-hearted moments and emotional depth to create a well-rounded viewing experience. This show had a unique format, something that sets it apart.



ENTERTAINMENT AND DRAMA

ID2025126 - KRISNA (KRISNA)

RAI - Sede Regionale Sardegna, Italy

(17 min)

This drama tells the story of a former ship captain haunted by the loss of his daughter in a sea accident, for which he feels responsible. He isolates himself on his boat, where he imagines his daughter visiting him daily. Overwhelmed by guilt, he can't look her in the eyes, so he envisions her with a seagull's head - a symbol of freedom and her favourite animal since childhood. This was a sweet idea with a powerful opening scene which led to the big reveal. We would have preferred the seagull head to be superimposed in the edit rather than as a mask: we felt this would have made his daughter have a more otherworldly feel. While it was an emotional ending, we felt it would be more powerful had the daughter been the age she was when she passed. We found it a bit confusing that the daughter looked not much younger than her father when she was revealed.

ID2025133 - TODAY IS THE DAY: VIKING LANDING (CHEGOU O DÍA: DESEMBARCO VIKINGO)

TVG Galicia, Spain

(63 min)

The episode captures the vibrant and unique moments of a historical re-enactment that draws thousands of visitors from around the globe to the small village of Catoira in Galicia. The various types of vessels used in the landing highlight the Viking heritage of the Nordic countries and contribute to an incredible and picturesque spectacle. The event was colourful, fun, and entertaining for all spectators. However, as a live show, it seemed to lack a grand production quality. The footage primarily featured different camera angles from the boats, and it would have been beneficial to include some ground-level shots among the crowd. Additionally, occasional appearances by the two presenters as they narrated the event would have added another layer to the production.

ID2025177 - MR. SATIE (PAN SATIE)

TVP3 Poznan, Poland

(32 min)

An unedited, live, non-verbal performance by two female performers and a piano in front of a small audience of children. Enchanting and simple yet effective performance that was very well timed to the music and sounds of the stage props. The children in the audience seemed entranced by it. We felt this was a great performance for those who attended but as a tv show it lacked layers. We would have preferred more close ups of the children as they interacted with the show, especially as they were heard commenting throughout.





PRIX CIRCOM REGIONAL 2025

INVESTIGATIVE JOURNALISM

WINNER

ID2025065 - CALL SIGN 'BATMAN': SECRET OF VASYLIVKA CHECKPOINT (ПОЗИВНИЙ БЕТМЕН: ТАЄМНИЦЯ ВАСИЛІВСЬКОГО БЛОКПОСТА)
Suspilne Kyiv, Ukraine

COMMENDED

ID2025045 - WHAT NEXT FOR MINING'S LEGACY
BBC Yorkshire, UK

JUDGES

Chair

Ben Moore	BBC South	UK
Annet Huisman	RPO	The Netherlands
Péter Keresztes	TVR Timisoara	Romania
Valery Marinov	BNT	Bulgaria

CHAIR'S REPORT

Judging 'Investigations' has been a real privilege but it was not an easy task. All human life is here within a variety of formats from documentaries to news reports and social media mini series.

The subjects, too, are incredibly diverse and broad, including the treatment of former racehorses in Ireland, revelations that folk music stars allegedly owned underage brothels, modern slavery in McDonalds, abuses in cat cafés, and the very original quest of a son trying to find out whether or not his dad was a spy.

Camera work was always on point, and there was real creativity in graphics work allied with strong, original journalism in all the films submitted.

The judges felt, however, some entries relied on more traditional filming and editing techniques. We saw static interviews and talking heads standing apart, rather than a more immersive style that really brings out people's personalities. The winners in this category didn't just have clips from talking heads, but seem to live with and alongside the people and communities being affected and reported on.

For the winner we ultimately chose a story that an international court might take on. The unmasking of a Ukrainian traitor nicknamed 'Batman' who kidnapped Ukrainian civilians living in besieged towns and turned them into modern slaves. Following the life and campaign for justice of one woman who was kidnapped, this is a brave, astonishing and heart-wrenching piece of journalism by a team working in an active warzone.

The commended went to a programme about the supposed mis-management of money left to help former mining communities in Yorkshire. It showed a deep understanding and compassion from the production team who one feels is almost part of the community itself. It was proper shoe-leather journalism with real heart and soul, demonstrating regional work at its best.

Ben Moore
BBC South, UK

WINNER

ID2025065 - CALL SIGN 'BATMAN': SECRET OF VASYLIVKA CHECKPOINT (ПОЗИВНИЙ БЕТМЕН: ТАЄМНИЦЯ ВАСИЛІВСЬКОГО БЛОКПОСТА) ●
 Suspilne Kyiv, Ukraine (51 min)

Judges thought this was a riveting, full-blooded and dogged investigation into the identity of 'Batman' - a Ukrainian traitor who kidnapped civilians into slavery in the border towns of the Russia/Ukraine conflict.

Slaves were forced to dig Russian trenches and some forced into prostitution. We meet Olena who was kidnapped herself. She assists the reporter and goes on a journey herself that ends in court as the Batman is tried in absentia for his crimes.

It's slick and stylishly filmed, with the women behind it bringing a real warmth and sympathy to the reporting. We loved the 'showing you working' element where the reporter takes her findings to her editors to discuss on camera.

We see the full investigation play out, including going down dead ends as one man who was suspected is proven not to be the perpetrator. Eventually, the team find their man through identifying a tattoo in a photograph.

This is courageous investigative journalism in an active warzone, that wouldn't be out of place for a team from a UN international court.

COMMENDED

ID2025045 - WHAT NEXT FOR MINING'S LEGACY ●
 BBC Yorkshire, UK (29 min)

BBC Yorkshire's look at a leading miners' charity selling off community halls, pubs and other assets was a masterclass in how a regional team can get into the nitty-gritty of an exclusive story.

Instead of a lengthy documentary this was a real magazine approach to an investigation, incorporating studio spots, explainers, well constructed packages and holding to account interviews in one half hour special that gave real texture to the journalism.

What comes across most is the deep understanding of the community BBC Yorkshire serves. Following the way money was raised by the Coal Industry Social Welfare Organisation and how it ended up in developer's pockets, the reports really got behind the lives of the people affected by a loss of facilities from sporting venues to pubs and care homes in their area.

The scripting was moving and there were creative touches such as projecting the Houses of Parliament on the wall of a derelict miner's club. The investigations resulted in questions being asked in the UK Parliament.



OTHER ENTRIES

ID2025001 - WHO'S HURTING LOVISA? (VEM SKADAR LOVISA?)

SVT Stockholm/Lokal, Sweden

(26 min)

This important and thorough research work uncovers a rogue doctor over-diagnosing Munchhausen-by-Proxy at a children's hospital. The team behind the film use graphics and creative camerawork to make the best of limited pictures, delving into the real humanity of the story and keeping the mother and daughter at the centre. The tricky-to-get-right 'double presentation', with two journalists guiding us through the story, works well here. A shocking pattern emerges as two main issues are addressed: a missed diagnosis and the victim-blaming of a young patient. The holding-to-account interview with the hospital CEO is a real highlight as audio of a doctor behaving inappropriately is played to her. Questions are left unanswered though and it would have been nice to see more case studies brought to light.

ID2025024 - THE CAT IN THE ROOM (KISSA PÖYDÄLLE)

Yle, Finland

(2 min)

This was a website report and it was hard to judge against other purely video reports. Despite this, it's a fascinating report into local abuse of animal rights in a cat café...unsanitary conditions and fund misappropriation. Whilst emotive to animal-lovers and having wide appeal, this category is not the best showcase of the story as delivered.

ID2025012 - EXTREMADURA REPORT, SPECIAL DANA (INFORME EXTREMADURA, ESPECIAL DANA)

Canal Extremadura, Spain

(56 min)

This examines the effects of the 2024 DANA storm on the ex-pat Extremadura community in Valencia, and the efforts and sacrifices of the people of the region to help. Whilst we see the horrendous effects of the storm front, including the incredible sight of many cars upended and balancing precariously in underground garages that were flooded, judges struggled to see the investigative element. The two reporter structure - one in Valencia, one back in Extramadura - works well to break up the narrative but, at times, is a series of extended interviews and as-lives strung together. Judges would have liked to see how people are living behind closed doors post DANA. That said, this is a fascinating and moving look at a community which has lost everything and those who sacrificed their time and money to help their people, no matter how far away.

ID2025057 - COCAINE AND THE KLONDYKERS (COCAIN IS NA KLONDYKERS)

MG ALBA, Scotland

(50 min)

This is a reconstruction of a 1990s historical drug trafficking plot. Julian Chisholm trafficked cocaine with a value of £100 million through Ullapool, Scotland. Journalist Anna McLeod traces what happened as the trail to find him leads to Galicia in Spain. The part Gaelic/part English narration works well with the archive and 90s retro feel, ably helped along with the reconstructions. The expert brought in to 'age' a photo of the main character was a nice touch too. On the whole, more of a true-crime retrospective than an investigation - but a great watch.

ID2025175 - EXPLOITED: THE VENTALLÓ CASE (MURS DE SILENCI. GRAN ESCALA 2000)

CCMA Catalonia, Spain

(112 min)

A powerful, far-reaching investigative documentary of the highest calibre, meeting all the criteria for outstanding journalism. Tackling an urgent and deeply unsettling topic - sex crimes against minors and the corruption network that enables them - the investigation is built on extensive, meticulous research, resulting in a well-structured and gripping narrative. The documentary's 'state-of-the-art' direction elevates its impact, blending emotionally charged interviews, compelling storytelling, expertly sourced archival footage, and striking cinematography. The rhythm of the series is masterfully crafted, with seamless editing and immersive visuals that enhance its intensity. A chilling quote from one of the victims encapsulates the gravity of the case: 'Not only were two minors harmed, but there was an entire system at play - powerful people who believed nothing would happen to them because we were just two teenage girls who had nothing to lose.'

ID2025068 - TRACES REMAIN (СЛЕДИТЕ ОСТАВАТ)
BNT, Bulgaria

(56 min)

An investigation into how drinking water in the Haskova province of Bulgaria has up to 18 times the safe level of uranium in it. The three-part series looks at the problem, mining being the cause and finally possible solutions and purifying techniques. This was a comprehensive look at ecological genocide, a deep dive into the wells and supplies of the water. The unused safe water tanker and the vox pops with those who have no choice but to drink from the tap were shocking. Judges felt, however, the series was perhaps a little over-detailed with frequent screen-shots of documents and lengthy explainers. The people featured were talking heads and we didn't get behind the lives of the communities that have to rely on the water.

ID2025010 - TG4 INVESTIGATES, DEFECTIVE BLOCKS, BROKEN COMMUNITIES (INIÚCHADH TG4 BRICÍ LOCHTACHA, POBAIL BHRISTE)
TG4, Ireland

(49 min)

An investigation into the thousands of homes built with defective concrete blocks across Ireland and how the government's compensation scheme is failing families. This is a reporter-led series of long reports, filmed and edited in a traditional style. It's more of a long news report but is extremely thorough in its scope and breadth. Whilst there's a strong emphasis on the victims, we only see them as talking heads. Judges would have liked to see more of their lives in the very houses that are in danger of collapse or demolition. There is one woman who admits she'll have to rebuild the house herself but we never see her doing any work on it. The investigation ultimately travels to Switzerland to uncover that the accepted explanation - there's too much mica in the bricks - is false.

ID2025016 - DECEIVED AFTER DEATH (LURAD EFTER DÖDEN)
SVT Väst, Sweden

(5 min)

This report delves into a dodgy funeral business and uncovers the lack of industry regulation leaves opportunities for criminal activity. The graphics and picture treatments are inventive and engaging from the start but, as a whole the editing and storytelling feels somewhat random and not as cohesive as it might be. The series is split into four parts: Money, Ashes, City council and Aftermath. Taken as whole, this is an impressive investigation, especially the revelations of how cardboard urns and fireplace ashes were given to some families. The reports were of such national importance they effected change in the regulation of funeral businesses.

ID2025055 - SLAVERY ON THE HIGH STREET
BBC East (Norwich), UK

(29 min)

This is a slick and stylized look at how modern slavery gang bosses infiltrated huge fast food and supermarket brands to place workers there against their will. The two Czech victims Pavel and Ramon tell their story on camera, aided visually with stylish, creative and accurate reconstructions that show real thought and skill went into the making of this programme. You get an insight into the lives of modern slaves; how they are conned and placed in a multinational fast food giant like McDonalds that asked no questions. Former UK Prime Minister Theresa May is put on the spot about modern slavery legislation, which is a big 'get'. However, you discover this is a report that all stems from a big court case in the UK when the perpetrators were put on trial. Whilst the access is incredible, you get the feeling it was all laid out in court.

ID2025071 - NEIGHBOURS FROM THE DITCH OF DEATH (SUSEDIA Z PRIEKOPY SMRTI)
RTVS - Banska Bystrica, Slovakia

(13 min)

Perhaps one of the best titles of all entries in this category, this long news report focuses on houses in Kremnica built on the edge of a mass war grave. Experts believe 300 bodies are still in the grave after the Nazis executed more than 1000 citizens in the aftermath of the Slovenian uprising in 1941. This investigation is hugely important to the community and walks the line between the need for new housing and sacrilege of the troubled past. The report is somewhat traditional but lifted by realistic, and powerful, reconstructions of the executions. The juxtaposition of modern housing and businesses and horrific humanitarian crimes works well but judges wanted to see inside the houses and delve into the normal lives of those living there and get their honest opinions.



