

# **PRIX CIRCOM REGIONAL 2007**

## **Jury Report**

<http://www.circom-regional.eu>



**PRIX CIRCOM REGIONAL  
2007**

**WINNERS' CITATIONS  
and  
JUDGES' COMMENTS**

**Chairman of Judges  
David Lowen**

**April 2007**

report

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## REPORT OF THE CHAIRMAN OF THE JUDGES

I am delighted that we have had more entries than ever for the Prix and that they are of a higher quality also. This is excellent progress year-on-year in a core activity for Circom Regional.

This prize remains the only television award aimed at regional programmes in Europe and it is an important reminder that top class programmes are made in the regions as well as in the capitals.

Apart from delivering some high quality winners, this year's competition also raised some very interesting and significant questions. I deal with these below and suspect they need to be part of the debate within the Board and at the conference

### Entries

Entries were slightly up again on the previous year.

#### The total entries were:

<b>Documentary</b>	73	(2006: 63)
<b>Magazine Programme</b>	44	
<b>Sport</b>	15	(15)
<b>Web site</b>	6	(17)
<b>Fiction/Drama</b>	14	
<b>Video Journalism</b>	31	
<b>Total</b>	183	(149 with two other categories)

There were no direct entries into the Video Editing category but each of the seven judging groups nominated one programme to be reviewed by the jury.

We should be delighted by the continued increase in entries. It is clear there has been a considerable impact from the introduction of the new category of Magazine Programme with its more flexible criteria. The new category of Video Journalism was also a success and there is clearly much in the way of regional drama produced also.

However, the geographical range of the entries remains puzzling and disappointing.

There were 24 countries which entered.  
They were:

United Kingdom	38	(2006:10)
Poland	26	(34)
France	15	(21)
Sweden	14	(12)
Hungary	13	(9)
Germany	12	(5)
Ireland	9	(5)
Slovakia	9	(7)
Croatia	7	(7)
Czech Republic	5	(3)
Romania	5	(4)
Denmark	4	(9)
Slovenia	4	(6)
Greece	3	(1)
Netherlands	3	(2)
Norway	3	(2)
Spain	3	(3)
Switzerland	3	(nil)
Italy	2	(3)
Austria	1	(2)
Bulgaria	1	(nil)
Cyprus	1	(nil)
Malta	1	(nil)
Montenegro	1	(1)

The BBC in the UK was back in force in 2007, clearly encouraged by the new category of Video Journalism (the BBC sponsored this category). There were increased entries, especially from Hungary, Ireland and Germany. Switzerland, Bulgaria, Cyprus and Malta appeared again (welcome!).

However, Spain and Italy remain a mystery. As two major production states and broadcasters with regional centres, it is surprising that they do not enter more widely: neither can claim they do not make any news or magazine programmes or sport programmes – indeed, both are noted for the quality of these genres. There is always 2008. A strong batch of entries from Italy and Spain would raise the level of competition even higher. Also there were no entries from Portugal or Belgium.

## Categories

Four new categories were created in 2007. Two categories were lost from 2006: News and Cross-Border. This follows two further losses from 2005: Current Affairs and Most Original. This has been part of a re-shaping of the category genres to allow more scope for stations to enter.

We now have a Magazine category which brings together news, current affairs, politics, arts, leisure and just about anything else about which stations can create a magazine. It clearly worked and we would hope to continue this next year.

The Video Journalism category proved very popular with a high number of entries from the BBC, which has developed VJ activity and, indeed, has sought to export the technique and train the rest of Europe. There have been discussions within Circom about whether this is a "genre" or a "technique". No doubt those discussions will be resumed before any decision is taken about the future of the category. It is interesting that the judges thought that not enough of the entries showed enough imagination in the way the VJ opportunity was exploited. Without using the one-man camera to "get close" to the subject, it could be argued that this is just journalism on the cheap: lower price and lower quality too.

However, the Prix now branches into highlighting and rewarding "technique". Our third new category was for Video Editing. Last year, this award was confined to Documentaries. This time it was open to all programmes entered in the other categories. This proved a much better system.

The Sport category was essentially "new" as well, since it was revised this year to include not just documentary formats but all types of sports coverage, including match coverage and magazines. Even so, most of the entries were still features. There remains a great opportunity for regional stations in this category.

Our fourth new category broke with Prix Circom tradition by adding Fiction and Drama to the genres. This is a wonderful opportunity for regional stations to show that talent in the regions extends beyond factual only production and that drama can benefit greatly from how close regional stations can get to their own people: closer to reality, closer to the viewer. We were encouraged by the number of entries and hope this will grow in 2008.

Documentaries again proved the most popular category by far. There were the usual (long) debates among the judges about "What is a documentary?" and the place of "reportage" in this category. We may consider re-naming this category in 2008 along the lines of "Long Form Factual" to make this clearer (and save a lot of valuable judging time....).

If we were pleased by the response to the new categories, we were disappointed by the number of entries for the Web Site category and not clear why this should have been so poorly supported. Ideas (by email only, please!). Perhaps we are not getting the message out beyond the pure "television" members of Circom's supporters?

A greater disappointment was the loss of the Television Across Europe (formerly Cross Border) category just before launch of the competition because the Committee of the Regions was unable to continue as a sponsor. France 3 has supported the Special Award for the highest quality of journalism in the documentary category for many years. Next year, France 3 will sponsor the renewed cross-border category. This is excellent news because cross-border programmes are the heartbeat of Circom Regional.

## Rules and Criteria

There were a few, limited changes in the Rules of Entry. For instance, it was agreed that entries into the new category of Fiction need not guarantee a free broadcast for every Circom member region should they be the winner. We did this to encourage entries, and in the hope that the winning station would be flexible on the rights issue.

This year, we also encountered this “rights cleared” difficulty with documentaries. Some stations may enter without considering fully the implications of the free transmission. While it would be a pity to cut the number of entries, there clearly needs to be an internal Board discussion about whether the “rights cleared” requirement is holding back the Prix by limiting the showcasing of high quality regional productions or whether the traditional right to show the winners is a core principle of Circom membership. Not all stations avail themselves of the right to show winning entries but it offers great value to those who do.

Subtitling also remains an issue. It is a rule that all programmes must carry subtitles in English. This is to help judges (who come from all over Europe) understand more easily what is being said – even in the “English” programmes, where regional and national accents can confuse even judges who think they understand the English language. Some stations fail to add subtitles or add English subtitles only over interviews or dialogue in “international” versions which have English scripted voice over. Any number of BBC regions phoned to query the subtitling rule or ignored it.

The judges considered this issue in group discussion. It was agreed that subtitles remain necessary and that the rule should be even more strictly interpreted next year. The subtitling need not be of broadcast standard (and price).

Another key rule which was tested was “one entry per category per region”. The BBC contrived four entries for one region and MTV listed most of its entries as being from Budapest. The BBC has a range of “sub regions” – in some cases close to local stations – of which it is justly proud and MTV categorises much of its minority programming as “Budapest” even though it is shot and edited at regional stations. The judges, in discussion, recommend that next year “region” should mean “region” and not “sub region”.

Finally, there was substantial discussion among the judges about what should constitute a “regional” production. This has come about because of the increasing activity of (public service) regional stations in creating co-productions with commercial partners with the intention of seeking international distribution. Are such programmes, with high budgets, to be accepted into the Prix and can they be truly judged alongside low budget, typical “regional” programmes?

This year’s winner of the Sport Award, for instance, was a brilliant programme entered by France 3 Alsace but in co-production with, among others, National Geographic, and shot in Brazil with a story about football (and women) in Brazil. The cameraman was from Brazil and so was the director. The post-production was by France 3 Alsace staff in Strasbourg. The judges agreed it was by far the best programme in the category

and, indeed, there were other categories where similar co-productions were entered. In this case, it was felt that the contribution of France 3 Alsace was sufficient but that the situation should be discussed further.

There are arguments both ways. One side might claim that this is the way forward for regional stations to attract money for production; to learn new skills by working alongside others with international reputations; to create quality programming for regional viewing; and reduce costs, while raising quality, for network schedules; and to advance into the 21st century of television as broad, experienced and well-financed stations.

Others might claim this is not what "regional" television is about and not what the Prix was created to encourage and reward. Too often, they might say, the regional station's participation in co-pros like these is merely a device to unlock funding which would otherwise be unavailable. Creative control remains outside the region, even if some staff from the region are necessarily employed. There are arguments for creating a separate category into which some "glamour" co-productions can be accommodated more happily.

The judges, in discussion, believed that it is the purpose of the Prix to discover and develop regional production talent and, as such, co-productions with big budgets have a place in the competition. However, they also thought that there has to be some content link with the region as well as an injection of money or resources alone. This issue must be for Board consideration.

The judges did not believe that the criteria for 2008 in the existing categories would need much changing, although there was discussion about the creation of a new category for first time directors.

However, there will be a substantial revision to the entry form and the means of entering. There will be an online version only. This will be based on tick boxes which will ensure that the rules on subtitling, entries per region, rights and other matters should be harder to confuse.

The entry format was DVD in 2007 and the judging was on DVD rather than server. There was some confusion about sound on DVD formats and we may need to clarify for next year. Next year, we hope to return to server judging but it is too soon to say whether we will be able to accept entries by means other than DVD.

## **Sponsors**

The success of the Prix is due in great part to the value contributed by the sponsors. We thank them for all their help and encouragement.

Broadcasters France 3 (Documentary, High Quality Journalism) and ERT Greece (Sport) have been supporters for several years.

SVT Sweden has supported the Web Site category for two years and will again sponsor next year. TVP Poland now support the Magazine category.

TG4 Ireland – which became legally independent of RTE during the judging period – is sponsor for the new category of Fiction/Drama: indeed, the category was its own idea.

The BBC suggested and sponsored the Video Journalism category (and took home the prize money too, as did SVT with the Web Site category in 2006). Avid Europe, the production manufacturer, now support the Video Editing category. RTVE, as host broadcaster, has sponsored the Grand Prix Documentary.

The more sponsors, the more categories, the higher the award money, the more chances of winning – it is a “holy” circle of mutual benefit. More sponsors, please!

## Judges

Being a judge in the Prix Circom is a mixed blessing. It is gruelling work, viewing programme after programme, relentlessly for two long days – and then arguing and evaluating those programmes. By the Friday night, the judges are tired and in desperate need of fresh air. However, the work continues on the Saturday when the judges debate the issues surrounding the Prix and offer comments for its improvement.

On the other hand, the judging is perhaps a unique opportunity to see programmes from all over Europe which would never be viewed otherwise. It is a rewarding and educative process. Skilled judges find fresh perspectives and become even more skilled. And it is fun too.

My thanks to all the judges who contributed so much to the success of the Prix. They are listed elsewhere but I should mention I consider it important that the geographical and cultural range of the judging panel should always be as wide as possible: this breadth was achieved again in 2007.

The judging this year was spread over three days rather than two. Five judges arrived one day earlier to attack the highest piles of entries in Documentary and Magazine. Without this extra effort, we would not have finished on time. This will become the norm from now on and if there is any suggestion we will have more than this year’s volume of viewing, it will need more than five for the extra day.

The judges agreed that “home viewing” is not the answer. They have little time to spare while working at their stations; there would be a danger that some would view and others would not; and they wish judging to be a communal process, testing ideas and views against each other.

For transparency, I should state that all judges declare in an interest in programmes with which they have any connection. They also refrain from voting where there is any conflict of interest to avoid any suggestion that they may influence the final decision.

This year, we said goodbye to Kresimir Macan, formerly of HRT, who has looked after the administration and technical operations at the judging for the past six years. Anyone who has had anything to do with the Prix understands how much Kresimir contributes with ideas, energy, humour and hard work.

Once again, Kreso, many, many thanks. He has had more farewells than Frank Sinatra but this time he really has quit. Truly. OK?

He is replaced by Thomas Baumann, of BR Studio Franken, who has already learned much of Kresimir's expertise but is somewhat quieter. We all look forward to working with Thomas more closely next year. The much improved design of the Report is down mainly to Thomas.

## **Judging hosts**

The judging took place at La Petite-Pierre, a village in the hills above Strasbourg – very quiet and conducive to long hours watching television. Circom and the judges are indebted to France 3 Alsace for the hospitality in a wonderful venue.

In particular, thank you to Hubert Schilling, France 3 Alsace and Deputy General Secretary, and to Brigitte Waltsburger, for all their ideas, patience and hard work. Thanks also to Jean-Marie Belin, national co-ordinator, for the warm welcome from France 3.

Next year, the judging will be in Cardiff as guests of the Thomson Foundation. Anna Roberts, of Thomson, was in attendance this year to see what needs to be done and why.

Any proposals for the judging in April 2009 will be warmly welcomed.

## **Conference**

The award ceremony is at the Guggenheim Art Gallery during the conference on Friday 11 May. It should be a magnificent showpiece for regional television in an international venue. RTVE and EITB will be the television hosts.

The entries will be available for viewing in the videotheque. This year, I have asked the judges to make personal mention some "must see" programmes to aid conference delegates utilise their time to best advantage.

The winners will attend plenaries and workshops and there will be a Meet The Winners plenary on Friday which will concentrate mainly on documentaries and magazines.

## **Finally**

Once again, my thanks to everyone in the Secretariat in Zagreb, Strasbourg and in Nuremberg for making the process so less fractious than it might have been. Thanks to judges and sponsors, winners and commended, and all those who have helped make the Prix Circom Regional an event of quality and significance. We have set a high standard which we must now sustain.

DAVID LOWEN

Chairman of the Judges and President, Prix Circom Regional

**Now this you really must see....**

Johan Linden: A Simple Piece of Cloth, TG 4 Ireland (Documentary)

"Really different creative approach and short too"

Zuzana Kostelnikova: A Scrap of Silence, France 3 Ouest (Fiction)

"Really funny"

Ove Mulvad: A Scrap of Silence, France 3 Ouest (Fiction)

"It made me laugh"

Erika Kocsor: Inside Offside, STV Kosice (Sport)

"A cute human story but on a much lower budget than the winner in the category"

Roel Dijkhuis: Golf Genius, BBC London (Sport)

"An entertaining piece with a charming little six-year-old (and Linford Christie)"

Gareth: Inside Offside, STV Kosice (Sport)

"Well worth a watch"

Carlos Belinchon: 3rd March: A Fight for Memory, TVE Pais Vasco, Bilbao (Documentary)

"You should always see something from the host country – and this was good"

Carmen Paredes: Battle for the Skies, NRK Hafrsfjord (Documentary)

"Some wonderful images"

Gerhard Kockert: Cut Off in Romania, TVR Timisoara (Documentary)

"Very sensitively handled with some good pictures"

Monika Gorska: A Strange Christmas, France 3 Alsace (Documentary)

"Very different"

Daniela Drastata: Battle for the Skies, NRK Hafrsfjord (Documentary)

"Wonderful quality of the pictures"

## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2007

#### 1. Documentary

##### ■ Grand Prix Circom Regional Trophy supported by RTVE

- 5000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

##### ■ Special Award of France 3 for the highest quality of journalism

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

#### 2. Magazine Programme

##### ■ TVP Award

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

#### 3. Sport

##### ■ ERT3 Award

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

## AWARD CATEGORIES

### 4. Web Site

#### ■ SVT Award

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

### 5. Video Editing

#### ■ Avid Award

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

### 6. Fiction/Drama

#### ■ TG4 Ireland Award

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

### 7. Video Journalism

#### ■ BBC Award

- 3000 Euros and trophy
- Free visit to Bilbao conference for one representative of winning station

## JUDGES

### Chairman of Prix:

**David Lowen**

Johan Linden	SVT Stockholm	Sweden
Erika Kocsor	MTV Szeged	Hungary
Zuzana Kostelnikova	STV Kosice	Slovakia
Daniela Drastata	HRT Zagreb	Croatia
Ove Mulvad	TV2 Fyn	Denmark
Carmen Paredes	RTVE Madrid	Spain
Tonja Stojanac	HRT Zagreb	Croatia
Gareth Price	Thomson Foundation	Wales
Proinsias ni Ghraíne	TG4 Galway	Ireland
Gerhard Kockert	BR Studio Franken	Germany
Carlos Belinchon	France 3 Aquitaine	France
Quentin Smith	BBC South East	England
Monika Gorska	TVP 3 Poznan	Poland
Roel Dijkhuis	RTV Noord	The Netherlands

## AWARD CRITERIA

### DOCUMENTARY PROGRAMME

There are two awards: the Grand Prix, supported by RTVE, and the Special Award of France 3 for the Highest Quality of Journalistic Inquiry.

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

Judges will seek evidence of a strong storyline and outstanding professionalism in direction and technique. Programmes of strong journalistic investigation are encouraged but so are programmes with a personal view or an unusual perspective. Documentaries which show fresh techniques or great imagination are welcome.

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

Please note that this category is for complete programmes with only one subject. Magazine programmes must be entered under other categories: so must feature items which are part of a wider or longer programme.

Within the context of general excellence, the Special Award of F3 gives added weight to the quality of journalistic investigation.

## MAGAZINE PROGRAMME

This new programme award, sponsored by TVP, recognises the qualities of studio-based shows which are the backbone of television in the regions.

The content of the programme is not restricted: it could be daily news programmes, weekly or regular news and feature programmes, or occasional feature programmes in which location items are held together by studio presentation.

The programme can contain several topics or concentrate on one topic, always provided that it is created in the style of a linked programme and is not in the documentary form.

The content may be news based, on social issues, political issues, current affairs, lifestyle, culture or arts – or a mixture of all or any of these. If it is primarily about sport, however, it should be entered in the Sports Award category. The content must be of regional interest.

The judges will seek a strong “look and feel” to the programme which adds interest for viewers. The judges will expect any interviews to explore and explain the issues well and location reports which are made relevant by intelligent hosting.

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

## SPORTS PROGRAMME

This award, sponsored by ERT3, is for the best sports programme, sports documentary, sports coverage, sporting entertainment or sports feature.

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

The judges will pay great attention to conveying the excitement in characters, pictures and sound of sporting endeavour with the full range of technical and production skills.

Where sport is treated as less competitively, judges will look for originality of presentation and evidence of a sense of fun or achievement in the sporting challenge.

If event coverage is entered, the judges will expect excellent camerawork and commentary which explains what is happening and why it is significant rather than just a description of what the camera can already display.

Throughout, the judges would welcome a fresh and compelling approach to sports reporting.

## STATION WEB SITE

This award, sponsored by SVT, recognises the value to regional viewers of web support for programme transmissions and the host station.

The judges will pay attention to the content and structure of the site and how it adds value to the content of the transmission. The judges will expect information on the web site which takes issues or stories forward beyond broadcast; and/or which gives further background to programmes; and/or which allows viewers to share experiences in relation to the issues in the programme.

In particular, the judges will assess how the web site interactivity allows those who have viewed a programme to have greater involvement and activity.

The judges will also expect the web site to look interesting and attractive and to enhance the brand of the station and/or channel.

The judges will expect originality in approach and something more engaging than simply text. They will expect to find a simple and clear navigation of the site which makes information easy to find.

Where a regional station is required to work within the restraints of a “nationally formatted” site, particular judging stress will be laid on the attempts at regional level to add distinctiveness and value for regional viewers. Judges will give special consideration to sites which are designed, populated and managed at the regional level.

Since the web site may not be in English nor subtitled like the programme entries, the judges need a detailed explanation from the entering station, in English, of what the web site sets out to do and how it achieves this. A representative of the judges will be in touch with entrants in advance of the judging date to clarify any issues relating to the site or its content.

Please note the entries for this award need to be delivered by Friday 2 March, one week earlier than for the programme awards.

## PROGRAMME VIDEO EDITING

The Video Editing Award, sponsored by Avid, is open to all entries in all categories of the Prix.

The judging panels in each programme award category will nominate one programme, which, in their opinion, displays an exceptional quality of video editing. This short list will then be viewed by a separate judging panel.

The judges will look for how sensitive and well-paced editing can add to atmosphere and understanding. Equally, they will be aware that slickly edited packages set to music and using new graphical techniques can make for exciting and compelling viewing.

They will look for a mastery of technical skill allied to creative and original thinking in editing.

The Award will be judged on the quality of the editing alone. That means it need not be given to a winning or commended entry from one of the categories. Instead, it may be given to a programme which, for various reasons, may not have the overall quality of the category winners and commended.

## **FICTION/DRAMA**

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

Entries may be works of fiction in dramatic form which may either be one-off productions or one episode of a series. If the programme is one of a series, only one episode will be judged, not the entire series.

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

Dramas for both adults and young audiences are eligible.

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

## **VIDEO JOURNALISM**

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

Three reports must be submitted and they should be shot, edited and voiced by one reporter working as a video journalist.

The three reports should be chosen to demonstrate the broad skills of the reporter as a journalist and as a technician. Each report must be at least 1 minute long but not longer than 5 minutes long.

The judges will be looking for a good news story, well told in pictures, sound and commentary and well structured. The reports may have been carried in either a regional news bulletin or a regional magazine programme.

Supporting information should explain the context of the reports and provide confirmation that the reports are the work of one video journalist.

## RULES OF ENTRY

Please read these rules very carefully because it is important that all entries conform fully. A breach of any of the rules may mean disqualification.

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

**2.** Each regional station may enter once in each category: Documentary, Video Journalism, Sport, Magazine, Fiction/Drama and Web Site. That means each regional station may make up to 5 programme entries in total, plus the station web site. All programme entries will be considered for the Editing Award.

**3.** Programmes (or items) must have been broadcast for the first time since January 2006 and should not have been entered in Prix Circom Regional 2006.

**4.** Programmes must be submitted as broadcast, except for additions required by Rule 6.

**5.** Each entry must be accompanied by a brief outline of the programme in English or in French which is sufficient to help the judges to understand more about the reasons for making the programme and the main theme or stories.

**6.** Each entry, including those in English, must have adequate sub-titles in English. These need not be of full broadcast quality.

**7.** A copy of the script in English or French should also be provided: this will be kept with the programme tape in the Circom Regional archive.

**8.** The entry forms for programme categories, with outline and support materials, must be at the France 3 Alsace office by Friday 9 March 2007.

**9.** The programme entry format is DVD. DVDs must be at France 3 Alsace by Friday 16 March at the latest. All entrants must check their DVD is properly recorded.

**10.** The entries for the web site category must be notified as soon as possible and in case by Friday 2 March 2007 to allow judges to view the sites before discussing them. Please note this is an earlier deadline than for programmes.

**11.** Entrants (except those in the Fiction/Drama category, where rights issues are acknowledged to be complex and inhibiting) agree in advance that, should their programme be a category winner (not second prize or commended), they permit at least one regional transmission and one repeat of that winning entry by any Circom Regional member station which so wishes within its own region during 2007 free of any licence or rights payments. An international version, without sub-titles, will be required for this.

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

**12.** Entrants (except those in the Fiction/Drama category) agree in advance to one transmission of a winning programme (not commended programmes) by EbS (the European Commission's satellite channel) during 2007 free of any licence or rights payment.

**13.** Entrants (including those in the Fiction/Drama category) agree in advance to promotional non-broadcast showcase screenings organised on behalf of the Prix Circom Regional.

**14.** Entrants (including those in the Fiction/Drama category) agree in advance that brief excerpts from programmes may be broadcast as part of regional news reports or promotional items about Prix Circom Regional.

**15.** The cost of despatch, customs, insurance will be paid by the entrant.

**16.** Programmes and texts will not be returned but remain in the archives of Circom Regional.

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

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

**19.** Where more than one co-producing station submit the same programme, any award will be joint. It will be for the winning stations to decide how the prize money is allocated.

**20.** Co-producing stations may submit different programmes from a series.

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

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

## GRAND PRIX CIRCOM REGIONAL 2007

### DOCUMENTARY

#### WINNER

FANGET SOM LUDER

TV2 OSTJYLLAND DENMARK

#### SPECIAL AWARD OF FRANCE 3

FARLIGE FJELL

NRK1, MORE AND ROMSDAL AALESUND NORWAY

#### COMMENDATIONS

DER TAG, ALS DIE BEATLES

(BEINAH) NACH MARBURG KAMEN

LUFTKRIG

ARTE - HR FRANKFURTGERMANY

NRK 1, HAFRSFJORD NORWAY

#### JUDGES

Chairman	Johan Linden	SVT Stockholm	Sweden
	Gerhard Kockert	BR Studio Franken	Germany
	Carmen Paredes	RTVE Madrid	Spain
	Carlos Belinchon	France 3 Aquitaine	France
	Daniela Drastata	HRT Zagreb	Croatia
	Monika Gorska	TVP 3 Poznan	Poland

#### CHAIR'S REPORT

This year's entries were of a tremendously high standard, building even further on the quality of previous years. It is clear that many excellent documentaries are made in the regions.

What is more, extraordinary documentaries, based on a creative and good idea, have been produced with scarce resources. These compete with wonderful, pricey documentaries recorded over a long time – and they often compare very well.

There is also a clear difference between programmes with a distinct voice of an auteur and programmes that stem from the perspective of a firm journalistic investigation. Both count as "documentary" in this category.

The skills and professionalism of regional television have amazed the judges. When it comes to production values, beside excessive resources, there is little or no difference between regional and national production.

Not only is there is an inspiring cultural difference between the different entries - from the stories based in an Anglo-Saxon journalistic tradition to a more auteur driven narrative. There is also a difference in the entries from Central and Eastern Europe, which had a more artistic driven narration with a base in humour, warmth and humanity.

The judges spent a great time discussing the last few documentaries before arriving at their decision. It was not easy because the quality in so many was so high.

**Johan Linden, SVT Stockholm Sweden**

**WINNER**

**TRAPPED IN PROSTITUTION**

**FANGET SOM LUDER**

**TV2 OSTJYLLAND  
DENMARK**

(41'00)

Trafficking of women, the enslavement and forcing of young lives into prostitution, is an international and European problem of great importance. We know it, we are against it and it is high on the political agenda. But we very seldom get to know the girls in question and their circumstances.

In this documentary, Ann and Am, two young Thai women return to Denmark with the TV-crew to tell their story.

We visit the brothels from which the girls succeeded in escaping. A hidden camera takes us to other brothels where girls are being held, presumably against their will.