INVESTIGATIVE JOURNALISM

ID2025080 - FROM THE ARCTIC TO THE CANTABRIAN SEA (ARTIKOTIK KANTAUIRA)

EITB Basque Country, Spain

(36 min)

Climate change and global warming are illustrated through changes in the Arctic. The documentary is based on thorough research, enabling filming in various locations under challenging conditions. The script weaves together multiple storylines, highlighting the scale of climate change and the dangers it already poses. While addressing a global issue, the documentary maintains a gentle focus on small communities. It features versatile cinematography and thoughtful directing. Filming took place in multiple locations, including Greenland, Norway, and Spain. However, the scope of the investigation was narrower than in other documentaries.

ID2025150 - RTÉ INVESTIGATES - HORSES: MAKING A KILLING

RTÉ Headquarters, Ireland

(62min)

An outstanding international investigation tackling a critical issue of international horse smuggling at the intersection of animal rights and public health. The documentary examines the problem of unwanted horses from multiple relevant angles, offering a thorough and compelling narrative. The authors dive deep into a story of national significance with a broader European dimension, exposing systemic failures and criminal exploitation. The script is well-crafted, guiding viewers through the entire lifecycle of the issue—from its origins to its devastating conclusion: the death of a horse. In doing so, it not only highlights the tragic consequences but also scrutinises the inefficacy of the system, revealing the loopholes that allow criminal networks to thrive. One expert even compares the industry's illicit turnover to that of illegal drug trafficking. A powerful, well-researched investigation that sheds light on a deeply unsettling reality.

ID2025094 - CROSSING OVER THE BORDER TO DEAD (ENQUETES DE REGION / A SAUTE-FRONTIERES)

France 3 Grand Est, France

(15 min)

An emotional topic dealing with a controversial question: Can we die when we want to? Euthanasia has been a complex issue that receives mixed reception in societies. The programme approaches it from the point of view of people who decided to end their lives, counsellors, relatives and doctors who take part in such procedure. The report presents people who react calmly and accept euthanasia. Seemingly simple, however emotionally charged the storyline, with a 'distanced directing' approach (let the people speak for themselves). But we would have liked to see some counterbalance, maybe another point of view.

ID2025128 - DUMPED: THE GREAT WASTE SCANDAL

BBC South-East (Tunbridge Wells), UK

(23 min)

This in-depth investigative documentary, presented in the signature BBC style, serves as both an exposé and a stark warning to viewers. The narrative is built around two critical issues: illegal waste dumping and its severe threat to public health. While individuals bear responsibility for their waste, they ultimately have no control over where it is disposed—an unsettling reality that underscores the broader systemic failures. The issue resonates not only with local audiences but also on national and international levels, making it imperative to spotlight this complex crisis. However, it did not outperform the winner in this category.

ID2025207 - The Agent - THE LIFE AND LIES OF MY FATHER (AGENTEN - PAPPAS LIV OG LØGNER)

NRK Trøndelag, Norway

(32 min)

A masterful blend of portrait documentary and investigative journalism, this film unfolds as a deeply personal yet globally significant quest. At its core, it is the journey of a son determined to uncover the truth about his father's real life—a story that takes an unexpected turn. Told through the intimate perspective of a child coming to terms with his father's hidden identity, the documentary is both emotionally gripping and intellectually compelling. The direction is exceptional, adopting a feature film-style approach that enhances the storytelling with cinematic depth. The audiovisual rhythm is expertly crafted, seamlessly weaving together personal revelations, archival material, and investigative findings. More than just a personal story, it raises profound ethical questions about journalism as a profession—its role, its responsibilities, and the fine line between reporting and intelligence work. A powerful and thought-provoking achievement.

ID2025141 - PARAGRAPH CRIME MAGAZINE (PROGRAM KRYMINALNY PARAGRAF)
TVP3 Rzeszow, Poland

(11 min)

The programme delves into a 20-year-old criminal case, incorporating the essential elements of a short-form investigative piece. It features compelling interviews that provide key perspectives, authoritative narration, and on-camera reporting, culminating in a call for crucial information from the public. However, to elevate the storytelling further, the investigation would benefit from deeper development and a more layered narrative approach.

ID2025160 - FOOD RATING LIES EXPOSED
BBC London, UK

(10 min)

A prime example of the 'BBC school' of investigative journalism, this piece goes beyond the standard long-form report to deliver a thorough and impactful exposé on food shop hygiene. Though part of a broader TV programme, it stands out by delving deep into the issue—uncovering why shops manipulate their hygiene ratings and the real-world consequences for both public health and individuals. The investigation opens with a compelling personal story of food poisoning, immediately grounding the audience in the human cost of the problem. The report demonstrates that even short investigations have a decent place in everyday news programmes.

ID2025200 - UNREGISTERED SOCIAL SERVICES (NEREGISTROVANÉ SOCIÁLNÍ SLUŽBY)
ČT Studio Brno, Czech Republic

(4min)

A solid and informative news report on how social services are offered by unqualified providers beyond the reach of the law. It covers an important topic with a well-rounded perspective on various aspects of the issue. It effectively highlights the local impact while addressing broader human rights concerns. However, to elevate it further, the piece could incorporate more elements of constructive journalism—offering potential solutions, showcasing accountability, or providing guidance on how the public can engage with the issue. Strengthening this angle would enhance its impact beyond reporting, making it a catalyst for awareness and action.

ID2025211 - THE WORLD ON FOUR: HUW EDWARDS (Y BYD AR BEDWAR: HUW EDWARDS)
S4C, Wales

(23 min)

A compelling investigation into the scandal of Huw Edwards, the BBC's main news anchor, that goes beyond the surface of the news story of accusations of under-age sexual interest, offering depth and context. The documentary navigates the challenges of reporting from within the very media system it scrutinises, adding layers of complexity to the production. The script follows an almost linear structure, skilfully presenting multiple dimensions of a deeply personal drama. The author/reporter's on-screen presence is notably strong, anchoring the investigation with authority and clarity. Although the report is carefully put together, its impact is less than the winner's.

ID2025090 - KRASNOYARTSEV. THE DOWNED PILOT (КРАСНОЯРЦЕВ. ЗБИТИЙ ЛЬОТЧИК)
Suspilne Chernihiv, Ukraine

(27 min)

An unusual portrait documentary seeks to go beyond the personality of its main character, offering a broader depiction of Russians fighting in Ukraine. The primary source for research is the mobile phone of a downed Russian pilot. The film features a well-structured script that presents the war from an unconventional perspective. The directing complements the storyline, blending both illustrative and documentary approaches. It concludes with the journalist posing a direct question to the pilot over the phone: How does it feel to know that you have killed people? The film was well received, but we believe that revealing certain personal data did not strengthen it.



PRIX CIRCOM REGIONAL 2025

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2025161 - ROB BURROW SEVEN MEETS

BBC Yorkshire, UK

COMMENDED

D2025033 - AI ADRIAN TO THE RESCUE (TEUVO TEKOÄLY PELASTAA PYHÄNNÄN)

Yle, Finland

JUDGES

Chair

Monica Falao Pettersen	NRK Sápmi	Norway
Marina Ramos	RTP	Portugal
Paulina Ibek	TVP Kraków	Poland
Máire Uí Coisdealbha	TG4	Ireland

CHAIR'S REPORT

This category was a tough though interesting one to judge because of the diversity in the productions.

There are many ways to consider original and innovative content. Sometimes it can be how the production and the technicalities are solved and how they involve their target group and create a new format. It can also be to include new technology and possibilities into the art of storytelling. How to use new and modern media in combination with traditional storytelling.

All of those examples were demonstrated in this year's category entries.

We were very inspired and amazed with how SVT moved its newsroom into a school to really get to know their target group - one that is not easily reachable. We also want to highlight the work of MTVA in Hungary where the programme overall represents a highly intelligent and effective use of artificial intelligence.

However, the winner is in so many ways representative for what we as broadcasters are here to do. One, among many important tasks is to make content available for all, no matter what disabilities. What can be more innovative than using new technology to allow people who are not able to speak make to their own podcast? The winner in this category is Rob Burrow's podcast, created with the BBC. Rob showed courage and strength and innovation by storing his voice using voice banking, before he lost the power of speech entirely, thus leading to the creation of the podcast eventually. This podcast is a standout winner.

Speaking of new technology, AI has come to stay and it is something we all are affected by, one way or the other. That is why we really welcome this year's commended; the short story of Adrian the AI who is in a small village trying to make the local people understand and accept AI. It provokes discussions of loneliness and problems people have in the daily life. That's original, very simple yet so effective.

Monica Falao Pettersen
NRK Sápmi, Norway

WINNER

ID2025161 - ROB BURROW SEVEN MEETS
BBC Yorkshire, UK

(10 min)

This work presents an extraordinarily powerful and moving narrative centred around Rob Burrow, a former rugby league player who, due to his illness, has lost the ability to move and speak.

Despite getting a life changing diagnosis of Motor Neurone Disease, Rob Burrow, in collaboration with the BBC, has become the creator of a podcast. Rob showed courage and strength and innovation by storing his voice using voice banking, before he lost the power of speech entirely, thus leading to the creation of the podcast eventually.

This material serves as an exceptional demonstration of the capabilities of technology, illustrating how it can restore a voice to those who have lost it.

The presentation captures Rob's indomitable spirit and zest for life, showcasing his resilience and fortitude. The narrative is imbued with a profound sense of energy and hope, making it an inspiring testament to the human spirit and the transformative power of technology.

COMMENDED

D2025033 - AI ADRIAN TO THE RESCUE (TEUVO TEKÖÄLY PELASTAA PYHÄNNÄN)
Yle, Finland

(12 min)

This is a short story of Adrian the AI who is in a small village trying to help local people understand and accept AI. He meets several people in different social settings.

With this content, there is an attempt to humanise AI. A lot in this production is old fashioned, also when it comes to the choice of the robot.

We think the reason behind that choice is to provoke a human discussion on a major technological issue with both opportunities and challenges.

The fact that we are watching an AI show with no graphics nor visual effects but with only humans, is very well done. The programme seems traditional for this category but that has to be intentional - the very opposite of what might expect.



MOST ORIGINAL AND INNOVATIVE

OTHER ENTRIES

ID2025011 - HIKING ALONG THE AMBER-TRAIL (UNTERWEGS AUF DEM BERNSTEINTRAIL)

ORF Landesstudio Burgenland, Austria

(24 min)

This documentary is about Kristina walking over 300 kilometres in Austria and Hungary, filming herself and all of the trip with only an iPhone. During this trip, she meets people who talk about the local traditions and cultural aspects of that region. The quality of the video is very impressive as everything is filmed with an iPhone. She combines beautiful nature photos with interviews of the local people, also using the selfie format quite often, which works well. The documentary is cheerful and, as a viewer, you get in a good mood and want to take yourself out on an adventure. We would want to get to know Kristina more as a person and her reason to do this. What is her goal with this documentary and trip? That might have engaged the viewer even more. Very nice images taken with an iPhone but the concept itself is not innovative enough.

ID2025025 - POWER UP! 2 (POWER UP! 2)

EITB Basque Country, Spain

(11 min)

We follow Araia on her journey with video game skills in her everyday life. The production is at a high level when it comes to editing and visual effects, so if you are a viewer who hasn't played video games you will still recognise a lot of these visuals. It is a well written product which we assume a lot of young viewers love, because of the characters. The production itself seems complex in terms of the scenography and editing. We think that viewers that follow this from episode to episode will find a joy in a world where good drama is combined with animation and video games.

ID2025026 - THE SPIRIT OF IASI (SPIRITUL IASULUI)

TVR Iași, Romania

(26 min)

This documentary takes us on the journey of CIRCOM from the very beginning in Romania until now with the training of journalists in the same city, Iași 30 years later. We get insight in what happened at the very first gathering, who was there and what are their thoughts on the importance of this now. We understand the importance of recognising good journalism all over Europe and get some behind the scenes perspective of CIRCOM. There are interviews with several participants from the beginning until now with different perspectives. This documentary is not original nor innovative in format or idea. It is, though, a very good insight in the history of CIRCOM but we do not see how this can be of interest for a wider audience unfamiliar with journalism or CIRCOM. For this category, Most Innovative and Original, it is produced too traditionally.

ID2025062 - FOOLED (LURAD)

SVT Göteborg, Sweden

(35 min)

We follow Annie who's published 'her whole life' online. She wants to try to educate the audience to be aware of all the fake elements on internet, by creating a fake AI Christmas song and trying to make it viral. This programme is a very good conversation starter when it comes to being critical of online content. It's not only the 'too good to be true' that's fake, we're also surrounded by everyday content that's not made by real humans. This is an original way of showing people the consequences of AI and fake news and has an educational aspect. It is edited sharply and the graphics are good and visual. The product seems very fresh and appropriate for a younger audience. Annie is good at presenting the case and also brings good energy into the programme. We do wonder if the goal of the programme (to educate) would be easier with shorter or fewer episodes with even more focus on only the fake AI song and the hype around it.

ID2025034 - PICK ME UP (LÉVAME LÉVAME)

TVG Galicia, Spain

(30 min)

We follow a famous presenter when he is trying to hitchhike. He wants to see who recognizes him and if they still want to pick him up. The format is new to us and we like the idea of how these situations

can create and stimulate new and good conversation between normal people and a celebrity. The production is relaxing and the editing likewise, making it possible to make many of these programmes. We like how they use the presenter in the car: he is a very good interviewer talking to the people like they are friends. We get to know him more, and we feel like we are a part of the journey in the car. We do wonder if it's meant to be a secret that he is a celebrity when people see him beside the road from far away. Considering that he has people with video cameras following him, it's difficult to hide that he is not a normal hitchhiker.

ID2025093 - CHERNIHIV PRINCIPALITY. 1000 YEARS (ЧЕРНІГІВСЬКЕ КНЯЗІВСТВО. 1000 РОКІВ)

Suspilne Chernihiv, Ukraine

(20 min)

A documentary series about several historical events in the region of Chernihiv. This is a very big region with a lot of history to discover. However, there is no video or pictures of all of these events because this happened a 1000 years ago. Therefore, the production has to use very nice graphics which combines animated pictures and videos to give a better perspective on what happened. It also makes it easier to follow the story. The documentary itself is a 'normal' production of this kind but the motion graphics is what makes it more interesting and spectacular, which sometimes is necessary when making content about historical events to get people interested.

ID2025095 - NEWSROOM BEHIND SCHOOL DOORS (SVT INIFRÅN SKOLAN)

SVT Gävleborg, Sweden

(41 min)

The concept is about two journalists from SVT having their own newsroom in a room in a school in Sweden, to be closer to their young target audience. In that way, they are able to talk with them and understand their concerns, interests and other daily life matters, making news reporting more relevant to them. This concept is a very smart method to get to know your audience better. In this way, the insights are more relevant because they are based only on one target group interview, day to day discussions with several young people. When working like this, the target group also get to know more about how trustworthy news rooms are working, which is important as we know that broadcasters are dependent on the trust from the audience. The target group will also be better at separating fake news from real news.

ID2025097 - MAKE MOVIES (MÓNTATE PELÍCULAS)

RTPA Asturias, Spain

(40 min)

This concept is a docu-reality about three groups competing in making the best new version of an old movie. We follow these groups as they plan, pre-production etc. We also get to see some experts explaining the history of film. The production is of a high value with lots of visual effects combining them with the reality element. Maybe the purpose is to open the world of movies and cinema to everyone? This concept is good for educating people in this world of movies and how to make them.

ID2025102 - AÜC EXPERIMENT (EXPERIMENT AÜC)

CCMA Catalonia, Spain

(25 min)

This is a docu-reality about the making of a short horror fiction movie, where the actors are part of the whole production without knowing it. They are experiencing paranormal activities that are already planned to see their reaction. This is to make the viewer and the actors themselves aware of the psychology behind fear. This is original in the sense that they use the protagonist not telling them what they are going to experience. They think they are making a movie, but they are actually reacting on the paranormal activity. The production is very well shot in the darkness and of high quality.

ID2025173 - BRABANT MORNING NEWS (OCHTEND BRABANT NIEUWS/BIJGEPRaat)

Omroep Brabant, The Netherlands

(2 min)

This TV news bulletin, created by a single individual, presents an intriguing concept. However, it appears that this entry might be more appropriately categorised under Digital Multimedia due to its significant emphasis on digital content.



MOST ORIGINAL AND INNOVATIVE

ID2025105 - DELTA- GENESIS (DELTA- TEREMTÉS)
MTVA, Hungary

(23 min)

This science television programme presents a fascinating and innovative exploration of the creation of the world, integrating perspectives from both Christian theology and scientific theories. The episode employs advanced artificial intelligence to enhance both the visual and content layers, resulting in a unique and original presentation. The soundtrack is delicately composed, ensuring it remains practically imperceptible and does not interfere with the reception of the content. The dynamic camera work, which remains in motion even during interviews, effectively avoids the static nature of 'talking heads,' thereby maintaining viewer engagement. Despite the potentially unsettling introduction of an artificial presenter character, the programme overall represents a highly intelligent and effective use of artificial intelligence. This interdisciplinary approach, combined with high production quality and thought-provoking content, makes the programme a commendable candidate in the most original and innovative category.

ID2025113 - OUT OF THE SHADOWS - THE ORF TIROL SPORT DOUBLE (AUS DEM SCHATTEN - DAS ORF TIROL SPORT-DOPPEL)
ORF Landesstudio Tirol, Austria

(9 min)

This programme offers a valuable platform for showcasing sports disciplines that typically receive less attention in the public sphere. The featured episode provides an insightful look into the lives and dedication of the wheelchair basketball team, capturing their training sessions and games with a keen eye. The material effectively highlights the commitment and passion involved in practicing this unique sport. While the disciplines themselves are indeed distinctive, the presentation may lack originality, adhering to conventional formats of sports coverage. Nonetheless, the programme is well-produced and serves its purpose of bringing lesser-known sports to the forefront. We highly commend how the camera work is designed to take viewers directly into the action. The conversations are conducted amid the action, making all the answers come across as unfiltered and honest.

ID2025116 - SIX DAYS OF RUNNING WITH SMILES (SEKS DAGES LØB MED SMIL)
TV2 Nord, Denmark

(23 min)

Ultrarunner Stine Rex embarked on an extraordinary endeavour to set the world record for women by running around the lake situated directly outside TV2 Nord's windows for six consecutive days, while also raising funds for a charitable cause. She successfully achieved this remarkable feat, covering a distance of 913.6 kilometers within the six-day period. TV2 Nord provided continuous live coverage of the event for 144 hours, utilising production techniques that allowed the crew to participate without interfering with the proceedings (eg, cutting interviews during the run). Initially, the programme emphasises Stine Rex as the central figure but, as it progresses, other individuals appear without sufficient context, potentially causing viewer confusion. This shift in focus detracts from following Stine Rex's journey, revealing that the true main character is the running event itself. The material effectively demonstrates the unparalleled strength of live television broadcasting. However, it is regrettable that the programme only depicts Stine Rex during her runs, smiling, without including scenes from her breaks or moments of rest that would showcase her struggles and raw, unfiltered emotions. Such inclusions would undoubtedly lend the programme a more authentic and compelling character.

ID2025194 - LÍ BAN (LÍ BAN)
TG4 - Teilifis na Gaeilge, Ireland

(11 min)

Lí Ban reimagines nearly forgotten Celtic myths within an adventure anime world, tailored for modern Irish audiences. The script demonstrates a significant effort to present these ancient stories in the most engaging manner possible. The entire production, including drawings, editing, and sound, is meticulously crafted. This innovative approach not only revives Celtic mythology but also makes it accessible and appealing to contemporary viewers, blending traditional narratives with modern animation techniques. While the programme serves as an effective means to pique children's interest in history, it may not possess sufficient qualities to be considered a candidate for the winner in this category, despite the beautiful animation.

ID2025168 - SOUTH TODAY, LOW CARBON PROGRAMME

BBC South (Southampton), UK

(28 min)

Journalists from BBC South present and educate viewers on the concept of the carbon footprint, examining its impact on our daily lives and providing practical advice on how individuals can reduce their carbon emissions. The production is of high quality, with excellent filming and editing. The opening scene, where the studio lights are dramatically cut, effectively sets the tone for the episode, capturing the viewers' attention. The programme adopts an accessible approach by illustrating the subject through everyday examples rather than relying solely on scientific explanations. Additionally, the journalists leverage the context of television production to demonstrate how they themselves contribute to the carbon footprint. While the programme has a strong and engaging introduction, it may lack exceptionally original content in its later segments, despite maintaining high production standards. Overall, it serves as an effective and relatable means of raising awareness about the carbon footprint and encouraging viewers to take actionable steps towards reducing their environmental impact.

ID2025188 - GAME STORY (GAME STORY)

ČT Studio Ostrava, Czech Republic

(14 min)

The series explores the theme of computer games, with this particular episode focusing on the emergence of new gaming platforms, specifically mobile games and virtual reality. The episode provides an in-depth recounting of the creation of the successful VR title Beat Saber, which was eventually acquired by Facebook and achieved global acclaim. Viewers gain insights into the journey of the game's creators and the significant impact the game has had on its fans. While the programme is well-produced and offers valuable information, it may lack distinctive elements beyond the choice of topic. Additionally, the presence of a timecode and watermark in the middle of the screen on the submitted material detracts from the viewing experience, causing distraction. Overall, the episode serves as an informative and engaging exploration of the evolution of gaming platforms and the success story of Beat Saber, despite some minor drawbacks in presentation.

ID2025196 - WE CAN MANAGE IT PLAYFULLY! EPISODE: HAPPY BIRTHDAY! (HRAVĚ TO ZVLÁDNEME! EPIZODA: SLÁVA, OSLAVA!)

ČT Studio Brno, Czech Republic

(13 min)

The protagonists of this children's series are siblings, Emilka and Fanda. Their choices, emotions, and ways of coping with difficult situations serve as both a guide and motivation for young viewers. The programme creatively incorporates cartoon elements, enhancing its appeal. A notable strength of the series is its avoidance of contemporary references to characters from popular Disney fairy tales. Instead, the characters appear to be inspired by local, regional performances, likely drawn from old children's books. This approach emphasizes regionality and unique identity, rather than replicating globally popular themes. Overall, the series presents a cute and simple story that is both engaging and culturally distinctive.

ID2025227 - MY DREAM ROOM (DRØMMEROMMET)

NRK Trøndelag, Norway

(20 min)

Margrethe and carpenter Ola creatively and inspiringly transform children's rooms without purchasing any new items. Through the principles of re-use, renovation, and smart solutions, the programme demonstrates that it is entirely possible to create fantastic and personalised spaces using existing possessions. This approach not only fosters creativity but also promotes sustainability, encouraging viewers to rethink the potential of items they already own. The transformations are both practical and imaginative, making this a valuable and inspiring resource for families looking to refresh their living spaces. While *My Dream Room* is a commendable programme with its focus on sustainability and creativity, it may not be a strong enough contender in the category as the idea of transforming spaces using existing items and promoting re-use is valuable but not entirely new. Many programmes and initiatives already emphasise sustainability and creative re-use.



PRIX CIRCOM REGIONAL 2025

MUSIC AND ARTS

WINNER

ID2025162 - POMPEII, THE NEW DISCOVERIES - SPECIALE MERAVIGLIE WITH ALBERTO ANGELA
(POMPEI, LE NUOVE SCOPERTE - CON ALBERTO ANGELA)
RAI - Sede Regionale Campania, Italy

COMMENDED

ID2025089 - ANATOLICH'S ORCHESTRA (ГРАЄ ОРКЕСТР АНАТОЛІЧА)
Suspilne Chernihiv, Ukraine

JUDGES

Chair

Máire Uí Coisdealbha	TG4	Ireland
Marina Ramos	RTP	Portugal
Paulina Ibek	TVP Kraków	Poland
Monica Falao Pettersen	NRK Sápmi	Norway

CHAIR'S REPORT

This year has been a remarkable journey for the Music and Arts category. We have witnessed an extraordinary array of talent and creativity, with numerous events showcasing the diverse artistic expressions within communities.

From captivating musical performances to stunning visually captivating storytelling, our entrants have truly outdone themselves. The dedication and passion of our artistes have not only enriched our cultural landscape but also inspired and connected myself and my fellow jury members.

From stories about a Capuchin monk and his deep passion for sacred art, a legendary Bulgarian conductor who dedicated his life to music to the seamless integration of music and storytelling that recounts the harrowing experiences of Ginette Kolinka and her time in the Auschwitz-Birkenau concentration camp, it was difficult to narrow down such fantastic finalists to just one winner and commended.

In the end we chose our winner *Pompeii: the New Discoveries - Speciale Meraviglie with Alberto Angela* which features a two-hour continuous take through the ancient city, guided by Alberto Angela. Angela provides detailed explanations, offering a comprehensive view of Pompeian society. The narrative is enriched by appearances from various guests and experts, making it a captivating storytelling approach. Technically, the documentary is extraordinary, seamlessly transitioning between cameramen and drone footage showcasing the innovative filming techniques used.

Our commended *Anatolich's Orchestra* captures the raw and genuine performances of the village orchestra, showcasing their musical talents and dedication despite challenging circumstances. These elements make the documentary a standout piece that not only showcases artistic talent but also underscores the profound impact of music and arts in fostering resilience and hope.

Máire Uí Coisdealbha
TG4, Ireland

WINNER

ID2025162 - POMPEII, THE NEW DISCOVERIES - SPECIALE MERAVIGLIE WITH ALBERTO ANGELA ●
(POMPEI, LE NUOVE SCOPERTE - CON ALBERTO ANGELA)
 RAI - Sede Regionale Campania, Italy (125 min)

A two-hour one shot/one take through Pompeii. Alberto Angela takes us around the city, explaining everything in detail to get a better picture of the society there. This is a fascinating way of telling the story of Pompeii, with guests and experts appearing throughout the sequence.

This is a fantastic documentary. A great story, a great and educated host and a very original way of telling us the story of Pompeii, with a single camera showing us all we need to see around the city.

Technically, is extraordinary how it is shot during the two hours, changing cameramen in between, going to a drone and coming back to a cameraman again.