“Trapped in prostitution” is important, horrific, heartbreaking and excellent journalistic craftsmanship.

At the same time it is important to stress the great importance of Ann and Am in this documentary. Without their courage and strength this documentary would never have been possible.

**SPECIAL AWARD OF FRANCE 3**

**DANGEROUS MOUNTAINS**

**FARLIGE FJELL**

**NRK1, MORE AND ROMSDAL  
AALESUND  
NORWAY**

(29'00)

A tsunami in Norway, is that possible? The answer is yes – and probably very soon. The large mountains that surround the magnificent fjords are cracking and falling down into the deep water. When this happens, it will create a 30-40 metre high wave that will roll along the fjords and destroy villages and roads.

The Camera work was good without being outstanding. The graphics were relatively low cost but they were important to explaining to the viewer how the disaster would occur. The best graphics are always those which make the storytelling better and the issues more understandable.

This documentary is a textbook example of how to make theoretical and factual topics interesting and into very good television.

report

**COMMENDATION DOCUMENTARY AWARD****THE DAY THE BEATLES (ALMOST) CAME TO MARBURG****DER TAG, ALS DIE BEATLES (BEINAH) NACH MARBURG KAMEN**

(66'00)

**ARTE - HESSISCHER RUNDFUNK, FRANKFURT GERMANY**

Back in 1966, the whole town of Marburg, Germany, was looking forward to two Beatles concerts. This fantastic event was the result of the hard work of Ferdie Kilian, a big fan of the Beatles.

This was supposedly the biggest event ever in the little town. But the concerts were only a result of Kilian's imagination and fantasies - and the whole town was fooled.

Through this documentary, made with outstanding professionalism in direction and technique, the day the Beatles almost came to Marburg unfolds.

Interviews, documentation and wonderful reconstructions are used in an intriguing way. The judges especially enjoyed the dramatic reconstructions, although these scenes lose some value because of the inadequate dialogue.

This documentary was one of the most creative and fantastic documentaries in the competition. It is an excellent example of the fact that small stories that happened a while ago, in the right hands, really can tell us a lot of the times and hopes of a generation - in this case the beat generation.

"The Day the Beatles (almost) came to Marburg" puzzled the judges, made them laugh and was the cause of a long discussion of the whole genre of documentaries and story telling as such. Therefore, this documentary is accommodated with a great smile.

**COMMENDATION SPECIAL AWARD OF FRANCE 3****BATTLE FOR THE SKIES LUFTKRIG****NRK 1, HAFRSFJORD  
NORWAY**

(52'30)

Each year 40,000 collisions between birds and aeroplanes occur. These bird strikes are a great danger to people and they create enormous costs for the aviation industry. To reduce the problem on take-off and landing, the aviation business invests in "bird management" ie kill a lot of birds.

But very often generations of birds have lived and nested long before humans built their airports and the birds will just not leave. Humans and the aviation industry are caught up in a constant battle for the skies. This battle takes place without the knowledge of passengers.

The documentary has some extraordinarily stunning footage and is very well edited. The filmmakers have spent a lot of time to catch the animal life around and on the airports.

The judges found this documentary to be one of the best when it comes to photo and editing and hence its commendation. Its somewhat repetitive narration and the fact that the documentary felt too long prevented it from being selected as a winner.

## OTHER ENTRIES

### **THE HUSBAND (LE MARI)** FRANCE 3 MÉDITERRANÉE FRANCE (52')

The film inquires into the problem of immigration, taking the specific angle of the reunification of a family. A young Turkish woman living in Marseille decides to take her destiny in her hands and to choose her husband from her home village in Turkey. But the life is not what they hoped. There is no voice over and this brings us closer to the family. We can understand their dilemmas and feel their hopes. The story is well told through pictures. Sometimes, however, the message of the film becomes too overt and this lowers the cinematic quality.

### **INSIDE OUT PARKING (INSIDE OUT PARKING)** BBC NEWCASTLE UPON TYNE U.K. (29'10)

The programme is an excellent example of investigative journalism. A simple issue: parking in a city. But with this expose, it became a big story. Although proclaimed as a model of best practice, Sunderland's parking system has a dark side which went out of control. Secret filming by a reporter reveals racism, contempt for the disabled and incompetence. This documentary set the news agenda and led other media for many days. As a result, among other things, a police investigation into the parking system has been launched. Always compelling, with good pace, smoothly edited with camera which follows the characters. This is an enjoyable but bitter-sweet piece of television.

### **NEW SPACES OF THEATRE ART (NOWE PRZESTRZENIE TEATRU)** TVP GDANSK POLAND (38')

Three Polish cities are symbols of Communism and industrialisation. But in the past few years that post-industrial space has become the stage of new art movement-theatre. The content is interesting but the first part of the film has too much of a reportage-like approach, based on talking heads. The black and white inserts of pictures covering the performances do not compensate for this. However, the film develops well with more action and creatively presents the ambiance of this very inspiring cultural and social phenomenon.

### **BUDMERICE, MYSTERIOUS ISLAND OF WRITERS (BUDMERICE, TAJOMNY OSTROV SPISOVATEL'OV)** STV BRATISLAVA SLOVAKIA (43')

Disqualified. There were three entries from STV Bratislava in this category.

### **FLYING WORDS TOWN (MESTO LIETAJUCICH SLOV)** STV BRATISLAVA SLOVAKIA (51')

Disqualified. There were three entries from STV Bratislava in this category.

**THE FEAR IS STILL WITH ME (WCIAZ YEST WE MNIE TEN STRACH)**

TVP 3 , KRAKOW POLAND (12'52)

This reportage tells the story of Monika Goldwasser, a Polish Jew who survived the holocaust with the help of a Polish family. She discovered her real identity in late age and decided to search for her roots with help of a passionate Polish woman, tracing the Jewish community who lived in her town. The human story is moving and is strengthened through archive footage and photos. The judges found difficulty in following the construction and often were confused about who the main characters really were.

**WORKING THE SEA** BBC WEST, BRISTOL U.K. (29')

Six Bristol teenagers chosen by interview take on the challenge of sailing a replica of a 500-year-old ship yet knowing nothing about sailing. They are required not to use any of the present gizmos like mobile phones or computers. It is a great show to watch, entertaining and with good narration.

**INTERPRETER (TLMOCNIK)** STV BRATISLAVA SLOVAKIA (51')

The judges decided that they would judge only this entry of the three from STV Bratislava. It is a portrait of an interpreter who speaks more than twenty languages, including many of Arab origin. This is a touching story. The originality of the directors approach lies in taking the life of the translator as the 'pars pro toto' of recent Slovak history through a vast selection of archive material. Through the eyes of translators we discover also the realities of the countries he worked in.

**THROUGH THE BARS (ZAD RESHETKITE)** BNT SOFIA BULGARIE (56'10)

This investigative documentary tells the story of the trial in Libya of the Bulgarian nurses and Palestinian doctor charged with having infected more than 400 children with AIDS. This is a very strong and touching story, very respectfully showing the depth of the conflict. Every question in the judges' minds was answered during the screening. Although the author tries to preserve objectivity, there is no avoiding the deep emotional involvement.

**A STRANGE CHRISTMAS (UN ÉTRANGE NOËL)** FRANCE 3 ALSACE FRANCE (53'19)

The director seeks to be a witness, maybe one of the last, of the many little details of life that have not been obliterated by the West. He tells this story through picturing the Christmas traditions in Orthodox world of Romania. The film is harmoniously crafted in construction, images and editing. The strongest quality of this film is the blend of the director's personal approach as narrator of the story and a view of a world that is so little known in Western Europe.

**EUROPE : HUMAN TRAFFICKING (EUROPA : CUILTEARACHD DHAOINE)**

BBC SCOTLAND U.K. (28'46)

The story focuses on the phenomenon of human trafficking across Europe. The filmmakers have followed women who have been trafficked in the UK, Italy and Moldova. This important and sensitive topic was covered with respect towards the victims. There was good camera work and editing. However, the judges find the story did not "cross the screen" and the topic has now been covered many times.

**THE LAST FLIGHT (L'ULTIM VOL) CANAL 9 - TV VALENCIANA (TVV) SPAIN (54')**

This story about drug trafficking between Spain and South America and the so-called "mules" places the viewer in the interrogating rooms of airports. We literally stand beside the mules while they get caught. We also meet with the mules' families as they wonder what has happened to their loved ones. The topic is intriguing and important. The editing and music creates a fast and exciting tempo and the use of police footage gives a further gloss. Some ethical questions of how much is suitable to show of desperate people getting caught were raised by the judges. This documentary certainly reveals the human side of drug trafficking but in the hard competition "the last fly" loses at the finish.

**DO COMMUNISTS HAVE BETTER SEX? (LIEBTE DER OSTEN ANDERS? SEX IM GETEILTEN DEUTSCHLAND) MDR LEIPZIG GERMANY (45')**

The title evokes viewers' fantasy immediately, tickling their imagination. The programme covers not only the sexual habits of East and West Germany but also gives an overall sociological research of both societies from the division of the country after World War Two. The jury thought that the mix of animated cartoons and authentic archive material emphasised the message of the documentary which is witty, funny and at the same time full of new information

**ROACCUTAN - A SKIN TO DIE FOR (MORIRE PER LA PELLE) TV SVIZZERA DI LINGUA ITALIANA, LUGANO SWITZERLAND (34'19)**

This report investigates the dramatic effects of a drug "cure" for acne which is alleged to have caused suicides over the world. However, the patients' words and the human stories are lost in the concentration on techniques. The inadequate sub-titles, especially over English interviews, made understanding difficult and the judges could see no point in the opening "summary".

**UNISONO - THE CSIK FAMILY (EGYHANGON - A CSIK CSALAD) MTV MISKOLC HUNGARY (25')**

The Csik family is truly an extraordinary family with music in their blood. This documentary goes beyond the traditional stereotypes of programmes about gypsies and has a fresh modern touch. The ambitious editing caught the judges' eyes and stimulated a discussion about effects and editing. Therefore, this entry was recommended for further competition in the Video Editing category. Nevertheless, the programme lacked the basic elements of a documentary to be among the top entries.

**THE LAST BLACKSMITH IN BANHIDA (AZ UTOLSO BANHIDAI KOVACSMESTER)**  
MTV SZEGED, SLOVAKIAN MINORITY STUDIO HUNGARY (19')

Istvan Hlogyik, an old blacksmith, is the last in his profession. It is a profession which has great importance to the Slovak minority culture in Hungary. This portrait shows a man who is true to his tradition and his craft even in these modern times. The judges thought the reportage somewhat traditional also, in both camera and composition.

**TESLA (TESLA)** MTV BUDAPEST, SERBIAN MINORITY STUDIO HUNGARY (36')

This was one of three entries from MTV Budapest. Disqualified.

**FRAGILE WORKFORCE (FRAGILE MAIN D'OUVRE)** FRANCE 3 BOURGOGNE  
FRANCHE-COMTÉ FRANCE (52'31)

This documentary is about a mentally disabled workforce and is presented in a respectful way. We follow the workers during their ordinary life and get a good notion of the importance to them of being valued at work and their social context. There are problems, of course, but solutions too. The topic of "disability" is very common in the Prix Circom and this documentary is a very good example. But it is not extraordinary enough to be a prize winner.

**THE RATKA STORY (RATKAI TÖRTENET)** MTV PECS, GERMAN MINORITY STUDIO  
HUNGARY (26')

This is clear description of the lives of the German minority in the Tokaj region in Hungary. The village of Rátka is a home for the survivors of the 2nd World War and we learn more about their origin through the description of the family tree. Everyday local life is presented in great detail and with many facts but the lack of the identification with individuals in the community makes the television narration poor.

**ON THE ROAD OF ANCESTORS (ÖSÖK UTJAN)** MTV SOPRON, CROATIAN MINORITY  
STUDIO HUNGARY (27')

The DVD did not work, so the judges were unable to view. Disqualified.

**FUGITIVES (SZAMKIVETETTEK)** MTV BUDAPEST, MINORITY STUDIO HUNGARY  
(25')

This was one of three entries from MTV Budapest. Disqualified.

**HOPELESS IN SWEDEN (SVEDTELENÜL)** MTV BUDAPEST, ROMA MINORITY STUDIO  
HUNGARY (27')

An important story of the lives of the Roma minority in the new EU countries of central Europe. With accession, people start to look for a better living conditions and seek new opportunities. The reportage handles the sensitive topic with care. It lacks some

perspective and nuances which would make it a better journalistic work and would benefit from stricter composition, narration and greater concentration on good pictures.

**THE (UNDESIRE) GUEST - LIVING WITH PARKINSON'S (L'OSPITE (INDESIDERATO) - VIVERE CON IL PARKINSON) RAI, BOLZANO ITALY (18')**

Sufferers from Parkinson's Disease learn, with the help of an association, how to fight their illness and make sense of their lives. The medical and human approach to this "undesired" guest created a report with too many interviews and a lack of pictures of the daily lives of the patients. Nor did the music fit very well.

**THE BROTHERS (THE BROTHERS) RTE 1 - NEMETON TV, WATERFORD IRELAND (25'27)**

The sub-titles were only over the Gaelic speech and there were no sub-titles for the English speech. This made it impossible for the judges to understand properly because non-English speakers need the aid of English sub-titles throughout, as required in the Rules of Entry. Disqualified.

**THE CLIMBER, THE PSYCHIC AND THE FACE IN THE ROCK (L'ALPINISTA, LA VEGGENTE E IL VOLTO NELLA ROCCIA) TSI 1, LUGANO SWITZERLAND (49'14)**

This reconstruction of a dramatic story of the search for a mountain climber has some wonderful footage, editing and sound. When the rescuers had lost their hope of finding the climber, the man's wife turned to a psychic to get help. And, strangely enough, the psychic could help the rescuers. This is an unusual documentary with an intriguing story and the judges found that it had much merit. But the lack of pace and somewhat hesitant acting in the reconstructions slowed the narration too much.

**THE MIRROR (LE MIROIR) FRANCE 3 SUD FRANCE (52')**

The film explores the relationship between nurses and elderly, sick people in a nursing home. The camera, rightly, was unobtrusive offering intimate but sensitive shots, such as the moment when we could see the real, never-ending love in the eyes of 84-year-old man looking at his 79-year-old wife. However, the programme might have benefited by being a little shorter.

**IN MAY (IN MEI) RTV RIJNMOND THE NETHERLANDS (71')**

Eleven eye-witnesses of the bombardment of the Rotterdam city in May 1940 talk about their memories. It recalls for them a terror which they have carried with them but never spoken about. There was an illuminating use of archive footage and photographs and interesting characters. However, the judges found the storytelling a bit static.

**PERSISTENT THERAPY (UPORCZYWA TERAPIA)** TVP2, KATOWICE POLAND (11'25)

The topic of assisted death is on the agenda of many European countries. For 14 years, Polisch Janusz has longed for his death, trapped in bed and tied to a respirator after a motor cycle accident. This heart breaking story truly deals with life and death. The programme is based only on an interview. The interview is good and enough as the basis of a documentary: but more is needed.

**WE FROM CEGIELSKI (MY Z CEGIELSKIEGO)** TVP3, POZNAN POLAND (22'57)

This film recalls the atmosphere at the Hipolit Cegielski factory in Poznan, the pride of Poznan working class, just before bloody events of 1956. We learn about the workers' expectations, we share their fears and dilemmas. The jury was delighted with excellent photography, good use of archive material, but missed the drama and the rhythm.

**IN THE NAME OF THE REPUBLIC OF POLAND (W IMIENIU RZECZYPOSPOLITEJ)** TVP3, BIALYSTOK POLAND (30')

This film explores the memories of the Polish victims of the Soviet regime after the Second World War. In 1946, 200 Polish partisans were condemned to death in the name of the Republic of Poland. A straightforward and classical journalistic approach, with the journalist all time in situ trying to find traces and witnesses of those tragic events.

**QUARTET (KWARTET)** TVP3 RZESZOW - COPRODUCTION POLAND (25'28)

This is great co-operative and cross-border effort: one programme made by eight TV stations from different countries. "Quartet" is broadcast monthly. This programme focuses on the lives of the inhabitants of neighbouring regions. The subject is drugs and the four short reports depict those people just talking about their problem. Hardly a documentary treatment or construction, even if the subject is important and the interviewees speak well.

**LIKE A PARADISE (JAK W RAJU)** TVP3 SZCZECIN POLAND (20')

This story of two elderly people raises an important journalistic question: is poverty always bad or could it be Paradise? This short documentary follows Antoni and Maria during a year: summer, winter, and summer again. Following a television broadcast of their hard life during winter, the authorities put them in a social welfare institution. Warmer and more comfortable they might be but, even though their life supposedly seemed much better, they became unhappy. The documentary is sensitive and portrays Antoni and Maria in their own terms without judgment or criticism.

**NEVER OVERDUE (NIEPRZETERMINOWANI)** TVP3 WROCLAW POLAND (26')

Members of the "Senior Club" enjoying life, having parties and setting up fashion exhibitions - proving it's important to stay young in heart and in mind. We witness many

times when seniors are very much enjoying themselves and the interactions are relaxed. Nevertheless, the style of the film is more "following camera". The judges would have welcomed a closer example of one story or deeper description of the heroes.

**IT SHOULD (TRZEBA)** TVP LODZ POLAND (13')

No DVD arrived by the time of judging. Disqualified.

**MY GLOBALISATION (MA MONDIALISATION)** FRANCE 3 RHÔNE ALPES AUVERGNE FRANCE (52'30)

Yves Bontaz is successfully expanding his screw making business in Europe and the rest of the world. The viewer gets a close look of the effects of globalisation through the eyes and life of Mr Bontaz. This portrait is narrated in an intriguing way that maintains interest. If the problems with globalisation had been explored more thoroughly it might have been even more intriguing. Even so, the judges found this way of examining the issues in a portrait-style both refreshing and creative.

**CONGRESSMAN OF THE POOR (SENATOR DLA UBOGICH)** TVP3, WARSZAWA POLAND (13'13)

The story of a man who decided to be good, leaving behind a life of poverty and crime hanging around card players. He now looks after the expensive cars of the rich and watched out for parking wardens. But he has developed a dream: to become a congressman, representing poor people. We get close to this very interesting character, his life and way of thinking but the story was told in a confusing way.

**THE CUSTOMS OF MATRIMONY - GYPSIES** TVR2 BUCAREST ROMANIA

No DVD arrived by the time of judging. Disqualified.

**1956 - IMRE NAGY AFFAIR (1956 - AFACEREA IMRE NAGY)** TVR 1 CLUJ ROMANIA (52'11)

This documentary is part of a mini-series that presents the tragic end of the Hungarian Revolution in 1956. The central figure of the story is Imre Nagy, the Hungarian Prime Minister who was elected by the revolutionaries. This is a chapter of Hungarian history based on highly fascinating archive images, the contribution of the most important historians of the country and also Imre Nagy's nephews, who lived in Budapest.

**A MOTHER FROM THE KINGDOM OF SHADOWS (A MAMA DIN... )** TVR IASI ROMANIA

No DVD arrived by the time of judging. Disqualified.

**CUT OFF IN ROMANIA (ISOLATI IN ROMANIA) TVR 1 TIMISOARA ROMANIA (60')**

A story about an isolated area in Romania. Villages stand away from the main road; the only way to reach them to take a cart or a sleigh and horses since no bus goes that far to the mountains. We follow the inhabitants and their stories throughout the year as a crew visits the villages in each season. The film starts in the most difficult time of the year – during the winter, when their only source of information is the radio and TV. We see how their lives change in the spring and summer. There is a good overview of the life in the whole area, with a lot of small personal of people. Extraordinary camera work, brilliant editing.

**MILLS IN SLOVAKIA (MLYNY NA SLOVENSKU) STV KOSICE SLOVAKIA (51'44)**

In 19th century Slovakia was famous for its mills but the Communist regime took all of them from their owners. This documentary on an almost forgotten part of Slovak history is a combination of a human stories and technical description of the mills. There were some beautiful shots and interesting characters but the documentary was a little bit slow with static interviews (except for a singing dog belonging to one of the mill owners' descendants....).

**WILDLIFE ROOKIES (NATURNOLLORNA) SVT UMEA SWEDEN (28')**

In The Wildlife Rookies a family is living outdoors for the first time. The camera crew follows the three family members during a couple of days of endurance test. This is a good programme but a lack of journalistic ambition restricts its scope.

**SUBMARINE 137 - WHISKEY ON THE ROCKS (UBAT 137 PA GRUND) SVT MALMÖ SWEDEN (79')**

This was the most serious post war Swedish foreign policy crisis: when a Soviet submarine ran aground in a restricted military zone in the archipelago of Karlskrona in the south of Sweden in 1981. The judges were impressed by some thorough investigative journalism, interesting use of archive materials, excellent pacing and sensitive photography.

**I WISH YOU LOVE - LOVE LATE IN LIFE (QUE RESTE-T-IL DE NOS AMOURS) FRANCE 3 LIMOUSIN POITOU CHARENTES FRANCE (52')**

Marvellous story about the different faces of love. We follow the relationship of a newly married couple both husband and wife being more than 90 years old. There are other heart-warming tales of elderly people who started a fresh relationship quite late in life. Love between older people is still a taboo: somehow it's inappropriate to see a couple of this age dreaming of the future and building their own plans. The judges admired the relaxed flow of the film and open attitude of the main heroes in interview. The story is inspiring although the topic is not new and we were not offered any original angle.

**FATES OF PRAGUE SPRING (OSUDY PRAZSKEHO JARA)** CZECH TV, BRNO STUDIOS  
CZECH REPUBLIC (27'59)

Eye-witnesses of the events of the Prague Spring of 1968 tell their story with hindsight. The documentary effectively mixes archive footage with interviews. It is thrilling to listen to the actual stories of the people seen and heard in the archives. Even though this documentary is a very good example of a documentary of contemporary history, there have been so many others like it dealing with the hardships under the Communists. It is not different enough.

**THE CRIME CALLED KATYN (ZLOCIN JMENEM KATYN)** CZECH TV, OSTRAVA CZECH  
REPUBLIC (56'45)

The descendants of the Byelorussian, Czech and Polish victims of the Russian mass slaughters during the 1930s and 1940s tell their tales of horror and misery. The documentary, in a moving way, brought out some new and so far unpublished facts about the gruesome events. The judges were impressed by the excellent use of camera, good editing rhythm, music and a combination of personal memories and historical facts together with unique archive material. Worthy but sometimes rather pedestrian, as if it were a film of record rather than a programme to be watched.

**OVER AND OUT** BBC, EAST REGION, NORWICH U.K. (29'10)

No subtitles – disqualified

**FACING THE PAST** BBC BELFAST U.K. (42'26)

The documentary shows a former British soldier who is meeting a sister of the man he killed in Belfast in 1971 – and also a former sworn enemy. The topic – with its underlying feeling of reconciliation and forgiveness - is excellent and good opportunity to make a really strong documentary. Archive material is used in a competent way but true drama seemed lacking.

**INSIDE OUT NORTH WEST : WHO'S TAKING YOU HOME** BBC NORTH WEST,  
MANCHESTER U.K. (29'10)

The bogus taxi driver who preys on women is a problem in many cities in Europe. This investigative story about the taxi business in Manchester starts with the murder of a young woman ten years ago. Her only mistake was getting in to what she thought was a taxi and it cost her life. Ten years later, the problem with fake taxi cars still exist and is perhaps even worse. With a portfolio of investigative techniques like hidden cameras, interviews and classical journalistic work, the Inside Out crew uncover the danger of the Manchester streets at night. This is a truly good story with a strong storyline, narrative and persuasive journalism. It was one of the best investigative stories in the competition. But the judges were concerned that it was never made clear how big of a problem the topic of the documentary really is. The story would have been much stronger with some supporting statistics.

**INSIDE OUT LONDON : LONDON 2012 : THE REAL COST** BBC LONDON U.K. (29'10)

An investigative, current affairs documentary which reveals the real cost of the 2012 Olympic Games which will be held in London. There are complaints that the government and mayor may have misled the public and that the bill had been seriously underestimated. This complex story is well done; good camera work and editing; clear and concise narration. It is good in a workmanlike way but not exceptional.

**INSIDE OUT : NATION ON FILM : WOMEN'S FOOTBALL** BBC MIDLANDS, BIRMINGHAM U.K. (29')

The story of the rise and controversial fall of the first unofficial women's football team in England. The director of the documentary perfectly pieced together unique archive materials, the newsreels of the 1920s and the films of the passionate amateur filmmaker, Dick Kerr. This is the first television documentary on the subject and was made in a high professional way.

**THE END OF BLACK ENERGY (LA FIN DE L'ÉNERGIE NOIRE)** FRANCE 3 LORRAINE CHAMPAGNE-ARDENNE FRANCE (52')

Global warming is probably the biggest challenge of our time. At the same time, however, it is a topic that does not translate easily to television. "The End of Black Energy" handles the topic in a very convincing way. There is no doubt that the producers know the facts. But the vast amount of factual telling - but not showing - sometimes gives the viewer a feeling of listening to a lecture rather than watching a winning documentary in Prix Circom. Nevertheless, the judges would like to stress the importance of the topic and the strength of this documentary.

**4 1/2** RTSI, LUGANO SWITZERLAND (54')

The touching story of Senegal boys with various disabilities. We follow them very closely in daily situations, listening to their dreams and expectations. The documentary gives a helpful view of the hardship in the everyday life of disabled people in a third world country. The boys are real heroes. Nevertheless, the progression of the story is not intriguing enough to keep the viewers' interest.

**WIND ON WEDNESDAY : DOUTZEN KROES (WYN OP WOANSDEI : DOUTZEN KROES)** OMROP FRYSLAN THE NETHERLANDS (23'01)

A very impressive piece of work for a VJ. A journalist with camera follows the young Dutch top model Doutzen Kroes and, with the intimate opportunity of the VJ at work, we see her during the fashion shows but also in private, as a normal 21 year-old-girl. This was a nice, easy going portrait. It would have been even better if the viewer had come closer to the object of the documentary. From time to time this programme was more of a fan-portrait than a documentary.