There is also used social media and website to communicate the content.

A 20-minute sequence on the making of the programme shows us how they did it, splitting the screen in two, one showing backstage and the other showing images from the documentary. We want to highlight the graphics too, very well done.

It's a piece of art.

COMMENDED

ID2025089 - ANATOLICH'S ORCHESTRA (ГРАЄ ОРКЕСТР АНАТОЛІЧА) ●
 Suspilne Chernihiv, Ukraine (35 min)

This documentary presents a shocking and deeply moving story about a small village orchestra from a Ukrainian village situated right on the border with Russia. Despite the ongoing war, the orchestra has continued its activities, consisting of children from the village under the dedicated supervision of Anatolich. His passion for nurturing musical talents in these children is truly inspiring.

The film captures the orchestra during rehearsals and performances, primarily at home, but also poignantly at funerals of Ukrainian soldiers. This juxtaposition is both heart-wrenching and powerful. The story highlights the resilience and hope that music brings to these young people, even in the face of adversity. The simplicity of the storytelling adds to its emotional impact, making it a heartwarming and inspiring narrative.

It highlights the transformative power of music in times of crisis. By documenting the orchestra's journey, the film contributes to the broader understanding of how music can serve as a source of hope and unity. It also brings attention to the cultural and artistic efforts within a war-torn region.

These elements make the documentary a standout piece that not only showcases artistic talent but also underscores the profound impact of music and arts in fostering resilience and hope.

Anatolich's leadership and dedication shine through, making him a truly inspiring figure in this touching documentary.



OTHER ENTRIES

ID2025017 - DASTUM, THE HOUSE OF SOURCES (DASTUM, LA MAISON DES SOURCES)

France 3 Bretagne, France

(52 min)

This documentary is a significant work that draws attention to an often overlooked and marginalised aspect of contemporary society. We are constantly bombarded by modern music, which frequently lacks quality, and it is not always clear why certain songs become popular. The central theme of this documentary is traditional music, a vital element of cultural heritage that every region and country possesses, yet is often undervalued. Traditional music is an essential part of our identity, emanating from the heart and soul of communities. We encounter a group of dedicated individuals who strive to preserve this invaluable cultural asset. By archiving and promoting folk and traditional music, they ensure that the memory of our identity is not lost. Their efforts highlight the importance of maintaining a connection to our roots through the preservation of true, heartfelt music.

ID2025019 - BACK TO BIRKENAU (TERUG NAAR BIRKENAU)

Omroep Flevoland, The Netherlands

(32 min)

This is an exceptional work that tells a difficult story in a unique and compelling manner. It recounts the harrowing experiences of Ginette Kolinka, who, at the age of 19, was imprisoned in the Auschwitz-Birkenau concentration camp. Years later, she documented her memories, which serve as the narrative foundation of this material. The programme is filmed in a single location, using one continuous camera shot in a stark, unembellished space. Kolinka's testimony is accompanied by meticulously chosen music, although significant portions of the material are marked by silence, which enhances the emotional impact and demands the viewer's full attention. The seamless integration of music and storytelling ensures that the programme captivates the audience, compelling them to watch until the very end. The powerful combination of these elements leaves a lasting impression, making it difficult to forget. The music and narrative together create a profoundly moving experience.

ID2025171 - STEPS AND JUMPS OF CZECH ANIMATION (KROKY A SKOKY ČESKÉ ANIMACE)

ČT Studio Ostrava, Czech Republic

(26 min)

What an amazing world of animation! We follow several creators and directors of Czech animated movies and they tell the story behind. What is the idea, how was it created, what can animation and puppets tell us in storytelling? For the viewer the combination of classical interview style and actual content from the movies make the documentary more alive and interesting, as we see with our own eyes what they are talking about. It is refreshing to see content about a topic that's rarely covered.

ID2025181 - BEGLEY'S WAY (SLÍ NA MBEAGLAOICH)

TG4 - Teilifis na Gaeilge, Ireland

(50min)

Father and son travelling in the name of music in a camper van throughout the Shannon region. They meet people on their journey who tell them more about the musical culture and traditions and we have musical performances. A classic yet beautiful travel documentary, where the key is the bond between father and son, and also the long sequences with music performances. The viewers get an informative and entertaining view of the cultural life of this region.

ID2025043 - PIN TO CULTURE (PIN DO KULTURY)

TVP3 Gdansk, Poland

(28 min)

This episode is part of a series focused on cultural events within the region. Invited guests, including filmmakers, musicians, festival organisers, and local artists, engage in discussions about art - both their own and others' - and comment on current cultural happenings. The modern filming and editing techniques lend a dynamic and energetic feel to the programme. While it's commendable that such programmes are produced at the regional level, this particular episode may lack a distinctive element that sets it apart. The conversations are insightful but there might be room for more unique or innovative content to make the series stand out.

ID2025029 - FAR IN THE ROUND (FIER YN IT RÛN)

Omrop Fryslân, The Netherlands

(11 min)

This episode is part of a series in which the reporter embarks on a journey to North Holland, exploring the various dialects of the Frisian language spoken across the region. She uses her guitar and a song she composed as tools to compare these linguistic variations, performing her song in different translations of Frisian. The series presents an intriguing approach to uncovering diverse aspects of identity. The episode features high-quality photography and editing, yet its focus extends beyond music and art. A more fitting category for this material might be Diversity in Society, as it delves into the rich linguistic and cultural tapestry of the Frisian-speaking communities.

ID2025086 - VOJISLAV BUBISA SIMIC FIRST 100 YEARS (VOJISLAV BUBISA SIMIC PRVIH 100 GODINA)

RTS Belgrade, Serbia

(70 min)

The central figure is Vojislav Bubisa Simic, a distinguished Serbian jazz musician, whose 100th birthday serves as the impetus for this documentary. It provides a compelling narrative of his life, career, and profound love for music. Through this film, viewers gain insight into both Simic's personal journey and the evolution of jazz music in Serbia. Richly illustrated with archival material, the documentary also serves as a testament to a man whose formative years were marked by the tumultuous events of World War II. Despite these traumatic experiences, Simic has maintained a remarkable serenity and joy for life, which is evident even as he reaches his centennial milestone. The film is a celebration of life lived in harmony with oneself, offering a joyful and inspiring portrayal of Simic's enduring spirit. The narrator's powerful voice added an extra layer of depth to the film, making the story even more compelling.

ID2025081 - ZETAK MITOAROA (ZETAK MITOAROA)

EITB Basque Country, Spain

(134 min)

The live broadcast of the show ZETAK Mitoaroa by the group led by Pello Reparaz at the Navarra Arena in Iruñea was a remarkable event, attracting an unprecedented audience of 30,000. The music and performances were exceptional, creating a memorable and engaging experience for all present. This event stands out as a significant cultural moment, demonstrating the group's ability to captivate a large audience with their artistry and showmanship. However, the camera quality did not meet the high standards expected for such a significant performance. Despite this, the diverse mix of performances contributed to the overall success of the show, showcasing a wide range of talent and entertainment.

ID2025047 - GOD'S EYES (OCZY BOGA)

TVP3 Białystok, Poland

(23 min)

This documentary offers a profound glimpse into the life and work of Brother Marcin Świąder, a Capuchin monk and icon painter. It beautifully captures his inspiration from the works of Jerzy Nowosielski and his deep passion for sacred art, which he views as a form of spiritual communication. The film follows him as he creates his next piece, providing an intimate look at his artistic process. The documentary is minimalist in dialogue, focusing instead on the visual and emotional journey. It tells a compelling story of faith, art, and the quest to connect with the mystery of faith. The artwork featured is truly phenomenal, adding to the film's powerful impact.

ID2025096 - PRO MUSICA ,51 (PRO MUSICA ,51)

TVR Timisoara, Romania

(49 min)

This chronicles the remarkable 50-year journey of the Romanian band Pro Musica. The band members reflect on their memories and beginnings, offering viewers a nostalgic glimpse into their past. The use of archival materials allows the audience to experience these stories first hand, bridging the gap between the band's early days and the present. By seamlessly integrating archival footage with contemporary content, the documentary not only showcases the evolution of the band and its members but also highlights the broader changes in the world over the past five decades. The beautiful music, combined with a wealth of archive, creates a rich and immersive viewing experience.



MUSIC AND ARTS

ID2025182 - BIRD'S EYE VIEW (PTIČJA PERSPEKTIVA)

HRT Zagreb, Croatia

(28 min)

The construction of a bird observatory. A beautiful and relaxing documentary involving Ivan Juretić and his wish to make this construction. We follow the process of building with him and others connected to him with many beautiful shots, nature and interviews. You don't watch this because of your interest in bird observatories but because it is interesting to watch someone so invested in this kind of project. It is also calming to watch and inspiring.

ID2025064 - WITHOUT MUSIC THERE IS NO LIFE (БЕЗ МУЗИКА НЯМА ЖИВОТ)

BNT, Bulgaria

(30 min)

This tells the remarkable story of Professor Krikor Chetinyan, a legendary Bulgarian conductor who dedicated his entire life to music. He founded a prestigious female choir, touring stages across Bulgaria and earning numerous awards. His work extended to non-professional singers, showcasing his commitment to nurturing musical talent. The film is richly illustrated with archival materials, providing an historical context, while also connecting to the present through interviews with friends, students, and colleagues who share their memories of the professor and his lasting impact. The storytelling is fluid, complemented by a beautiful soundtrack that enhances the viewing experience.

ID2025070 - MONUMENTS / METAMORPHOSIS (MONUMENT(K)Y / PLASTIKA PREMENA)

RTVS - Banska Bystrica, Slovakia

(8 min)

A thought-provoking narrative about a work of art in a public space and the dilemma of whether to restore it or let it remain as it is, weathered by time. The connection to the theme of death is particularly poignant, given that the monument is in the grounds of a crematorium. The film also delves into the story of the artist who created the monument, adding a personal touch through the appearance of her granddaughter. The artist herself is introduced in a very economical manner, using just two brief archival clips. The documentary is rich in archival images and footage, which effectively help to tell the story.

ID2025098 - IMPRESSION - THE MAGIC OF THE MOMENT ON CANVAS (IMPRESSZIÓ - A PILLANAT VARÁZSA A VÁSZNON)

MTVA, Hungary

(26 min)

Edgy editing makes 'traditional old art' more fascinating and attracts a new kind of audience. Historical facts are enhanced with quick editing and a host who puts it into perspective. This is an interesting magazine about art, a good idea to express and explain Impressionism. We learn a lot in half an hour. But technically, in terms of a tv show it's quite normal; production, editing etc. Doesn't surprise us. It's traditional content, made in a traditional way.

ID2025103 - SOLAR SYSTEM (SISTEMA SOLAR)

CCMA Catalonia, Spain

(10 min)

We follow an artist with great inspiration from Japan, who tells us how she seeks inspiration in her song writing. The editing is a mix of a sitdown interview, syncs from her dancing and moving, and animations and abstract content. This is quite original content, very well done, very good for young people, very fresh. We understand all of it in 10 minutes. The artist himself talks about his career and shows his art, in this case singing a song at the end. There is very good animation and editing... and very good content for social media, too.

ID2025185 - JULIE AT KELVINGROVE (JULIE AIG KELVINGROVE)

MG ALBA, Scotland

(58 min)

This is a multi-camera production of a concert in Glasgow with Julie Fowlis and her musical guests. It is a beautiful concert, though a normal production which does not stand out compared to the other participants. However, a performance that we enjoyed.

ID2025122 - HOW DOES 'GERDAN' SOUND? (ЯК ЗВУЧИТЬ «ГЕРДАН»?)

Suspilne Chernivtsi, Ukraine

(65 min)

We follow the story and people of the Gerdan theatre and music and their passion for this culture. This is a good documentary with the good idea to preserve Ukrainian culture, bringing back original protagonists and archive to explain the folklore theatre 'Gerdan' in the 1990s. Doing so may help create a new vision of Ukrainian culture. Social media is used well but in terms of production it's neither original nor surprising.

ID2025127 - EDUARTE-CONDUCTORS AT WORK (EDUARTE-DIRIJORI LA LUCRU)

TVR Bucharest, Romania

(42 min)

Cristian Macelaru is a conductor. There are long scenes where the music is the main character and where we can follow the musical notes as they play. He explains his role on the stage in how to lead the musicians. This is a very interesting documentary and very well executed. The conductor explains his art in a way that everyone understands and shows all the work behind concerts. In terms of production, graphics are used in a very original way for those who don't know how to read music. The editing is alright but perhaps we could see the interview in more than one place. Social media is ok also.

ID2025129 - WHAT IS RODRIGO CUEVAS TO YOU? (¿QUÉ YE PA TÍ RODRIGO CUEVAS?)

RTPA Asturias, Spain

(54 min)

An in depth interview with artist Rodrigo Cuevas who performs folklore and traditional music. We get to know one of the greatest performers from Asturias culture. He sings, he dances. He performs and fills theatres and, at the same time, he defends LGBT culture in a very proud way. But in terms of a TV show it's very traditional and the production is alright but doesn't have anything different. The artist sits in a chair and does all the interview in the same place, which is a pity.

ID2025199 - THE WORKSHOP AND THE HARVEST - 30 YEARS OF THE MIKULOV ART SYMPOSIUM (DÍLNA A SKLIZEŇ - 30 LET MIKULOVSKÉHO VÝTVARNÉHO SYMPOZIA)

ČT Studio Brno, Czech Republic

(40 min)

A castle in Czech Republic is the location for a gathering of artists for one month each summer for them to develop their art and share thoughts and reflections with the locals. This is also meant to develop the local culture. It is interesting to see how invested people are in their artwork and to inspire others. We enjoyed the camerawork and the interviews with the artists and their stories.

ID2025036 - MINE KAWAKAMI AND THE CRYSTAL PIANO (MINE KAWAKAMI E O PIANO DE CRISTAL)

TVG Galicia, Spain

(76min)

This recording of a concert by Japanese artist Mine Kawakami showcases excellent production quality, camera work, and editing. However, it seems to lack a clear representation of the artist's creative intentions, as it is primarily a straightforward recording of the performance. Additionally, the regional aspect of the material is not prominently highlighted, making it difficult to discern any specific cultural or geographical context. While the technical aspects are commendable, the absence of a deeper narrative or regional focus might limit the overall impact of the recording.

ID2025215 - FFA COFFI PAWB!

S4C, Wales

(54 min)

A documentary of the iconic Welsh band Ffa Coffi Pawb, using only archive material and audio interviews. For those knowing this band and who have followed it for a long time, this must be very interesting and nostalgic. It is impressive how the story is told relying only on archive video content. We love the idea of gathering an audience to view the archive material, the engagement of that audience - which also gets to see the material first.



PRIX CIRCOM REGIONAL 2025

NEWS PROGRAMME

WINNER

ID2025106 - NEWS (AKTUALNOŚCI)
TVP3 Rzeszow, Poland

COMMENDED

ID2025170 - SOUTH TODAY GEN Z
BBC South (Southampton), UK

JUDGES

Chair

Annet Huisman	Omrop Fryslân	The Netherlands
Ben Moore	BBC South East	UK
Péter Keresztes	TVR Timisoara	Romania
Valery Marinov	BNT	Bulgaria

CHAIR'S REPORT

What is supposed to be important in the lives of people in each region across Europe on an 'average day': 12th February 2025.

Judges were given the chance to see how 16 regional broadcasters handled that task of informing and engaging their audiences with their daily news programme. It might not come as a surprise that all 16 stations, ranging from BBC Midlands in the west, Yle in Finland in the north and VTP3 Rzeszow, Poland, close to the east of Europe handle that very differently. Both in matter of topics, of course, but also in the way they perform their storytelling, how they present in the studio or live inserts on location and how they compose the news programme as a whole. More than ever a news programme needs to also fascinate its viewers to keep them watching, rather than just bringing facts and figures.

Talking about facts: we believe all stations struggle with audiences trusting fake news in their social bubbles over a solid fact-checking report. Therefore, the special about the floodings of 2024 from BBC Midlands must be mentioned, for they did a great job the way they dealt with climate change, not ignoring it as an overlooked cause of the floodings.

The daily news programme is at the heart of journalism and it is evolving with time. It is nice to see reporters from so many different countries do their best to cover stories and topics that matter. Sometimes explaining complicated facts, sometimes questioning the authorities, sometimes just showing us what is going on. And by doing so giving their viewers a sense of understanding the (regional) world they live in and a sense of belonging.

Getting young audiences involved in regional news is a huge challenge for all stations. BBC South Today chose for letting GenZ present the news programme on February 12 and let them decide what topics are handled that day. An inspirational example of surprising quality.

All judges felt delivering regional news in the best 'eye-level way' points out a winner.: TVP3 Rzeszow, Poland. Anchor and reporters do not portray themselves and their programme as high status. .

Not an average day, after all: 12th February 2025.

Annet Huisman
Omrop Fryslân, The Netherlands

WINNER

ID2025106 - NEWS (AKTUALNOŚCI)
TVP3 Rzeszow, Poland

(28 min)

South Eastern Poland's news programme has a young presenter with warmth and gravitas.

It's also nice to see sign language being used making the news more accessible and this comes into to play in a brave and bold way later in the programme.

The headlines are brief and to the point. The story about wild animals in neighbourhoods catch the eye. The lead is a huge fire on 10 hectares of heathland. Good, solid reporting with all the voices but which confusingly morphs into a different story about new vehicles being delivered for firefighters on other emergencies.

Ukrainian refugees have incurred the wrath of some local Poles who feel they are getting more generous benefits than the native population. It seems to be lifted from a newspaper and using University of Warsaw data. What's impressive is that the reporter does speak to citizens who seem unashamed of their anti-refugee views. We also hear the other side from a Ukrainian refugee.

The wild animals encroaching into populated neighbourhoods was a highlight. Great pictures from the start and real people recounting their encounters with bears, boars and wolves. Fascinating.

The programme then takes an incredible and courageous decision to cover a story about deaf people in work and removes entirely all the sound from the report, so it is completely silent. The report is conducted in sign language and with subtitles. Judges applaud this creative, thought-provoking decision and the bravery of the editorial team.

Other reports include an audience-sourced story about opposition to a waste incinerator and a girl with a rare disorder who has a chance of an operation in the USA.

A classy programme from start to finish.

COMMENDED

ID2025170 - SOUTH TODAY GEN Z
BBC South (Southampton), UK

(26 min)

Are middle-aged professionals dominating the newsrooms? Perhaps a whispered 'yes' was enough to inspire BBC South to hand over the primetime news programme to Generation Z - those born between 1995 and 2012.

The setting was unexpected: a T-shirt printing workshop, a striking contrast to the usual polished studio environment. This special edition unfolded with engaging stories that offered a glimpse into how Gen Z thinks -are their challenges, dreams, aspirations and even dating habits.

The programme's versatility truly built a bridge between generations, fostering understanding and connection between the old and the new.



NEWS PROGRAMME

OTHER ENTRIES

ID2025028 - YLE NEWS FINLAND (YLE UUTIS-SUOMI)

Yle, Finland

(7 min)

This is a stripped down news bulletin. With no presenter or studio presence, the news belt that begins is informative and deals with stories such as a murder trial verdict and a wind turbine falling off a lorry causing traffic chaos. We don't see a reporter until the last report about church confirmation camp. When faced with diminished resources, this is still an informative bulletin that keeps local viewers abreast of their news.

ID2025032 - SVT LOCAL NEWS WEST (SVT LOKALA NYHETER VÄST)

SVT Väst, Sweden

(10 min)

This is the only broadcast bulletin in the Gotaland region. The programme has a big story to lead on the one year anniversary of the destruction by fire of the Oceana water park. The introduction from the studio has real gravitas and the presenter clearly remembers the story and knows the patch well. A drone is used to illustrate the scale of the scene as a reporter links into the reports, finishing with a moving 1-to-1 with the park manager who is clearly emotional at the loss of their colleague in the fire. We also see the site now, of great interest to viewers and what it will become once rebuilt. After a news belt there's a truly charming and very creative package about a family who love the Melodie Festival for a special reason.

ID2025060 - BULGARIA IN 60 MINUTES (БЪЛГАРИЯ В 60 МИНУТИ)

BNT, Bulgaria

(58 min)

A compilation of all the regional news stations in Bulgaria that day - so a lot to go on and choose from. The studio presentation is casual, refreshing and relatable, but to a first-time viewer the top of the programme seems confused and disjointed. Stories are mentioned and heavily trailed, especially one of vaping in young people but we don't see the story until much later in the programme. The trio of live reporters appears near the beginning, trailing their stories and this really illustrates how much the programme gets around the whole of Bulgaria for a comprehensive look at stories affecting everyone such as paracetamol overdosing, youth with learning disabilities cooking, young drivers speeding and a report about St Anastasia island, and traditional Bulgarian Ribnovo bridal dressing. There is a strong focus on stories affecting young people which is refreshing, but also on regional and local traditions. The report about vaping speaks to actual teenagers about the practice. It's a good look at the issue with medical staff but there are some confusing elements including a random reporter popping up who doesn't match the voiceover. The report about worn tyres being used for dangerous steps by a rural family was the report that stuck in the judges' minds.

ID2025145 - LOOK NORTH (YORKSHIRE)

BBC Yorkshire, UK

(26 min)

A news bulletin which stands out with its firm focus on the most important topics for the region and the local communities. There is a well-selected running order. It begins with a painful issue for the region - knife stabbing among juveniles and how schools should address this: alas, a deadly trend. The report on the hospitality industry closures reflects a serious worry for those in the business, not just for the families concerned but for the clients as well. The 'having a mayor' segment is a sympathetic, yet profound, observation on the role of the people in charge. The programme benefits from its amiable and multiskilled presenter who is also an experienced reporter. As a whole, this was more problem-oriented bulletin rather than one strictly focused on the news of the day.

jury report

ID2025083 - TODAY 2 (GAUR EGUN 2)

EITB Basque Country, Spain

(41 min)

This deals with international issues from the off, starting with an extended headline/trail sequence for five minutes with live reporters giving tasters of their stories. The studio set is impressive with a curved wide screen for graphics and the presenters make the most of it. You get the feeling this regional programme has an international ambition. The top story deals with captains of industry in the Basque region coming together to formulate a defence against Donald Trump's trade war. All the right people are included from officialdom but judges wanted to hear more from real people in the Basque Country and how it will affect them - factory workers or service staff perhaps? As the story progresses the region comes more to the fore, with stories including a wind farms protest, (women's) safety at festivals, and the football coach Rubiales on trial for coercion after kissing a player. There were real highlights in reports about amateur singers with the Basque orchestra and the best pictures were from a story about a fire in a place where a woman was a hoarder. Overall, judges felt it was a programme that felt very 'top down' and concerned with views of those in power, and there could have been more voices of ordinary people.

ID2025146 - FACTS (FAKTY)

TVP3 Wroclaw, Poland

(25 min)

Fakty opened with a follow-up on recent floods, then moved on to stories about homelessness, surgical robots, rising prices, and concluded with portraits of a local artist and a meteorologist. A strong selection of topics for a news programme. The pacing was consistent, the camerawork solid, and the news anchor delivered with confidence. One of the reports, filmed with a mobile phone, effectively showcased the potential of this format. Perhaps featuring just one portrait and using the remaining time for an additional report would have made for an even more balanced line-up.

ID2025107 - FLOODS SPECIAL

BBC West Midlands (Birmingham), UK

(26 min)

A special about flooding in the Midlands, revealing 1 in 4 homes could be at risk - looking at the international issue of climate change on a regional scale. The Environment Correspondent, with 25 years' experience, reunites with the weather presenter to look comprehensively at the history of flooding. This rare double- header report has great archive and delves into the historical issues. A live in Wolston with a resident living by the river, leads to studio discussion, giving texture to the programme. It's lively and vibrant with good public service remit such as information about flooding insurance. There are more flooding stories serving the audience, including a good holding to account interview with Emma Hardy, the flooding minister, as she answers tough questions about the level of flooding in the region. The Environment Agency is grilled too by the main presenter. The whole audience is served as urban flooding is covered too, complimenting and contrasting with views from farmers in rural areas. There's also a nod to European neighbours with footage and a link made to the DANA storm in Valencia last year. Judges feel this was a comprehensive look at the flooding issue for viewers that got around the patch and covered all angles with knowledgeable correspondents, a variety of voices and great pictures.

ID2025164 - TN REGIONS (TN COMARQUES)

CCMA Catalonia, Spain

(30 min)

The programme achieved the declared editorial intention to create a news bulletin as a kind of a journey through Catalonia. This explains the non-typical rundown of the topics and reports. A wide spectrum of locations demonstrates the sprawling and efficient network of correspondents and their joint effort to provide versatile timely information. The presenter is confident and has an active role in moderating the whole news production. One suggestion for improvement: perhaps a more active role for reporters in the field and more live feeds.



NEWS PROGRAMME

ID2025110 - BBC LONDON 1830 PROGRAMME

BBC London, UK

(26 min)

Headlines trail a diverse and different programme with many stories relevant to audiences in the capital. The lead is an exclusive investigation into car cloning where number plates are copied so cars can be used for crime. It's a stylish and well-constructed report explaining the issue in detail and meeting real people who have been affected. The reporter and producer practically get involved and order illegal plates online and then doggedly trace the owners of the companies involved and try to track them down. The reporter at the door of one business shouting through the letterbox was very entertaining. The story ends with viewer interaction and presenter reads out messages which have already come into the programme, which is something judges do not see as often as they would like. Other stories include the expansion of Heathrow, feral cats and the coach of the England Women's football team encouraging new players and coaches. The end item was a heart-warning look at how London-centric the new Bridget Jones film is. Judges felt this was a classic example of a regional news programme, very watchable with great storytelling. An entertaining and informative round up of news for the capital serving a diverse audience well.

ID2025124 - REGIONAL NEWS MØRE OG ROMSDAL (DISTRIKTSNYHETER MØRE OG ROMSDAL)

NRK Møre og Romsdal, Norway

(14 min)

A well-tempered news programme. The agenda sticks to the main principles in structuring this type of news bulletin - get to what people are talking about. Here we have a school alarm scare and news reflecting the priorities of local communities. These are news items which complement the nationwide news agenda (eg. the two reports about the shipping industry). The studio set and the presenters are well balanced. There is an opportunity for the presenter to get closer to the audience and for better visual communication with the public.