**THE STYRIAN WINEYARDS (DAS STEIRISCHE WEINLAND) ORF - STEIERMARK  
AUSTRIA (35')**

No subtitles – disqualified

**TESLA (TESLA) HRT ZAGREB CROATIA (46')**

The 150th anniversary of the birth of Nikola Tesla, scientist who died poor in New York, is celebrated in this documentary. His greatest contribution is producing and transporting electricity. The documentary includes archive material and new footage and mixes them effectively but the voice over is not convincing.

**THE GIRL WHO WANTED TO BE TALL (PIGEN DER VILLE VAERE HOJERE) TV  
SYD, KOLDING DENMARK (23'35)**

Only eight years old, Line is determined to be taller. At this time, she is almost as tall as her friends but, being a little person (dwarf), she knows her friends will continue to grow and she will not. We follow Line over a long time and the documentary is a wonderful portrait of a very strong person. The documentary shows joy, expectations, fright, tears and laughter without ever losing its warmth and respectful tone.

**RHYTHM IS IT RBB/ARTE GERMANY (100')**

Withdrawn because of rights issues.

**IN THE SPIDER'S WEB (STON ISTO TIS ARACHNIS) ERT3 THESSALONIKI GREECE  
(74'29)**

The unorthodox methods used in the war against terrorism have caused an outrage among human rights workers all over the world. The documentary "In the spiders Web" gives a detailed report of these methods, of abductions and CIA ghost planes using European airports. It is clear that the producer really knows the subject. Sometimes the documentary reminds of a lecture or a report of abuses of human rights. But the lack of a clear narration makes the story hard to follow.

**THE MERRY COMPANIONS (LES JOYEUX COMPANONS) FRANCE 3 OUEST, RENNES  
FRANCE (53'05)**

A beautiful story about how can we preserve our joie de vivre till the end of life! In this film, we could see vivid, content, loving and caring elderly people who have dreams, plans and enough energy to fulfil them. The judges thought that this was a professionally presented story, with good camera and editing. However, the interviews broke the flow of the story line.

**LITTLE BRAZIL RTE GALWAY IRELAND (52')**

One in three in the community of Gort is of Brazilian origin. "Little Brazil" tells the story of a successful integration of Brazilians in Ireland. This unusual, happy and positive tale stands out among those Prix entries which deal with integration in Europe. It is truly an important study for many European communities and an example that shows that journalism does not always have to deal with problems and difficulties. However, the judges would like to have seen a more creative narration with a more human touch before they could consider it to be among the finalists. Also, the documentary did not have adequate sub-titles for the English when spoken, only the Gaelic.

**A SLOVENE ICON ON THE SWEDISH SKY (SLOVENSKA IKONA NA SVEDSKEM NEBU) RTVSLO MARIBOR SLOVENIA (27'27)**

The astonishing life of Helena Jelka Bauman and her professional life as an artist and architect both in Maribor, Slovenia, and Stockholm, Sweden, is told with a lot of respect. The archive material and interviews are well chosen and there is a warm tone throughout the documentary. But the composition and editing raises some questions which makes it hard for the judges to put this documentary among the finalists.

**3RD MARCH, A FIGHT FOR MEMORY (TRES DE MARZO, UNA LUCHA POR LA MEMORIA) TVE PAIS VASCO, BILBAO SPAIN (30')**

Thirty years after the massacre in Vitoria there is still much to be explained. The survivors and relatives still have questions to the authorities about what really happened during the gunfire and shootings. The composition and the use of archive footage and sound really lifted this story to an exceptional level among the documentaries of contemporary history. But in this year's hard competition it does not, unfortunately, go all the way.

**AUSTRIA'S CHILDREN (LES NENS D'AUSTRIA) TVE CATALUNYA, BARCELONA SPAIN (30')**

At the end of the war, there was a charity operation with the aim of rescuing Austrian children from devastation and taking them to Spain. This programme tells the story of those children. With the help of excellent archive materials, the stories are told in a moving way while avoiding emotional exaggeration.

**MACIEK AND ROZA (MACIEK I ROZA) TVP3 LUBLIN POLAND (12'19)**

This tells of the love between Maciek, a physically disabled young man, and a healthy girl, Roza. The film shows their everyday life, their joys and problems they have to face as he works in an office and she looks after children. A strong story with the really important values of life and a strong moral message. However, there was a conflict between sad atmosphere of the film, emphasised by the choice of music, and the characters and their story - very optimistic and full of hope.

**A NEW LIFE IN SCOTLAND (SAOL UR IN ALBAIN) TG4 IRELAND (52'00)**

A retrospective documentary of Irish rural women emigrating from impoverishment to live in the slums of Glasgow. Interviews and archive material take this nostalgic story forward with warmth and feelings. This documentary did not have adequate sub-titles for English, which made it hard for the judges to understand and it was not innovative enough to be among the top entries.

**ICEMAN BBC YORKSHIRE AND LINCOLNSHIRE U.K. (30'00)**

A daring former soldier, Karl Bushby, tries to walk around the world – followed, for five ears, by a television team. In this episode, he makes his most dangerous trip - across the Bering Straits between US and Russia. The sub-titles were inadequate which made judging very difficult.

**A SIMPLE PIECE OF CLOTH (GRATN PHIOSA ENDACH) TG4 IRELAND (7'30)**

In a very personal way, the filmmaker contrasts her own experience of femininity with the experiences of Muslim women living in Ireland. This is a wonderful short documentary that tackles on the topic in a very creative way.



## PRIX CIRCOM REGIONAL 2007

### MAGAZINE PROGRAMME

#### WINNER

RE: AGERA

SVT 2 GÄVLEDALA SWEDEN

#### COMMENDATIONS

SLASK JEST PIEKNY

TVP3 KATOWICE POLAND

INSIDE OUT NORTH WEST

BBC NORTH WEST, MANCHESTER U.K.

### JUDGES

<b>Chairman</b>	<u>Zuzana Kostelnikova</u>	<u>STV Kosice</u>	<u>Slovakia</u>
	<u>Proinsias ni Ghrainne</u>	<u>TG4 Galway</u>	<u>Ireland</u>
	<u>Ove Mulvad</u>	<u>TV2 Fyn</u>	<u>Denmark</u>
	<u>Tonja Stojanac</u>	<u>HRT Zagreb</u>	<u>Croatia</u>

### CHAIR'S REPORT

The Magazine category is a newcomer in the Prix Circom, especially designed to be wider than only news or current affairs. Expectations were high because regional studios in Europe produce so many magazine formats on various topics: news, factual, weekend, entertainment, special events. With 44 entries, it seems the optimism was justified.

The judges were pleased by the quality and the variety of the programmes. Mostly half an hour productions showed us the great effort journalists put into the search for new content. Touching human stories, topics of the day, scandals which cross regional borders, they manage to fill their programme with fresh material every week.

In the selection of the programmes we met an interesting phenomenon. Producers decided to put into this competition their "special editions" of the regular magazine. Therefore, we had the chance to see four different (or not so different) programmes about the hurricane Kyrill from various parts of Germany. There were three single-topic magazines on elections in Sweden. A special edition of the Welsh magazine on the opening of the local parliament and so on.

The quality of these programmes, made in such a short period of time, was great. However, the judges would like to have seen the more usual regular programmes showing everyday life. Without wishing to be misunderstood, we would be happy to see next year more "average", everyday studio based programmes. There is nothing to be ashamed of in the "standard" programme.

On the other hand, what we can put as an outcome from this year's entries is the originality of the script writing. The winner, as well as many other screened regional magazines, proved that for a great television programme you don't always need to have big budget and huge production resources. Motivated and creative teams can bring in excellent programmes, with topics approached from fresh angles and presented in both an entertaining and serious way.

Currently, we see a lot of glamour in television. Light stories and easy-viewing entertaining programmes are presented as the best you can get these days. But it is this, what might be called "the ants' work" – the everyday job of local reporters - which gives us an insight into what is really happening in the places we live. The best magazine programmes are those productions which come from within the community.

**Zuzana Kostelnikova, STV Kosice  
Slovakia**

## WINNER

**RE: ACT** **RE: AGERA**  
(28'00)

**SVT 2 GÄVLEDALA  
SWEDEN**

This magazine was produced as a pre-election programme to encourage the young electorate to vote. It provided explanation and coverage for all parties.

The programme clearly succeeded in its aim - to attract a young audience to current affairs issues.

Interviews and production style were highly entertaining but at the same time were informative and had a serious current affairs agenda at the core.

The settings and approach were highly original and there has to be a special mention for one of the presenters, Peter! In the search of the answers on political issues, he interviewed representatives from all political wings, including very small local parties. We saw an excellent choice of interviewees. At the end, Peter sets his own, Peter's party. He would surely get this jury's vote!

## COMMENDATIONS

### **BEAUTIFUL SILESIA (THE GALLERY OF SILESIA BRIGANDS)**

**SLASK JEST PIEKNY**

(25'00)

**TVP3 KATOWICE**

**POLAND**

This was an unusual magazine on regional folk tales of four bandits from Silesia.

One presenter related the tales on location and took on the character of the four stories.

The stories were told in a humorous, sometimes comical way.

This was an example of a programme with huge imagination and an unusual approach to re enact stories. It shows that not always do we need huge crews and big productions resources to make highly innovative programming.

Special commendation by the jury for the script and the acting potential of the presenter.

### **INSIDE OUT NORTH WEST**

(29'10)

**BBC NORTH WEST, MANCHESTER  
U.K.**

This episode of Inside Out, a regular series title in the BBC Regions, includes three very different stories – the dangers that paramedics are exposed to on the streets of Lancaster, the recreation of the famous Bob Dylan photograph with Liverpool children and international stardom for a local writer Beatrix Potter.

The balance of the stories was excellent – powerful current affairs at the beginning, nostalgia and human interest in the middle and ended with some glitz with the Beatrix Potter story. The Bob Dylan story was especially strong and thoroughly enjoyed by the jury.

Camera work, editing and presentation were all excellent.

## OTHER ENTRIES

### **MOUCHIG DALL (MOUCHIG DALL) FRANCE 3 OUEST, RENNES FRANCE (23'30)**

This is a pleasant and enjoyable children's magazine from the region of Brittany. On one hand, it is a proper "kids" magazine and the judges welcomed the interactive approach and the way the children were given space for their own creativity and production. On the other hand, the magazine as such is quite traditional and doesn't offer its own strong "look and feel".

### **ECONOMY FORUM: SHIPS UNDER CHEAP FLAG (FORUM GOSPODARCZE TANIA BANDERA) TVP GDANSK POLAND (30')**

A traditional business and current affairs magazine on important topics from the Gdansk region with a combination of studio debate and reportages. The judges liked the interesting idea of a live debate with four guests in the university library with students as the audience. However, even so, there was little involvement of the audience, weak use of graphics (although the monitor was present in the studio, it was used only for the display of the programme logo). The purpose of the setting was unclear and the build-up was clinical and lacking in empathy.

### **THE VIKTOR FAMILY (FAMILIA (SERIES) - VIKTOR (PART)) STV BRATISLAVA SLOVAKIA (26')**

This episode of the magazine "Family" talks about how people of different colours, natures and background can live in harmony. A Slovak woman Maria, a nurse, and Victor, a black man from Congo, who came to Slovakia to study medicine, live a happy life with their four children. They talk about their life and their relationship and society they live in. In the studio, an expert adds comments and explanation.

### **INSIDE OUT WEST - SERIES 9, PROG 9 BBC WEST U.K. (29')**

No subtitles – disqualified

### **ALPHA-EUROPE : EAST MEETS WEST (ALPHA-EUROPA : ORIENT TRIFFT OKZIDENT BR STUDIO FRANKEN NÜRNBERG GERMANY (29')**

This magazine deals not only with politics and business in EU but also reflects on how integration into the EU affects people's everyday life. This episode is about business ties between Europe and Asian countries. The judges highly appreciated the approach of the production in which the crew actively took part in the delegation of German businessman to India. By doing this they made it possible for the average viewer to understand the differences between two cultures in business issues. Good camera work, very disciplined production.

**SAXONY-ANHALT TODAY (SACHSEN-ANHALT HEUTE) MDR MAGDEBURG GERMANY (29'30)**

A special edition of the regular magazine, transmitted only one day after the hurricane Kyrill had swept across the region, killed one inhabitant and left damage at more than 2,000 million euros. The team put in a great effort in bringing the hottest information from all over the area about the situation on the roads, showing lots of stories from affected families and many aspects of the catastrophe. Excellent work was done under extreme time pressure. Studio presentation was combined with reports and three live links from three different spots. The jury highly commends the practical information given to inhabitants concerning insurance problems.

**HURRICANE IN NORTH-RHINE WESTPHALIA (ORKAN IN NRW - DER TAG DANACH) WDR, DÜSSELDORF GERMANY (45'50)**

An on-the-spot report the day after the hurricane in North Rhine Westphalia that devastated the region. The live reports from the forests covered various implications of the extensive damage and highlighted the continuing dangers for local communities. This was a factual, accurate account with a strong current affairs flavour which gave a global flavour to regional concerns.

**RUPTURES (TORESVONALAK) MTV, PECS HUNGARY (26')**

The first of two programmes from the MTV minority production unit, formally based in Budapest but working in different regions. This is a portrait of a Greek artist living in Hungary, musician Jorgos Tzortzoglou. We follow him in the studio, find out about his musical past and also learn more details about the life of Greeks in his hometown, Miskolc. Once again, this is a documentary and it does not fit the Magazine category.

**PORTRAIT OF ATTILA BALOGH - I BRANDISH MY FOOT (BALOGH ATTILA PORTRÉ: LENDITEM LABAMAAT) MTV, BUDAPEST (ROMA) HUNGARY (19')**

This is a second programme from the MTV minority unit, listed as MTV Budapest, but in fact produced outside Budapest. A portrait of Roma poet, Attila Balogh, in MTV's regular minority Roma series. Calm piece exploring the ideas of the main hero who explains his background and the way he writes poems from very wide perspective. The judges welcomed a programme about a Roma poet as Roma are often depicted as active in the field of literature (Roma are mostly shown only as dancers or musicians). Sensitive poems written by Atilla are presented also by a young girl in the staged scene. However, this is a documentary rather than following the criteria of the Magazine category.

**EU ACCESSION OF ROMANIA (ROMANIA UNIOS CSATLAKOZASA) MTV, SOPRON, CROSSBORDER HUNGARY (18')**

Reports and interviews from Bucharest on the night of the announcement of their accession to the EU. The magazine featured interviews and vox pops with politicians

and communities on the importance and implications of joining the EU. This programme had an apparently good cross-border 'feel good factor'. However, the jury felt that, as a magazine broadcast in a morning slot, the pace was quite slow and the programme would have benefited from faster, snappier reportage. The programme contained valuable facts but perhaps too many were delivered by voice over.

**MINET (MINORITY NETWORK) (MINET) RAI, BOLZANO ITALY (28')**

This magazine, from a German-speaking region of Italy, was produced in German in association with the European Academy of Bolzano, the Department of Studies on Minorities. The programme encompassed a wide range of topics and concerns of ethnic minority groups and included an interview with a woman who had adopted Indian children and a doctor who had been studying minority aspects. Interviews with children and adults on location gave insight but the jury felt that the links and studio interviews lacked warmth and connection with the viewing audience. This was a very solid educational programme but may lack the 'must see' value to ensure the interest of a mainstream audience.

**SEAL (PECAT) FIRST CHANNEL TV MONTENEGRO MONTENEGRO (48')**

A magazine special programme on Kosovo after the war. The programme interviews both Serbs and Albanians and makes every effort to look at every angle of the problem. The filming was very evocative and brought the audience to the core of the problem. The stories were personal and these were balanced with interviews with officials.

**TELESCOPE (TELESKOP) TVP3 POZNAN POLAND (26')**

This is a special edition of the magazine programme dedicated entirely to the 50th anniversary of the 1956 revolt by Poznan factory workers and suppression by government tanks under Communist rule. The programme's main focus is on interviews with older people who remember in great detail the street riots and they are taken back to where they stood to describe what they saw. These interviews are deeply researched and the subjects seem very comfortable in front of camera. A visual mix of archive and interview brings the historical story to life.

**FACTS - NEWS SERVICE (FAKTY - PROGRAM INFORMACYJNY) TVP3 WROCLAW POLAND (18')**

This is the main edition of the Wroclaw TV news programme on 19th January 2007, after a hurricane swept across part of Poland. On such a day, the entire news operation is fully stretched – and that's just what happened in Wroclaw. The night after the hurricane TVP Wroclaw presented thorough coverage of the event and consequences. If the programme lacked anything, it might have been a studio guest explaining more general, popular science aspects of a hurricane.

**ON YOUR SIDE (PO TWOJEJ STRONIE) TVP3 WARSZAWA POLAND (21'37)**

This is an investigation into unqualified chiropractors working as "doctors" in Poland. The theme of the magazine is a follow-up to a complaint from a member of the public whose wife was disabled by a particular chiropractor. The magazine follows a very effective formula - firstly, it uses a hidden camera to investigate this chiropractor. Then it discusses the legalities of people working in fields of medicine who are not qualified doctors and ends with a studio discussion. The presenter was very capable and confident and seemed to be totally on top of her subject matter. It was a strong piece of journalistic work.

**RUE WIERTZ 60 (RUE WIERTZ 60) TVP3 SZCZECIN POLAND (28')**

A magazine programme that introduces European problems and laws to young people. This episode deals with European Parliament. It is a live, interactive programme for young people, with colourful studio design, good rhythm, expert guests and an audience which takes part by sharing its opinions. The studio element includes recorded interviews with MEPs done by a young reporter in Brussels.

**CURRENT NEWS (AKTUALNOSCI) TVP3 POZNAN POLAND (20'10)**

The magazine concentrated on some current topics. On one, irregularities in purchasing blood derivative pharmaceuticals, reporters went to London to check what stood in the way of extraditing the accused in a plasma factory scandal. The judges thought the topics covered were strong and demonstrated good journalistic work, with reporting from the spot and good presentation from the studio. However, the judges suggest more concentration on the building of the storylines, which was in this particular magazine quite traditional: it offered no original point of view. There also needs to be more attention paid to the camera work and editing.

**REVEALING THE TRUTH (UJAWNIC PRAWDE) TVP3 BIALYSTOK POLAND (25'10)**

First episode of a series entitled "Revealing The Truth" which deals with history issues. This episode is about people sentenced to death by the court of the People's Republic of Poland between 1944 and 1956. In 12 years, 300 convicts were killed in the Bialystok city prison alone. It is a classic studio conversation with one presenter and four experts. The jury liked the studio design - somewhat ascetic but it fits the topic. However, the judges did not understand why guests are seated in semi-circle, as though in front of studio audience which did not exist.

**REGIONAL DIARY (REGIONALNY DENNIK) STV, KOSICE STUDIO SLOVAKIA (85')**

This is a daily live magazine shared by three STV regional studios. We saw four stories: about quadruplets, a marathon race, toxic waste and Slovaks living in Scandinavia. Each story was followed by a studio debate with expert guests. This brought a better perspective to the stories and created both variety and a good rhythm. However, the style was rather traditional and duration a bit long.

**REGIONAL NEWS STOCKHOLM (ABC-NYHETERNA)** SVT2, STOCKHOLM SWEDEN (20')

No DVD. Disqualified.

**RE: ACT / ÖSTNYTT (RE: AGERA / ÖSTNYTT)** SVT NORRKÖPING/ÖSTNYTT SWEDEN (30')

The day before the Swedish elections, this magazine profiles three 'ordinary people' on how they will vote and why. This is a fresh approach to election programming and puts the human face on voting. The interviews were informative and entertaining. The studio presenter was particularly strong. The political scientist in the studio balanced the programme and gave it a factually-based relevance.

**RE: ACT - WHY THE YOUNG TURN THEIR BACKS ON POLITICS (RE: AGERA / UNGA OCH POLITIKEN)** SVT 2 MITTNYTT / SUNDSVALL SWEDEN (28')

This magazine focuses on how young people discuss issues of democracy and politics in the upcoming general election in Sweden. Through a variety of platforms - mobile phones and web - viewers and web users can send their comments to the debate. The judges liked the refreshing style and the element of bringing SMS messages into the live studio debate: it works very well! In spite of this innovation, debate was quite traditional and one might have hoped for more surprises

**GOOD COFFEE IN GOOD DESIGN (DOBRA KAVA V DOBREM DESIGNU)** CZECH TV, BRNO CZECH REPUBLIC (23')

The magazine covers Czech architecture and design in new and modern cafés. It is interesting to learn how much style effort is devoted to this and how new architectural ideas can be used in cafes. The programme was location based, rather than studio. It was well shot and produced and viewer might well be encouraged to visit one of the places shown and have a coffee :)

**BABEL (BABYLON)** CZECH TV, OSTRAVA CZECH REPUBLIC (23'04)

A current affairs magazine with small documentary inserts, dealing with ethnic groups in the Czech Republic. This episode is about summer camp for Gypsy children and about Jewish community in Brno. It is a magazine without presenter or studio conversation: we never see the reporters. In essence, it is a collection of documentaries that have the same theme (life and problems of ethnic minorities). The documentaries are interesting, showing positive examples of living together with another nations and ethnic groups.

**INSIDE OUT: PROG. 5, SERIES 9** BBC MIDLANDS, BIRMINGHAM U.K. (29'10)

This was a very strong mix of human interest and current affairs topics in a stylish magazine format. The three stories featured ranged from the heritage of canals to bogus

repair men and an inquiry which discovered that one in 25 fathers are bringing up children who are not their own (and this was proved by DNA tests) . They were very varied and the approach of filming and reportage suited each individual story. The jury especially commends the excellent presenter and the links were snappy and cleverly scripted.

**INSIDE OUT: RWANDA - SERIES 10** BBC SOUTH, SOUTHAMPTON U.K. (29'10)

No subtitles. Disqualified.

**THE POLITICS SHOW FOR YORKSHIRE & LINCOLNSHIRE** BBC, YORKSHIRE & LINCOLNSHIRE U.K. (20')

No sub-titles. Disqualified.

**BBC LONDON NEWS SPECIAL : TORNADO** BBC LONDON U.K. (30')

On 7th December 2006 part of London was struck by a tornado – and the BBC crews were quickly on the spot. The same evening, BBC London was live with a news special. As well as eye-witness accounts, they found several relevant angles to the story – even one eye-witness of similar tornado in London in 1954. The magazine shows the potential of a regional television station when such a natural catastrophe occurs.

**INSIDE OUT EAST MIDLANDS** BBC EAST MIDLANDS, NOTTINGHAM U.K. (29'10)

The three stories from this Inside Out magazine include a very touching piece told by the main character, a teacher who explained how his own emotional breakdown has led him to campaign for the recognition of teacher stress. The second story tells more about what fates are behind the faded bunches of flowers placed by the side of the road. The last report, presented by a local celebrity and regular presenter of Inside Out, Ray Gosling, tells about seniors who don't want to give up working after retirement. All three pieces are very well told, with great camera work and excellent research.

**SION JENKINS ACQUITTAL** BBC SOUTHEAST TODAY U.K. (26'30)

The magazine had three main stories, the main story being the acquittal of the step-father of murdered teenager, Sion Jenkins. This was a highly evocative story with reports as the step-father left the courthouse which had excellent camera work and editing. The jury highly commends the wrapping up of the main story with a live link to the courthouse. The two other stories in the programme had a slightly lighter theme which balanced the entry.

**INSIDE OUT** BBC EAST, NORWICH U.K. (29'10)

This magazine programme covers three stories. One is about Heidi King, a 25-year-old girl with a stammer who goes on a 3,000-mile journey of hope to get a device that will help her to improve her speech. This touching story is followed by a story about

the Ipswich swimming pool. There is very good production, entertainment and human interest. Very good scripting makes the programme accessible to the wide audience.

**WALES TODAY: ROYAL OPENING OF THE NATIONAL ASSEMBLY** BBC WALES, CARDIFF U.K. (35'15)

This edition of BBC Wales Today is a magazine special which covers the opening of the Welsh Assembly buildings in Cardiff Bay. On the spot reporting by two anchors and other reporters on location throughout Wales led the audience through the highlights of the day. Vox-pops from rural communities were entertaining and gave further insight into the importance of the day to the Welsh. This was good journalistic coverage but would have benefited from more human interest angles and personal viewpoints.

**DO YOU SPEAK CROATIAN? (DO YOU SPEAK HRVATSKI ?)** HRT DUBROVNIK CROATIA (27')

The programme covers one of the current issues in Croatia: the privatisation and management of numerous hotels on the Dubrovnik Riviera on the Adriatic. The story is exciting and well told and you get near to those who are close to the issue. There are very good production values but the judges thought it was more of a documentary than a magazine in structure.

**THE SEA (MORE)** HRT SPLIT CROATIA (28')

This is a magazine series on maritime issues. This episode covered themes such as the measurement of waves, shipbuilding, a navigation college and traditional cuisine. All stories were shot on location on or around the sea. The interviewees were very informative and passionate. The jury felt that although visuals were very pleasant and the programme provided a nice feel, perhaps more attention could have been paid to editing and more creative use of camera and music.

**FIGHTING THE DESTINY (KAKO PROTIV SUDBINE)** HRT KARLOVAC CROATIA (27')

This was a single report on the demise of villages on the Croatian-Bosnian border. Land is for sale and the main employer, the food processing plant, has closed down. There are passionate and very sensitive interviews with inhabitants, both young and old, that evoke great emotion. The detail and information never become overbearing. This is a strong current affairs programme.

**EXPENDABLE ONES (OTPISANI)** HRT PULA CROATIA (27')

A powerful current affairs report on veterans of the Croatian war who are promised accommodation and a new start in life but still are forced to live in temporary bungalows 13 years on. The programme focuses on two soldiers and their families and portrays their feeling of despair and being forgotten by the government. The programme also interviewed officials and offered different perspectives on the issue.

**MAINTOWER (MAINTOWER)** HR FERNSEHEN GERMANY (22'46)

The previously Prix award winning magazine show from Frankfurt, transmitted Monday to Friday. On this particular day, a storm dominated the programme. The station showed its ability to react promptly on this natural catastrophe with live links from different locations and with a follow-up in the studio, all presented in a fresh and lively way.