ID2025120 - PANORAMA (PANORAMA)

TVP3 Gdansk, Poland

(26 min)

This opens in a studio that looks like a spaceship, with a story about how tens of thousands have been left without heating and water after failure of the supply networks. The report talks to those affected - but on the street. Judges would have preferred to see people actually in their apartments and how cold and uncomfortable it is for them. Officials explain themselves but there is no holding to account or further questioning of their statements. The live with the reporter from the scene for an update helps keep viewers informed by extracting answers from the engineer as to when the problem will be fixed. The investigation into a fire at a railway hall is then covered, a report about the rise in flu cases, and an incursion by a Russian aircraft into Polish airspace. As the back half of the programme begins, we see a move to more detailed reporting with the loss of fishing grounds near offshore windfarms. Again solid, but traditional, reporting and judges were a bit disappointed the reporter doesn't go to the fishing grounds on a boat with a fishing crew. With the change to lighter, more cultural stories, we see a government programme to rebuild a 'house of literature' in the city. A re-enactment of the Pomeranian war ends the programme. The chair of judges admits she really hates the ticker line. Get rid of it (she says)!

ID2025125 - TELE M (TELE M)

RTVSLO Maribor, Slovenia

(23 min)

This delivers a concise summary of the day's most important events, spotlighting intriguing facts and offering follow-ups on stories from previous days. From middle-aged individuals searching for part-time work and teenagers heading off to university, to food donation campaigns, karate tournaments, and night hikes - the programme clearly covers a diverse range of topics. The reports were well-produced and the programme thoughtfully structured. A touch of more energy at the start could have enhanced the opening but, overall, it was a strong and engaging broadcast.

today's
report

ID2025195 - THE REGIONAL TV-NEWS FROM NRK NORDLAND (NYHETENE FRA NRK NORDLAND)

NRK Nordland, Norway

(14 min)

A well-tempered rundown, clean studio settings and the anchor-woman's presence are distinctive features. The content responds to the public's agenda with the topic about the state of healthcare. The minors' abuse court case as main news is telling about the values of the society which puts protection of future generations on top of its agenda. The presenter stands comfortable, her confident behaviour encourages the trust of the viewers. More active involvement would improve further the quality of content and would contribute for stronger bonds with audiences.

ID2025214 - S4C NEWS (NEWYDDION S4C)

S4C, Wales

(28 min)

This is a Welsh-language news programme produced by BBC Wales for S4C. The headline story focused on issues within the education sector and was discussed at length, emphasising the significance of the topic. Live interventions and 'vox populi' segments added a dynamic, engaging element to the broadcast. However, the dramatic shift in contrast and saturation used in a report felt overly stylised.



PRIX CIRCOM REGIONAL 2025

NEWS REPORT

WINNER

ID2025157 - DADS VS KNIVES
BBC South-East (Tunbridge Wells), UK

COMMENDED

ID2025003 - GINA TRICOT FOREST (GINASKOGEN)
SVT Väst, Sweden

JUDGES

Chair

Péter Keresztes	TVR Timisoara	Romania
Valery Marinov	BNT	Bulgaria
Mariangela Borneo	RAI	Italy
Darko Flajpan	HRT Zagreb	Croatia

CHAIR'S REPORT

The short format catching a remarkable story is every news journalist's dream. But sometimes, turning that story into a 120-second report can feel like a nightmare. The judges were on the lookout for originality, compelling storytelling, outstanding camerawork, and any additional creative value. Choosing from the 26 entries was no easy task—most were a well-balanced blend of these essential ingredients.

A personal note: as the chair of this category, I genuinely enjoyed watching these productions. They reflect the everyday work of journalists. Together with my fellow jury members, we often felt that behind each report lies a much larger body of work—hundreds of other stories crafted by the same journalist. In other words, a great report doesn't just happen. It's the result of teamwork, years of experience, learning from both success and failure—and yes, let's quietly admit it—sometimes a bit of luck.

Most of the submissions followed traditional formats, which highlights that mobile journalism, rapid on-the-spot reporting, and experimental storytelling still haven't become as mainstream as we might hope.

The winner of this category is Dads vs. Knives by BBC South-East. The piece highlights the disturbing rise in knife violence among teenagers in the UK, told through the eyes of two grieving fathers. What stood out was the decision to step back and let the story unfold naturally—no reporter on camera, no voice-over—just raw, honest voices. It was powerful.

The commended report was produced by SVT Väst, an investigative look at a fast fashion company. We appreciated how they tailored the story to reach the very audience likely to purchase from that brand. It was smart, impactful journalism.

Péter Keresztes
TVR Timisoara, Romania

jury report

WINNER

ID2025157 - DADS VS KNIVES
BBC South-East (Tunbridge Wells), UK

Two dads, whose teenage sons were brutally stabbed to death, meet for the first time to discuss the stark and brutal reality of knife crime and how they hope to make sure no other parent has to go through their desperate grief.

We've seen a very emotional report with just two dads talking but felt like part of the story. The use of archive footage is particularly effective, as are the contemporary graphics, which complement the storytelling without overpowering it but making the whole report more attractive for younger audiences as well.

Focusing on the contributors' voices rather than traditional reporter - interview style actually took us more into the story. Camerawork is unobtrusive, simple but powerful.

Overall, it is a well-constructed and moving piece that successfully combines personal testimony with a broader call to action.

COMMENDED

ID2025003 - GINA TRICOT FOREST (GINASKOGEN)
SVT Väst, Sweden

This is a story about how the public's good intentions can be manipulated for an individual's financial gain. The report poses a provocative question: Are customers of low-cost clothing brands willing to donate a few Swedish kronor for environmental causes—such as forest planting or beekeeping? And more importantly, is this truly about caring for the environment, or is it a cleverly disguised business strategy?

The investigation is well-executed: a structured, engaging story presented in a social media-friendly format. The direction and visual rhythm are strong, clearly designed for mobile viewing. Its social impact lies in how it taps into people's desire to do good—while revealing how that sentiment can be exploited.

However, one key element is missing: the reaction of the customers. Do they actually contribute? Is the cause meaningful to them? And how would they feel if they discovered their donations may not be used as promised?

This compelling piece raises important ethical questions—ones that could either inspire greater awareness or breed public distrust.



NEWS REPORT

OTHER ENTRIES

ID2025009 - SERVING THE GOOD (IN SLUJBA BINELUI)

TVR Iași, Romania

An emotional story with a human touch about helping women who experience difficulties raising their children. Even more drastically - these are women thinking about abortion but who, at the end of the day, change their mind and now need help to take care of their children. It is a well-told story. The problem is shown in moral and ethical aspects and in its emotional depth. However, it lacks the other side of the story - the attitude of a wider society. What are the responsibilities of the institutions or does the whole problem lie only on the shoulders of a priest?

ID2025111 - CARAVAN

BBC Yorkshire, UK

Unsuccessful purchase of holiday property or a life in ruins? The story revolves around the personal story of a terminally ill person who has lost money due to falling price of the caravan he bought. This report deals with what may look like an investment gone wrong, However, it is more than that. It highlights a problem for many people who might have bought a caravan or holiday retreat and then fall victim to 'market fluctuations and business environment'. The report is clear and focused in setting out the problem. All sides are contacted in the laborious work of the team. A more constructive journalism approach would bring about even better social impact.

ID2025148 - LOCKED IN THE PAST: A RAILWAY CROSSING TO NOWHERE (SZLABANY ABSURDU)

TVP3 Poznan, Poland

Humour is often a powerful storytelling tool and, in this case, it worked well. Highlighting the absurdities of everyday life is an effective way to expose the flaws in outdated laws and regulations. The report tells the story of a small village where a railway line once operated, with trains passing through regularly. Although rail traffic was suspended decades ago, local farmers are still required to unlock and relock gates every time they cross the disused tracks to access their fields and meadows, a routine they repeat several times a day. While the piece cleverly illustrated a quirky yet frustrating situation, the jury felt that its overall impact didn't quite reach the level of the winner or the other top entries in this category.

ID2025037 - THE DESTRUCTION OF FRESHWATER PEARL MUSSELS (RAAKKUTUHO)

Yle, Finland

What happens when a forestry machine enters a protected river, destroying the fragile habitat of endangered freshwater pearl mussels? The report reveals how heavy machinery entered the river repeatedly, hundreds of times—causing significant damage to a delicate ecosystem. Authentic video footage from the scene adds weight to the story, underscoring its urgency and impact. Interviews with locals and environmental scientists provide valuable perspectives. However, the report leaves us wanting a deeper dive into the issue.

ID2025038 - THE PURSUIT OF HONOR (KUNNIAN TÄHDEN)

Yle, Finland

The news report addresses a sensitive and complex issue in Finland, involving members of the Roma community. It brings attention to the phenomenon of honour-based abuse - crimes committed in the name of protecting or defending the 'honour' of a family or community. The report, along with an accompanying online article, successfully introduced the topic and reached a wide audience. It serves as a strong starting point for a broader investigation into this underreported issue. However, the jury noted that the piece would have benefited from the inclusion of concrete cases and clearer examples. For instance, more context could have been provided about specific incidents within the community. These details would have deepened the viewer's understanding and emotional connection to the story.

jury report

ID2025054 - WHITEHURST

BBC West Midlands (Birmingham), UK

It's difficult to comprehend that a former police officer assaulted women—and yet, for a long time, nothing was done, seemingly because of his position in law enforcement. If those who are meant to uphold the law become the abusers, who is left to protect the victims? The women involved felt powerless, gaslit, and ignored. In their search for justice, they turned to journalists. Their courage and persistence paid off: the former officer has now been arrested and charged with harassment. This is a powerful story, compellingly told. It came very close to winning.

ID2025085 - UNITY LIFE IN THE MODERN ERA (MOBA)

RTS Belgrade, Serbia

A fascinating story about how decades-old machinery can revive the unity of life in a village. Empathy, nostalgia for old times, yet showing how a 60-year-old threshing machine can still be useful. The machine provides a service for the village and the men enjoy using the old-fashioned equipment together, letting them escape the 'one and only almighty screen' - the mobile phone. They appreciate the full of joy of life - and have some food and drink! A really good piece, bringing flavour to a news bulletin. However, it would benefit more from better scripting and picture editing.

ID2025108 - INFLATION (INFLACIJA)

HRT Zagreb, Croatia

Inflation feels like a never-ending story - and this report by HRT did a commendable job of breaking it down in a clear and accessible way. It highlighted the sharp rise in prices of essential goods, especially food, which has fueled public frustration and even led to organised boycotts of certain stores and products. The piece effectively sheds light on the economic pressures facing everyday citizens, particularly in the context of Croatia currently having the highest inflation rate in the Eurozone. We welcome the journalist's effort and the quality of the reporting. However, the piece lacked that extra layer—the added value or unique perspective - that could have made it a standout winner.

ID2025018 - LIVES TAKEN WITH BRUTALITY (VIEȚI CURMATE CU BRUTALITATE)

TVR Cluj, Romania

Cruelty to animals is the focus, touching on a widespread problem in many countries. As such, it is a piece of journalism which reaches far beyond the city where it is shot. A comprehensive story, which provided various aspects of the problem, with elements of constructive journalism. Showing more of the attitude of the public would make it a stronger story. Also, it needs to explore efficient solutions to protect animals.

ID2025135 - ELECTION IRREGULARITIES (НЕРЕДНОСТИ ПО ВРЕМЕ НА ИЗБОРИ)

BNT, Bulgaria

This investigation shows how the electoral commissions in Bulgaria change the results of the parliamentary elections. The investigation follows a very traditional format but the courage of the station in exposing electoral fraud is highly significant. The topic is addressed with the necessary seriousness and the investigation plays an important role in shedding light on corruption within the electoral system.

ID2025138 - THE PATH FROM VAPING TO SYNTHETIC DRUGS: WHEN FUN TURNS INTO TRAGEDY (ПЪТЯТ ОТ ВЕЙПА КЪМ СИНТЕТИЧНАТА ДРОГА: ЗАБАВЛЕНИЕТО МОЖЕ ДА СТАНЕ ТРАГЕДИЯ)

BNT, Bulgaria

This report is based on first hand stories of two young men who look for a way out from synthetic drugs addictiveness. The report offers a compelling and informative look at the journey from vaping to synthetic drug addiction. The traditional storytelling approach is effective in illustrating the personal impact of addiction but, while the content is meaningful, we wanted to see a stronger significant narrative innovation or perhaps some dramatic elements to elevate it beyond a standard news report.



NEWS REPORT

ID2025142 - GROWING UP IN FOSTER FAMILIES (HARRERA FAMILIETAN HAZI ETA HEZI)

EITB Basque Country, Spain

A story about coming into terms with being raised by a foster family. Revolving around the personal experience of two young girls who wrote a book about being a foster child, the report points to the necessity of attitude of inclusiveness for those young people who need to be understood, accepted and supported. If better scripted, the story has the potential for a greater impact on the community. Better and more versatile directing would help make a stronger case as well.

ID2025191 - THE BRIDGE (MOST)

TVP3 Wroclaw, Poland

The story highlights the community's efforts, including a temporary footbridge built by residents. It concludes with the construction of a new bridge, resolving a detour issue and securing government funding for a permanent crossing. The programme is well-executed and provides a clear social impact, covering the community's efforts and the resolution of the issue. While it effectively covers the topic, there are no extraordinary elements that set it apart from similar reports.