**EUROPEAN MAGAZINE (EVROPSKI MAGAZIN)** RTVSLO MARIBOR SLOVENIA (27'05)

This episode of a regular series focused on the bird flu virus and the massive implications that its spread would cause not only in Slovenia but throughout Europe. The story showed an excellent use of stylish graphics and interviews with scientists to inform the audience of complex scientific facts. The content and treatment, therefore, was accessible and not too heavy. This resembled a popular science programme and was well told in a regional context.

**ROZKMINKA (ROZKMINKA)** TVP3 OLSZTYN POLAND (8'52)

The programme began with vox pops on location and then focused on one subject, Fear, in a studio discussion with young people. The presenter achieved a great rapport with the young people who spoke openly. The programme was stylish and fast-moving and would be of great interest to a younger audience. True infotainment!

**OXYGEN** ERT3, THESSALONIKI GREECE (43')

No subtitles. Disqualified.

**COMMUNITY (POBAL)** RTE, DUBLIN IRELAND (30')

A weekly, bilingual programme about communities in towns, villages and cities around Ireland covering issues which concern people and their life. It deals with such issues as drink abuse, selling off playing fields for big profits and frustrated fishermen. Each is a well-told story from the relevant location.



report

## PRIX CIRCOM REGIONAL 2007

### SPORT

#### WINNER

ET DIEU CRÉA LE FOOT (LE PELADAO DE MANAUS) FRANCE 3 ALSACE FRANCE

#### COMMENDATIONS

INSIDE OFFSIDE STV, KOSICE SLOVAKIA

### JUDGES

<b>Chairman</b>	Quentin Smith	BBC South East	England
	Roel Dijkhuis	RTV Noord	The Netherlands
	Erika Kocsor	MTV Szeged	Hungary
	Gareth Price	Thomson Foundation	Wales

### CHAIR'S REPORT

This year the winning entry provoked a lot of discussion among the judges as to whether it constituted a regional production. The winner, France 3 Alsace, had two international co- production partners, Arte France and National Geographic International, to help produce The Beautiful Game – Footballers and Beauty Queens.

All the judges were satisfied that this entry was a clear winner for its story telling and highly crafted style. The discussion centred around whether it was fair to consider such a co- production as a regional programme. We also discussed the fact that the film was about Brazilian football without regional relevance to French viewers.

The judges noted that the programme fell within the criteria set down for assessing entries. Its content, although not French or European, pointed towards a direction regional television companies may want to explore in the future in order to produce high end output with considerable input from regional production teams.

Last year, the judges voiced a desire to see a wider range of entries in the sports category. They were encouraging broadcasters and producers to enter examples of excellent camera work and commentary of sporting events. We feel there is still much room to develop entries beyond the traditional documentary and archive based features which dominated the submissions yet again.

Come on, regional sports departments, where are the sports magazines, the “big match” coverage and everything which makes sport exciting for fans – and viewers?

**Quentin Smith, BBC South East  
England**

## WINNER

### THE BEAUTIFUL GAME : FOOTBALLERS AND BEAUTY QUEENS ET DIEU CRÉA LE FOOT (LE PELADAO DE MANAUS)

(52'19)

**FRANCE 3 ALSACE  
 FRANCE**

This beautifully made film, with a fast moving tempo, echoed its subject matter – a highly competitive amateur football competition in Brazil aligned with an equally tough beauty contest seeking to crown the Queen of the soccer festival.

Both competitions were seen through the eyes of Arnaldo, the organizer of the event, the seductive samba Layana and the football teams drawn from both white and indigenous Indian populations.

This co-production of a regional station with major international players obviously had a lot of time, money and expertise invested in it, which is a direction regional television companies may wish to pursue in the future.

The programme captured the passion and excitement of the twin pillars of Brazilian culture – football and beauty. The story got very close to its subjects with some incredibly good visuals.

The judges felt the programme may have benefited from tighter editing and could have been slightly shorter without losing its impact.

## COMMENDATION

### INSIDE OFFSIDE INSIDE OFFSIDE

(26'44)

**STV, KOSICE  
 SLOVAKIA**

An incredibly passionate film which evoked similar passions about football and community but in a very different environment – a region of Slovakia where a teacher is trying to build bridges with what he describes as the 'white' community and the local Roma people through soccer.

Gritty and personal, the film gave us a real insight into the problems the Roma people can experience in mixing with the neighbouring communities. In this case, the struggle to arrange a football match with non-Roma teams.

The programme was constructed very professionally using the main character to narrate the story... and he was a real find.

It was a fast moving 30 minutes which held the time and our attention. Technically the editing was of a high standard.

## OTHER ENTRIES

**SOLO THROUGH THE OCEAN (SAMOTNIE PO ATLANTYKU) TVP GDANSK POLAND (27'30)**

This 30 minute programme follows the story of a professional sailor competing in the Transatlantic 2007 regatta from Europe to Brazil. This is a conventional sporting documentary, well told in the narrative mixed with relevant interviews. But it is not extraordinary.

**MICHEÁL O'HEHIR (MICHEÁL O'HEHIR) NEMETON TV/TG4 IRELAND (52'09)**

The programme on Micheál O`Hehir produced for TG 4 in Ireland was an extraordinary documentary on one of the finest commentators in both Gaelic and English for the sports of Irish horse racing, hurling and Gaelic football. The mixing of monochrome archive with specially recorded memories reflected on the cultural background of the Irish nation during Micheál's extremely long career from the start as an 18-year-old schoolboy, including both to radio and television. The quality of the archive picture is first class and the editing of the programme is of the highest standard. Its approach is traditional rather than original but is none the worse for that.

**HIGHLIGHTS FROM THE WORLD SKI CHAMPIONSHIPS 2007 (MITTNYTT SVENSKT BEVAKNING AV ALPINA VMI ARE 2007) SVT2, MITTNYTT SWEDEN (14'55)**

The 15 minute selection of the coverage of the World Ski championship in Are illustrates the way in which the organisers faced the challenges of a difficult event to set up. It is a conventional item which succeed in its aim of presenting an image of the impact of the championship on the region. But there is nothing particularly original in its execution.

**INSIDE OFFSIDE HRT ZAGREB CROATIA (26'55)**

A documentary on the life of an African football player looking for a better life in Croatia – and running into all sorts of trouble. The film catches both the excitement of joining a Croatian team and also the tragedy surrounding the Ministry of Interior's decision to deport him and ruin his career. The programme conveys the atmospheric of the heavy fog and the cold climate he suffers on his way up and down. A classical portrayal of a very human story.

**MOTOCROSS RACER SASO KRAGELJ (MOTOKROSIST SASO KRAGELJ) RTVSLO MARIBOR SLOVENIA (25')**

A portrait of Slovenia's most successful motorcross rider Saso Kragelj. A very traditional piece of sports journalism that was sure to be a hit with fans of Saso and fans of motocross. However, if you weren't an enthusiast it felt a little too long and could probably have made a good shorter news feature.

**ON THE WAY TO THE OLYMPICS (AUF DEM SPRUNG ZU OLYMPIA)** MDR THÜRINGEN GERMANY (29'30)

Heike Opitz and her camera followed three Olympic hopefuls David Moller, Judith Hesse and Daniel Graf for four years on the long road to the Turin games of 2006. All three - speed skater Hesse, tobogganist Moller and biathlete Graf - were already junior world champions in their sports. Good access to three young sports people and filmed with a long term commitment. The judges felt the film was rather traditional in its approach with the interviews mainly done statically instead of during or after action or training.

**JUST A HOOLIGAN (PO PROSTU KIBOL)** TVP3 KATOWICE POLAND (13'00)

An ambitious film following a 21-year-old woman football hooligan known as the Redhead. The item uses covert filming techniques and grainy black and white footage to dramatic effect. There is no reporter voice over - the film is narrated by Redhead, who tells us of her involvement in football hooligan as she travels with her gang on a train to a match. The film provoked mixed feelings among the judges - it included some very memorable scenes but also at times seemed to lose its way. The feel was very much a piece of YouTube video and it would be interesting to see if the film appealed to a younger audience.

**TOUR DE FRANCE : WAR OF THE REGIONS (TOUR DE FRANCE: LA GUERRE DES NATIONAUX CONTRE LES RÉGIONAUX)** FRANCE 3 OUEST, RENNES FRANCE (51'57)

Between 1939 and 1961 both French national and regional teams took part in the Tour de France. This film examines the tensions between the national and regional teams showing the drama and politics behind the race. It includes incredibly good archive material not just of the race itself but of people watching the tour. The narrative voice while authoritative was a little flat. There were some good interviewees but they were shot in a traditional way. The description of the team having to eat chicken legs filled with maggots was a moment of surprise - it couldn't happen today (could it?)!

**EXTREME (MAXYMALNI)** TVP3 SZCZECIN POLAND (13')

No DVD supplied. Disqualified.

**GOLF GENIUS (GOLF GIRL) (GOLF GENIUS (INSIDE OUT LONDON))** BBC 1, LONDON U.K. (8'00)

A lovely story of a six-year-old girl, Sammy, who is a golf prodigy. Sammy was a great find and a good guest - both lively and engaging. We felt we did not see enough of her and the reporter, Linford Christie, a former athlete, rather dominated the story which seemed to be more about him than her.

**THE NORTH POLE MARATHON** BBC 1, SOUTH EAST U.K. (3'45)

VJ Mark Norman and colleague VJ Tom Chown went to the North Pole to witness a Sussex woman run a marathon in what is probably the world's toughest environment. They edited the piece and sent it back while on assignment. The jury felt they wanted to see more of her struggle to complete the course in the snow and ice.

**INSIDE OUT SPECIAL : THE ELLIS YEARS** BBC MIDLANDS, BIRMINGHAM U.K. (29'10)

The 30 minute documentary on the former chairman of Aston Villa football club, Doug Ellis, follows the story of a self-made man who dominated the club both during its ups and downs. He was regarded both as hero and villain to colleagues and friends alike. It is a conventionally made documentary which makes excellent use of specially recorded memories of a highly controversial character.

**PLAY IT AGAIN, SAM** TG4 IRELAND (38'35)

Play It Again, Sam is an archive-rich look back at the legendary clash in Gaelic football between Kerry and Dublin in the All Ireland Football final of 1975. It was a clash of town versus country and of new styles of training and coaching. Film maker Maurice Sweeney found great interviewees from the time of the match and interwove archive and memories to great effect. Although traditional in approach this film has at the high end of its genre. The energy, enthusiasm and passion of those involved was conveyed on the screen.



## PRIX CIRCOM REGIONAL 2007

### WEB SITE

#### WINNER

BBC LONDON

BBC LONDON U.K.

#### COMMENDATION

SVT MITTNYTT

SVT MITTNYTT SWEDEN

### JUDGES

<b>Chairman</b>	Tonja Stojanac	HRT Zagreb	Croatia
	Johan Linden	SVT Stockholm	Sweden
	Erika Kocsor	MTV Szeged	Hungary
	Zuzana Kostelnikova	STV Kosice	Slovakia

### CHAIR'S REPORT

The second year of Prix Circom Web Site category contest may have had few entries but they did not lack quality.

All entry sites, although coming from TV stations with different web site strategies and production resources, offer modern, interactive and innovative content and services.

Finding generic criteria for judging was again a challenge, since there were sites covering a particular event on one hand and more mundane sites covering day to "day" topics on the other.

This year's judging panel took place before the judging week in France, so the judges could get a real "at home" feeling of the sites. First, each judge explored entries for him/herself, making his/her own comments. Then all the judges had a conference call discussion and reached a decision.

This worked well for this category because the judges had more time to explore each entry in depth and to get help with language barrier. We recommend the same organisation of judging in this category for next year.

**Tonja Stojanac, HRT Zagreb**  
**Croatia**

**WINNER****BBC London**

<http://www.bbc.co.uk/london>  
U.K.

The BBC London site has clear and simple but efficient design that supports the overall brand of the company and is very pleasant for browsing with intuitive navigation.

The site clearly supports and enhances regional television programming, which is used as basis for building a regional site with much more content, such as extended interviews, background research, statistics and useful information.

All topics are covered with a video service, including video of regular TV programmes, webcams, video made by users, with audio and picture galleries.

The site also provides a specially recorded news bulletin for podcast users, containing the latest local news stories: this would attract a wider audience which normally might not watch news on TV.

Numerous interactive services, like polls, photos, footage, e-mail comments, are in use - both for web site and broadcasting.

The jury especially liked "Video Nation" section, comprising various "small", regional, up-to-date topics, each covered with text and video contributed by users, who are called to share their views and experiences with others. User materials are used both on site and for TV programmes. The "Video Nation" section also has an educational purpose, teaching people and giving advice about recording video and sound.

A wide variety of topics is found on the site, from "how did my soccer team do in its last game?" to Olympics 2012 and culture events. The topics are very well organized, so the large number is not an obstacle to navigation or enjoyment.

BBC London is a informative, educational, interactive and fun site. If there is anything you want to know or discover about London, go to [www.bbc.co.uk/london](http://www.bbc.co.uk/london) !

## COMMENDATION

### SVT MITTNYTT

[http://svt.se/svt/jsp/Crosslink.jsp?d=41850&lid=puff\\_773763&lpos=lasMer](http://svt.se/svt/jsp/Crosslink.jsp?d=41850&lid=puff_773763&lpos=lasMer)  
**SWEDEN**

SVT Mittnytt 2006 election special site has, as all other SVT sites, very good design with a simple and intuitive navigation system. Although it uses same template as all SVT regional sites, the user will not get confused about where he is among the regional sites.