ID2025158 - DRAMATIC SITUATION IN STRONIE (DRAMATYCZNA SYTUACJA W STRONIU)

TVP3 Wroclaw, Poland

September 15th. Stronie Śląskie. Around noon. The embankment near the dam on the Morawka River breaks. A massive flood wave pours into the city, which was then destroyed and cut off from the world. There was no internet, no phone signal, and the roads were impassable. We see how TVP responded promptly and their tv crews were first on the site covering all available sources.

ID2025165 - IVE, THE DARKNESS BEHIND THE 'CHEERFUL NUNS' (CONGREGACIÓ DE LES 'MONGES ALEGRES')

CCMA Catalonia, Spain

An investigation uncovers disturbing practices within the ultra-conservative Institute of the Incarnate Verb, leading to a Vatican ban on their training of nuns. Triggered by a cryptic WhatsApp location and a sister's search for answers, the story exposes manipulation, isolation, and abuse behind the façade of a cheerful religious community in Catalonia. This is a well-produced and timely piece that succeeds in shedding light on a highly sensitive and urgent issue. However, given the complexity and seriousness of the subject matter, it would benefit from a more in-depth investigative approach to fully explore the broader implications and systemic patterns involved.

ID2025166 - BOTCHED: BOGUS DOCTOR LEFT ME LOOKING LIKE A 'GARGOYLE'

BBC East Yorkshire & Lincolnshire, UK

This investigative report uncovers the alarming story of a woman disfigured by cosmetic procedures carried out by a man falsely claiming to be a doctor. The investigation exposes serious gaps in the regulation of the UK aesthetics industry, highlighting the ease with which unqualified individuals can operate. A compelling and well-crafted report that effectively captures attention through a shocking personal account. However, the topic deserves a more comprehensive treatment: expanding the investigative scope to include the wider social implications and the systemic lack of regulation would have added depth and reinforced its public interest value.

ID2025172 - SPINAL INJURIES

BBC South (Southampton), UK

This long-term documentary follows patients at the Salisbury Spinal Unit as they undergo rehabilitation and come to terms with life-changing injuries. Filmed over several months, it offers an intimate look at their journeys toward recovery. A well-intentioned and sensitively shot piece, developed over an extended period, that provides valuable insight into the rehabilitation process. However, the lack of narrative drive and clear editorial purpose limits its impact. The slow pace and absence of strong storytelling elements make it feel more like a standalone documentary than a piece conceived for a news report.

ID2025176 - AI CHEATING

BBC South-East (Tunbridge Wells), UK

A creative news feature on the issue of students across the South East's universities increasingly using AI to cheat in their academic work. A well-executed report with a strong visual identity and a contemporary production style well-suited to a younger audience. We liked creative use of graphics and music enhancing the storytelling. The structure is clear in its introduction, development, and conclusion and makes it a compelling and complete piece.

ID2025180 - MOLLY'S LAST HOURS (MOLLYS SISTA TIMMAR)

SVT Dalarna, Sweden

During a party night, 14-year-old Molly tries the drug Tramadol and mixes it with alcohol. She falls asleep that night and never wakes up again. This is the story of Molly Gnospelius' last hours of life. A sensitive and thoughtfully produced piece, with strong storytelling and effective use of graphics and social media content. Its narrative approach creates a deep emotional connection, though it leans more towards a short documentary than a traditional news report, with limited focus on wider contextualisation or news analysis.

ID2025183 - MIRA - THE BRAVE ONE (MODIGE MIRA)

NRK Nordland, Norway

16-year-old Mira was present during a triple murder in her own family. Less than a year later, she talks about the dramatic hours and how important it is to have hope for the future. A moving and intense piece that addresses an extremely delicate subject with emotional depth. However, it does not fully align with the format and purpose of a news report. We also have some reservations about the media exposure of a minor in such a traumatic context—this kind of story might be more appropriately treated within a different editorial framework.

ID2025189 - YOUTH AND LONELINESS (UNGA OCH ENSAMHET)

SVT Jönköping, Sweden

The reporter Linda Mathillas tries small talk with complete strangers in the city. This is to test advice from a therapist on how to reduce loneliness in a practical way. We found this report entertaining, informative, but also had a feeling like it was an appetiser, wanting us to have more.

ID2025213 - SUICIDE NEWS REPORT

BBC South (Southampton), UK

An online suicide-aid group had a new victim. Reeling from the death of seventeen-year-old Vlad, his family reveal the terror he and they suffered as they tried and failed to save his life. The report also highlights the emotional trauma suffered by emergency responders, through rare access to real time police body camera video of the event which happened in May 2024. The story is strong, the judges valued the second perspective, that of the police.

ID2025218 - S4C NEWS - ISRAEL-LEBANON BORDER (NEWYDDION S4C - FFIN ISRAEL-LIBANUS)

S4C, Wales

This is a report that presents the situation in Israel one year after the Hamas attack. The reporter and a small crew travelled to the north of Israel to capture the tensions. It's frightening to see that the crew were in danger as an airstrike starts during filming. However, we would have liked to see more variety in storytelling.

ID2025152 - LIVING WITH LEASEHOLDS

BBC London, UK

This looked at the scale and human impact of skyrocketing property service charges. Tarah Welsh's report - which set the agenda for a pan-BBC day of coverage - uncovered exploitation by unscrupulous freeholders and property management companies. The opening sequence is very interesting having many people talking about sharing the same issues. However, we would like to hear more from the other side as well.



PRIX CIRCOM REGIONAL 2025

VIDEO JOURNALISM

WINNER

ID2025144 - JAMES VINCENT, BBC Yorkshire, UK

COMMENDED

ID2025004 - EIRIK HAUKENES, NRK Møre og Romsdal, Norway

JUDGES

Chair

Ben Moore	BBC South East	UK
Annet Huisman	Omrop Fryslân	Netherlands
Péter Keresztes	TVR Timisoara	Romania
Valery Marinov	BNT	Bulgaria

CHAIR'S REPORT

The video journalist is the foot soldier of any regional newsroom: a capable and a safe pair of hands but becoming increasingly creative, different, and able to get access that eludes larger newsgathering teams. Rapidly evolving technology ensures that mobile phones, now capable of filming in very high resolutions, are at the disposal of all who work in newsroom these days.

But self-shooting is not just about newsgatherers being more fleet-of-foot to tackle on the day or breaking stories. At its very best it gives such freedom to a journalist to work alone and produce slow-burning, longer-form work that can break down people's barriers to produce incredible insight and revelations.

There was a wide range of submissions, from meteorologists braving snow on mountains, to a moving case for the right to end your own life when suffering an incurable illness, first hand access to police raids, and poverty in rural areas.

It was also interesting and impressive to see live elements being entered as journalists set up their own lighting and camera on location, adding another string to a considerably loaded bow.

However, given the prevalence of video journalism in our newsroom judges were disappointed in the number of entrants this year and would have liked to see more people throwing their hats into the ring, especially if they do things differently.

We'd also urge video journalists to move away from imitating traditional crews and play to the strengths of their small camera or mobile phone kits. Get behind the story and spend time with the people affected most, shoot in a point of view perspective rather than sequences perhaps. Our message is: Get closer and for longer.

Ben Moore
BBC South East, UK

WINNER

ID2025144 - JAMES VINCENT
BBC Yorkshire, UK

James's reputation as one of the best video journalists and creative brains currently working in the industry is fully realised in this submission.

James finds a way to be both a presenter and VJ in a natural way without it jarring. He is playful with what is usually a serious, dry subject but is never frivolous.

Looking at the legacy of the UK's miners' strike, James uses an old TV as a clever way of dealing with archive footage and even as a way of having a conversation with himself. There's a real human element as James clearly connects with his audience in the sequence where he follows a blood pressure clinic as they test local people.

The bold exposition of what councils actually do is part of a public service message looking at how many people are registered to vote. It's well scripted and clearly planned, reflecting perhaps that James does have the luxury of time in shooting and editing his reports. But again this work brings politics not only to life, but to the ordinary viewer, whilst also raising a chortle or two with a few well-placed puns.

A change of pace ends the showcase as James go fully behind the camera to film a profile of a young rugby player who supports 'right to die' legislation. A real emotional watch constructed with just a lone man and a rugby ball to work with. A masterclass of video journalism.

COMMENDED

ID2025004 - EIRIK HAUKENES
NRK Møre og Romsdal, Norway

Judges thought Eirik was bold to start with a live, but it's clear he has set the camera up and the lighting in the deep snow to film himself. He presents this in a relaxed, chatty way and is not afraid to experiment with the shot and illustrate the depth of the snow, with deft choreography for the 1+1 Interview.

We next see Eirik's packaging credentials with a report on an old rope factory saved from closure. Eirik's solid camerawork follows the action and there are a few clever shots making use of the scenery to create depth. Judges love his scripting and casual, friendly tone which, as a good VJ, shows a relationship with the story.

The final offering was about the small island of Smola collecting its traditional songs together. This was a delightful and creative piece with the interviewees all singing snippets of the same song throughout the report. This is a clear use of mojo breaking down barriers and getting a response from people that perhaps a full camera crew would struggle to achieve.

A slight shutter speed issue which resulted in a kitchen light flickering aside, this again was beautifully shot. A talented VJ who clearly loves his job, which shines through on the screen.



OTHER ENTRIES

ID2025044 - KIRSI MATSON-MÄKELÄ
Yle, Finland

Whilst it's clear Kirsi films her own material we didn't feel she fits fully into the VJ category, as there is clearly someone else filming her for a large portion of her reports. Kirsi films herself in the air on a paragliding story, but it's unclear what the story is and she is filmed by a cameraman getting ready and from the ground. The amusement park story is a live stand-up, and Kirsi has clearly set the shot and is a strong live performer. Kirsi's story on suspended ceilings seems filmed by someone else as she appears in a roof hatch. The interview with an engineer in a roof space is good creative work. Judges see real talent in Kirsi but would urge her to watch the winner and commended in this category and be inspired to film and edit her own material fully and not worry about putting herself on screen, instead, concentrate on capturing those moments on a small camera that would elude regular TV newsgathering.

ID2025203 - KRZYSZTOF BORYS
TVP3 Wrocław, Poland

Krzysztof was the only candidate who listed the camera equipment he uses to film on, which was heartily welcomed by the more technologically minded judges. A report on agrotourism is nicely filmed but judges couldn't spot how it was any different to what a traditional crew might produce. We wanted to see more time spent with the farmers. Judges loved the creativity on the behind-the-scenes look at the coverage of the World Economic Forum, which had an intro that made us laugh. It was lovely to see Krzysztof's personality come to the fore. Krzysztof's trip to the snow-clad weather station allowed him to show off his impressive drone piloting skills. The use of multiple cameras and angle allowed a real in depth look at the meteorologist's work which was prime VJ territory.

ID2025204 - PETR MINAŘÍK
ČT Studio Brno, Czech Republic

Petr's work starts with a trip to the pool at the start of summer. This was capably filmed but judges were hoping the waterproof nature of mojo kits might have inspired an underwater shot or two. The story about the old town gate houses had some real creative touches, like the interviewee on the scaffolding and a PTC in the car to illustrate the width of the road. Judges feel more could have been made of the access and would have perhaps liked to have seen more of the work being done and those doing it from a close up perspective. But we also get this feeling time was constrained by the demands of the news day. Judges felt Petr's film about the vine pruning championships was his best work. The close-up filming style meant the viewer felt more immersed in the story. The rain that Petr professes to hate also added to the atmosphere. A solid report from a capable VJ.

ID2025208 - PIOTR MRÓ
TVP3 Wrocław, Poland

Piotr's work is a convincing example of how one person can match the work of professional TV crew with reporter, cameraman and sound technician in the field. The content Piotr produces fits into the tradition of quality television production. His entry demonstrates good knowledge of structuring news reports while exploiting skilfully the capabilities of the technical equipment in his usage. The report on the autumn floods in Poland is a proof of excellent orientation in difficult situation and thoughtful usage of the right technology so that in the end of the day to come up with the best content. His work would benefit even more if he reaches out to the means of expression more typical for mobile journalism.

ID2025209 - ERIC ANDERSON

BBC London, UK

Eric Anderson's works are up to the mission he tasks for himself - being a social media reporter. He has excellent knowledge about the means of expression that are preferable and efficient when it comes to social media communication. We like his one-of-a-kind approach to the subjects he chooses - subjective camera, vibrant touch, empathy, yet being serious enough and going to the bottom of the problem when necessary. He is in command of his equipment and is focused on communicating his message. One suggestion for improvement would be to explore opportunities for creativity beyond the topics and the audiovisual style preferable for social media if he is interested to expand his reach to various audiences.

ID2025222 - IWAN GRIFFITHS

S4C, Wales

Iwan submitted several impressive reports, including one on children's reading habits, another on the US elections and a third on poverty in rural areas. Each of these demonstrated his exceptional ability as a video journalist, showcasing his understanding of how powerful a single video camera or a mobile phone can be. We particularly appreciated his pieces on the US elections and the economic challenges in Wales, as they effectively highlighted the profound impact politics can have on everyday people. His ability to edit on the spot further emphasises his strength as a correspondent. Iwan clearly possesses excellent VJ qualities and we suggest that he embrace his solo work even more. There are situations where his ability to work alone would be an asset, especially in scenarios where a camera crew could disrupt the intimate nature of the story.

ID2025226 - JESSICA URE

BBC London, UK

Jessica was probably the bravest video journalist in the category and came very close to being named Commended. Her reports on drink spiking and gun crime clearly demonstrated her ability to film and conduct interviews in challenging and often sensitive situations, something only an experienced journalist can do effectively. Her third report, about a homeless father, was compelling; however, it's a pity she didn't take one more step to explore the father-daughter relationship more deeply. That moment offered a valuable opportunity to show the jury her ability to remain present in a fragile, emotional situation, to simply listen quietly... and press the record button at the right time.



PRIX CIRCOM REGIONAL 2025

YOUNG ONSCREEN TALENT

WINNER

ID2025221 - NEST JENKINS, S4C, Wales

JUDGES

Chair

Péter Keresztes	TVR Timisoara	Romania
Valery Marinov	BNT	Bulgaria
Ben Moore	BBC South East	UK
Annet Huisman	Omrop Fryslân	Netherlands

CHAIR'S REPORT

It's quite rare to serve as a judge in the same category two years in a row at the Prix CIRCOM but I was lucky enough to chair the Young Onscreen Talent category again this year. Why do I mention this? Because I've witnessed real growth not only in the number of entries (from 13 to 21) but also in the overall quality of the young reporters.

The entries tackled a wide range of topics, from hard-hitting issues like smuggling, the migrant crisis, war, and drug use, to softer, more human-interest stories such as community gardening, concerts, and animals. Some reports were clearly aimed at a younger audience, helping to make traditional television more appealing to children and teenagers. That's an encouraging shift.

Selecting the best young onscreen talent was incredibly difficult: these were all remarkable entries. But in the end, we agreed that Nest Jenkins stood out. She's a natural in front of the camera but her talent goes far beyond that. She isn't afraid to ask tough, direct questions even to people much older or more powerful than she is. Nest is already setting a benchmark for young journalists across Europe. We're lucky to have her in the field.

It's also worth noting that there were at least four more young journalists who absolutely deserve recognition. It's a real pity we can't propose even one formal 'Commended' in this category. Instead, we can only make sure they are mentioned. The following really stood out: Gori Masip (CCMA Catalonia), Viljar Natlandsmyr (NRK Trøndelag), Oli Constable (BBC Yorkshire) and Georgia Poncia (BBC South-East, Tunbridge Wells).

And that list could go on—so many others showed remarkable potential as well.

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

ID2025221 - NEST JENKINS
S4C, Wales

Nest is currently an on-screen reporter for S4C's Welsh-language programmes. She stood out in this category thanks to her courage and her sharp, straight-to-the-point questioning.

At times, her interviews may come across as confrontational but only when dealing with those who appear to disregard the law. This approach makes her reports more revealing and impactful, as we could see her investigative report about the BBC presenter and new anchor Huw Edwards.

With everyday people, however, she shows empathy and sensitivity. Her report about the young girl who had to look after her father's farm was moving.

It also speaks volumes about Nest that several individuals described it as their first interview after years of silence - having previously avoided all media contact. All in all, it's reassuring to see journalists like Nest in the field: fearless, thoughtful, and committed.

OTHER ENTRIES

ID2025155 - ANA SEVILLA
CMM Castilla La Mancha, Spain

Ana Sevilla demonstrated a proactive, dynamic style of on-camera behaviour trying to engage the audience. She has experience both as presenter in the studio as well as covering events in the field and is also at ease with different media - television and radio, publishing on digital platforms, and social media. Ana has demonstrated good positioning and orientation when working in a complex production environment.

ID2025201 - JIŘÍ VÍZNER
ČT Studio Brno, Czech Republic

Jiri Vizner combines balanced stand-up on camera work with well-balanced reporting. He is interested in serious problems of strong social impact. His research of topics and knack for interviews contribute to being a focused reporter when doing his live feeds. He might be able to add to his creative approach with closer partnerships with a director and not being afraid to experiment more.



ID2025156 - KATELYN HAYES
TG4 - Teilifis na Gaeilge, Ireland

Katelyn Hayes has the courage to face the most difficult type of viewers - children. She feels at ease in stand-ups and has a sense of improvisation when appropriate. Her radiant on-screen presence contributes to the overall positive perception by young viewers. On another note, in reporting elections she has also demonstrated the skills of a political reporter, which add to her versatile abilities as journalist. Being a little more confident in her on camera work would achieve enhancing viewers' trust.

ID2025167 - VLADA MATVIICHUK
Suspilne Odesa, Ukraine

Vlada is a special correspondent who's always on the go. Vlada promotes the strength of the Ukrainian people and her personal pain, which she transforms into work. Her report here shows a volunteer centre where the people of Odessa work to provide some comfort for soldiers and the displaced. It is a fascinating glimpse into what goes on and how volunteers can help. It presents a professionally crafted narrative, supported by solid editing. However, the piece could have been even more impactful and compelling with more dynamic and frequent use of on-camera work. However, it is a single report in which Vlada does not appear, so not really appropriate for the category.

ID2025178 - VILJAR NATLANDSMYR
NRK Trøndelag, Norway

Making science and knowledge attractive for young audiences who are already fully engaged in education - that's what Viljar Natlandsmyr does with enthusiasm and talent. He demonstrates professional skills as a studio presenter and on location, mingles with his peers. Viljar himself steps in to the shoes of a musician, an artist and even tries on himself some curious scientific facts. His vast knowledge and his personality stand out and he is truly devoted to his task, Viljar should gain even bigger respect among his audiences if he can strike the right tone in on-camera presentation.

ID2025197 - VERONIKA TUPÁ
ČT Studio Brno, Czech Republic

Veronica has well-developed skills for on-camera narration. She is not afraid to tell a story in a 'this is it' manner and present her point of view. There is good usage of audiovisual language typical for social media. These concise reports will gain even more attention if, together with general views, a variety of other shots are used - middle shots, close ups etc. Together with good editing, these reports may enjoy an even higher number of views on social media.

ID2025109 - GEORGE ADAM
SVT Göteborg, Sweden

George Adam found his way to crime journalism, a topic he feels really passionate about. We see him doing all sorts of reports that grip viewers. He has special access to some worlds, because he speaks Arabic and Aramaic. George talks to witness on a murder case, who might be in danger of calling out as an informer. It seems rare that such a character talks to a journalist but he does, to George. And then the mother of one of the victims from Orebrø school shooting. CNN picked up his story about selling land for the price of a cup of coffee. George masters a wide range of topics and handles it all well. A great force for SVT Göteborg.

ID2025212 - OLI CONSTABLE

BBC Yorkshire, UK

It's hard to forget the reporters who deliver live broadcasts right from the heart of a storm. Oli has already carved out a memorable image of himself—standing against fierce winds, struggling to stay upright, yet speaking fluently and confidently into the camera. He's a natural on screen and his stories are compelling. He comes across as versatile and reliable. Perhaps the only thing we missed was seeing him in even more unexpected or unconventional situations.

ID2025216 - LIAM EVANS

S4C, Wales

Liam works as a senior journalist and reporter for a Welsh-language tv programme, based in north west Wales. His role is vital in reaching underserved audiences, particularly in the Welsh language heartlands. He submitted three stories, each tackling serious social issues. Liam clearly has a talent for connecting with people on the margins of society. He doesn't hide behind the camera—but there's still room for his on-screen presence to grow. Elevating his visibility wouldn't just benefit him; it would also strengthen his broadcaster's connection with the audience.

ID2025224 - GEORGIA PONCIA

BBC South-East (Tunbridge Wells), UK

Georgia is a creative storyteller whose reporting often has far-reaching impact. She works across the BBC, producing content for television, radio, online articles, and social media. Fearless in her approach, she doesn't hesitate to engage with migrants or people experiencing homelessness. Her familiarity with mobile journalism makes her a true 21st-century reporter. While her stories were strong and well-crafted, they leaned slightly towards the conventional.

ID2025074 - JASMIN BELOUED

Yle, Finland

Jasmin tells us she started at the age of 17. She is passionate about what she does and learned so much from her colleagues. She does all kinds of reports for Finnish youth. What stands out immediately is Jasmin's ease in her role, permitting herself to use humour and wit, without losing credibility. She is a natural warm personality, very genuine. Putting in relatable questions to young people about what kind of food they use to spill (potatoes!). We also see her as an anchor in the studio in a more formal setting and she pulls that off too very well. And, wow, Jasmin can handle a huge live audience at the Eurovision contest in a large auditorium being a co-presenter as if she does that as a day job.

ID2025112 - LAURA OOSTERLOO

Omrop Fryslân, The Netherlands

From actress in a previous multimedia CIRCOM winner, to a confident assured and talented presenter in her own right. Laura presents a huge variety of news features and programmes across Omrop Fryslân, and comes across as fun-loving, warm and enthusiastic. With the programme Tsjil she connects with 12 to 14-year-olds and clearly gains the trust of this hard-to-connect-with audience. This natural skill Laura applies also to a countryside show where she is just as excited about a mushroom growing in the middle of a field, bringing the story to life for the viewers. Also included in her entry was a short clip of her dubbing her voice as a cartoon character in the Pong Pong Dino show... an enjoyable first perhaps for CIRCOM.



YOUNG ONSCREEN TALENT

ID2025058 - AMY JOHNSTON

BBC West Midlands (Birmingham), UK

Amy Johnston from West Midlands, with her young age, does a great job with reporting on important topics. She gains the trust of the people she is interviewing but being an anchor in the studio seems to be equally 'easy' for her to perform. We saw a great variety of topics that ask from Amy tight editorial and legal instincts and she seems to have all of that under control: water pollution, racism and misogyny within the police, relation fraud scams. If there is one thing we could advise Amy, it would be, to allow herself to put a little more personality, a personal touch in the great classic work she does.

ID2025118 - SIGNE GRU

TV2 Nord, Denmark

Signe comes across the screen as a real natural: she is at eye level with younger generations. There is a wonderful report on a webshop, where Signe is visiting and interviewing, discussing the topics such as product safety (skin cream with hormones!), aggressive marketing, manipulative products, and all because TEMU is not from the EU. Presenting in a studio, with graphics, proved no problem for Signe. We had hoped she might discuss TEMU also with a younger audience, which does use this webshop: we think she would be great at that.

ID2025123 - VIVIEN HERNANDEZ FRANCO

MTVA, Hungary

Vivien explains in her video her Slovenian/Hungarian/Cuban background and how that helps her to be a good journalist, open to diversity. We see her reporting in a range of social topics: soup kitchens, a deaf actress, a sick little boy, a daughter who takes care of her elderly mother. And we think she loved interviewing Wills Smith when he was visiting for his new film Gemini man: that was fun of course! Vivien has built up a great routine in presenting in the studio with guests. She has a very professional aura, taking her business very seriously. A little bit of humour we thought, would do Vivien no harm.

ID2025140 - GORI MASIP

CCMA Catalonia, Spain

Young Gori Masip stole our hearts. He takes us back to the days when he just started doing weather forecasts. In fact, he started at the young age of 6, as a real child amateur predicting the weather. He is good at explaining scientific content to a broad audience. We love that he is not copying older weather anchors but really finding his own style, form and language to do so. He explains how seven planets align and tells us about his favourite clouds. He can work in a format that suits Insta and TikTok very well - and a new generation of weathermen is born. And we think he is a great asset for CCMA, who gave him this chance to grow.

ID2025151 - OLENA GOLDA

Suspilne Odesa, Ukraine

Olena Golda has a Master's degree in journalism. There is no doubt she offered a great contribution in the report we watched about Svetlana, a Russian woman who chose to live in Odessa. Her family in Russia does not understand or approve. Her husband is even in the armed forces of Ukraine (!). But this is the Young Onscreen Talent category and Olena is nowhere to be seen.

ID2025149 - ALI MISANKOV
BNT, Bulgaria

We see Ali Misankov presenting live on various occasions. His presenting is correct but rather formal and we sense that Ali needs some encouragement to find his ease and style. Maybe we misjudge him but the judges did not get a chance to see enough of him in the material that was sent in. We would really love to have seen more of Ali to have a better opinion of his capabilities and personality.

ID2025154 - ZUZANNA KUCZYŃSKA
TVP3 Wrocław, Poland

Zuzanna is an incredible all-round talent. She does report live on site and has all the facts right. From flooding flats to fast fashion, she speaks with great authority with her young age. She is very solid but we feel her full capability shows best when she works as an anchor in the studio. Then her status is amazing: we see 'an old head on younger shoulders.' The judges believe there is a bright future for Zuzanna as an anchor.

ID2025225 - JOSIE HANNETT
BBC South-East (Tunbridge Wells), UK

Josie Hannett is an investigative reporter. Over the past year, she has showcased a diverse portfolio of work, including a powerful self-shot, self-edited report from Albania examining the ongoing migration crisis. Her natural on-screen presence allows her to connect with audiences and build trust with contributors, who open up to her on sensitive topics. While her reports were impressive, they didn't quite reach the level of this year's winning entry.



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



FTV France, sponsor of the Diversity in Society 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



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



TVR Romania, sponsor of the Young Onscreen Talent Award



MG ALBA Scotland, host of the Prix 2025 judging

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