The site was dedicated to 2006 elections, stressing the importance of interactivity with users, giving them the chance to actively participate in the election. This cross platform project, combining web site, blogs, forums, SMS, MMS and TV broadcasting, must have taken careful planning and enormous work.

The cross platform approach made it possible for "small people" to actively participate in election process. They were given opportunity to communicate with politicians very frequently and directly enabling people to know the politicians that they eventually voted for.

The site had high level of interactivity, took issues or stories forward beyond broadcast, gave further background to programmes, allowed web users to participate in creating broadcasted programmes - everything was useful and used!

The jury found only one small fault. The site is about an event that is over, so it was impossible to use all the "live" services it offered.

## OTHER ENTRIES

### [HTTP://WWW.TG4.IE](http://www.tg4.ie), PEADAR Ó FLATHARTA TG4 IRELAND

The design and navigation on the site is appropriate, somewhat ascetic. It shows the overall brand of TG4, which makes "microsites" for its various TV programmes. These strongly support broadcast programmes, encouraging users to watch programmes and TV viewers to surf the sites.

This site offers active video coverage, with live broadband opportunity. The judges appreciated the truly bilingual approach but perhaps a more interactive and up-to-date approach would be appreciated.

### [HTTP://WWW.MTV.HU](http://www.mtv.hu), CSABA MUCSI MTV BUDAPEST HUNGARY

This MTV site has decent design. The MTV premiere section, on programmes, has a "cinema like" feeling. The news portal, Hirado, has a clean, non-aggressive design that doesn't get in the way of more important part of the site.

Navigation is simple and intuitive on both TV programme and news portals, but support of overall brand of MTV is poor on the news portal.

The jury thought that the regional content is scarce on the site and, although presentation of TV programmes is very good with lots of video in flash format (very user friendly and modern), they did not find content that gives further background to programmes.

**[HTTP://WWW.SVT.SE/ABC](http://www.svt.se/abc), ANJA HILDEN SVT2, REGIONAL NEWS ABC SWEDEN**

The design on all three SVT sites is very good, with a simple and intuitive navigation system.

Regional sites use the same template but the user will not get confused about where he is. It is clearly marked what regional site you are browsing and every regional site clearly supports regional content and regional programming in television.

All three sites clearly use the same technical background for video materials (a very good and modern solution) but video content is also clearly marked for each region.

This site is a textbook example of how to do website for your regional station. Broadcasted programmes are enriched by lots of background information, additional footage, interviews etc. Articles on same topic are combined in "Stories" giving the user the chance to see development of events through time. The site has a mobile phone version, thus attracting new audience.

Users can interact in all known ways - polls, quizzes, forums, chats... users are invited to send their pictures (publishing on TV and website) and ideas for stories and reports.

In short, a very good site, but it lacks "that something" which will distinguish this site from the other sites.

**[HTTP://WWW.SVT.SE/SMALANDSNYTT](http://www.svt.se/smalandsnytt), LEONARD WALLENTIN  
SVT SMALANDSNYTT SWEDEN**

The general SVT comments apply here too. This site is clearly regionally oriented, supports regular regional broadcasting, giving in-depth material. The video service is easy to use.

It offers lots of interactivity, according to SVT's motto: "We believe that rather than fearing a new media landscape when others are aggregating and distributing our material, we should find ways to make use of it to spread high quality public service TV to as large an audience as possible."

However, the jury would expect a more ambitious approach from last year's winner.

## PRIX CIRCOM REGIONAL 2007

### VIDEO EDITING

#### WINNER

LIEBTE DER OSTEN ANDERS? SEX IM GETEILTEN DEUTSCHLAND MDR GERMANY

#### COMMENDATION

INSIDE OFFSIDE STV KOSICE, SLOVAKIA

#### JUDGES

<b>Chairman</b>	Roel Dijkhuis	RTV Noord	The Netherlands
	Quentin Smith	BBC South East	England
	Erika Kocsor	MTV Szeged	Hungary
	Gareth Price	Thomson Foundation	Wales

#### CHAIR'S REPORT

Making a successful and interesting TV programme does not only depend on good journalistic skills: it also requires good professional camera work with creative picture and sound editing.

There was no direct entry into the Video Editing category. The programmes were all considered by the other category judging groups first. Those which showed the highest quality of editing were passed to another group of judges who concentrated only on comparing the editing quality of the selected programmes. The jury's comments are confined to the editing aspects and the programmes are reviewed for other qualities in their category sections.

This jury, therefore, saw programmes from all over Europe. They showed that, in general, regional television in the Circom Regional stations has developed to a high standard. We did not see badly edited programmes. All of them were good quality. At the same time, it is our opinion that this quality level is also the limit for most programmes. Everyone uses the technical means which are available now and are able to handle the advances made in the 21st century.

But we saw too little adventurous editing. The majority of programmes were edited in a workmanlike way but often the judges wished that more producers would try to extend their horizons.

Editing is not only about technology. It is about creativity also, which can get the best out of technology and exploit the advances which have been made. In the end, the machines have to make it better for viewers.

**Roel Dijkhuis, RTV Noord**  
**The Netherlands**

## WINNER

**DO COMMUNISTS HAVE BETTER SEX?**

**(LIEBTE DER OSTEN ANDERS? SEX IM GETEILTEN DEUTSCHLAND)**

**MDR LEIPZIG  
GERMANY**

(45'00)

This documentary combined archive footage, comedic animation and contemporary interviews. All of which required intensive and tight editing to ensure the pace and flow of the programme. This combination of genre added considerably to audience appeal.

This was both an entertaining and educational programme which was helped by the tight editing, making it a rounded programme in which all the elements were welded together in the most highly professional manner.

## COMMENDATION

**INSIDE OFFSIDE (INSIDE OFFSIDE )**

**STV, KOSICE  
SLOVAKIA**

(26'44)

This piece of work was similar in subject matter and feel to the France 3 Alsace football story but obviously had fewer resources and less money.

In spite of this disadvantage, tight editing and use of natural sound gave it pace and a dramatic atmosphere. Clever editing carried the narrative from one section to the next in a seamless flow.

For these reasons, the judges believed that the programme is worthy of special commendation.

## OTHER ENTRIES

**INSIDE OUT NORTH WEST : WHO'S TAKING YOU HOME** BBC NORTH WEST, MANCHESTER U.K. (29'10)

This is a current affairs documentary of its traditional kind. The narrative is carried by the fast editing of the large number of people interviewed and no element of the programme seems to last more than 10 seconds. The attention of the viewer is held by the sheer speed of the editing.

**RE: ACT (RE: AGERA)** SVT 2 GÄVLEDALA SWEDEN (28'00)

Despite an exciting introduction using negative imagery, black and white techniques and static shots the rest of the item was edited in a fairly traditional manner.

**SION JENKINS ACQUITTAL** BBC SOUTHEAST TODAY U.K. (26'30)

The tremendous camera work on this magazine show reduced the amount of editing required. Again this entry used traditional editing techniques.

**THE BEAUTIFUL GAME : FOOTBALLERS AND BEAUTY QUEENS (ET DIEU CRÉA LE FOOT (LE PELADAO DE MANAUS))** FRANCE 3 ALSACE FRANCE (52'19)

The professional, pace and rhythmic editing by the team at France 3 Alsace contributed to this stunning piece of work. This obviously had time and a decent budget.

**ROBIN PUNT** BBC WEST MIDLANDS U.K. (7'25)

The item on factory closure was very well edited in the style of a video clip. The superimposition of a pop song with the background of a closed factory was particularly relevant and visually appealing.

**MATTHEW MORRIS** BBC ONE, LONDON U.K. (10')

This piece of video journalism was about a former British pop star visiting Moscow. The item was carried along very well with the help of the editing with jump cuts used as an aid to creating a vivid and fast report.

**A SIMPLE PIECE OF CLOTH (GRATN PHIOSA ENDACH)** TG4 IRELAND (2'00)

This short piece about the filmmaker's attitude to her own femininity compared with that of a Muslim woman relies very heavily on clever, fast editing techniques. It added a fresh approach to the making of the programme and really helped it succeed.

**A SCRAP (OF SILENCE) (CHUT(E))** FRANCE 3 OUEST, RENNES FRANCE (15'18)

This was a clever piece of high quality filming and editing. The atmospheric feel of the programme was created considerably by the use of sound, music and silence. An excellent combination of picture and sound made in postproduction.

**I LOVE YOU (VOLIM TE)** HRT ZAGREB CROATIA (83')

We liked the brilliant editing of the start of the programme. It was a very well edited film made to the highest professional standards.

## PRIX CIRCOM REGIONAL 2007

### FICTION/DRAMA

#### WINNER

VOLIM TE

HRT ZAGREB CROATIA

#### COMMENDATIONS

COMEBACK

CT1, OSTRAVA CZECH REPUBLIC

CHUT(E)

FRANCE 3 OUEST, RENNES FRANCE

#### JUDGES

<b>Chairman</b>	Proinsias ni Ghrainne	TG4 Galway	Ireland
	Zuzana Kostelnikova	STV Kosice	Slovakia
	Ove Mulvad	TV2 Fyn	Denmark
	Tonja Stojanac	HRT Zagreb	Croatia

#### CHAIR'S REPORT

The first year of the Fiction category has brought a new flavour to Prix Circom programmes. However, in factual or fictional films the same parameters apply – good story telling. The jury viewed a wide mix of standards and approaches to regional fictional stories.

TV feature films that were firmly rooted in the regions were obvious jewels in the schedules of many regional services. Other productions cleverly used a drama- documentary approach to bring to life, give visual flair and a human face to complex historical factual themes.

The jury remarked that if these themes of war and politics were treated in traditional factual documentary fashion, the stories would have been less appealing and would have been weighed down with lengthy facts.

Production values varied greatly but the jury were unanimous in their overview that the best dramas were the best scripts with characters that evoke empathy and closeness with TV audiences.

Treatment of contemporary themes were sophisticated and circumvented expectation but the jury felt that the scripting of some of the historical pieces was sometimes rather predictable and one dimensional.

The regional voice resounded in most films and the use of local well-known talent both in acting and musical roles was highly commended.

Most stories were serious in theme and perhaps more comic or lighter themes would appeal to TV audiences and Prix Circom juries like.

**Proinsias ni Ghrainn, TG4 Galway**  
**Ireland**

**WINNER**

**I LOVE YOU (VOLIM TE)**

(83'00)

**HRT ZAGREB  
CROATIA**

A contemporary feature length drama in which the main character, Kreso, is diagnosed as HIV positive. Kreso and his girlfriend enjoy all the trappings of modern life until the terrible day of the diagnosis that brings his world to a stop.

He was infected by a blood transfusion given after a car accident. The world turns against him and he sets himself against the world as he goes on a rampage to spread his disease.

Eventually, he finds reconciliation through friendship with a barmaid. The ending gives an unexpected twist and the story goes full circle as Kreso himself is knocked down by a car.

Although the film follows a linear structure to chart his emotional destruction following the diagnosis, the reflective script brings the viewer beyond the story of the main character and holds a mirror up to the fall-out of modern living and to ask ourselves where this 'ipod generation' will stop.

It has a highly contemporary, young feel with a simple and uncluttered direction style. Design is extremely stylish and very effective. The attention to detail is truly amazing. A satire on contemporary life!

## COMMENDATIONS

### **COMEBACK (COMEBACK)**

(85'00)

**CT1, OSTRAVA  
CZECH REPUBLIC**

This is a TV feature on singer-songwriter Vlasta Redl, whose addiction to alcohol eventually ruins his music career and his family life.

The film follows a classic three-act structure in which the main protagonist moves from high success to the pits of despair and starts to rebuild his life from scratch.

Performance and sound tracks from Richard Krajco, singer and lead actor gives it a musical theme. The many musical performances give much needed relief from the seriousness of the theme. The performance from the lead actor is very subtle and credible.

The film makers have achieved something rare here: to deal with an often treated theme of alcoholism in an entertaining and human fashion.

### **A SCRAP (OF SILENCE) (CHUT(E))**

(15'18)

**FRANCE 3 OUEST, RENNES  
FRANCE**

This begins as an epic period melodrama: a little boy falls from a horse and dies in the arms of his father. But then the short film takes a comical twist! The director enters the scene to speak directly to the cinema audience to threaten them against interrupting his artistic work!!!

This is a satire on the co-dependence of film and audience and takes a swipe at audience and film makers alike. It was cleverly directed and performances were excellent throughout.

## OTHER ENTRIES

### **INKA 1946 (INKA 1946)** TVP GDANSK POLAND (90')

A feature drama documentary about a war heroine, Inka, who fought in the Civil War of 1946 and was executed by the Security Department. The film follows the story of her life by moving from present day research of the character in a museum to re enactments of her life in wartime Poland. Cutting back to the factual piecing together of her life sometimes interrupts the flow of the powerful fictional story. The performance by the lead actress Inka is commended.

### **MAGICIANS' WINTER (ZIMA KUZELNIKOV)** SVT BRATISLAVA SLOVAKIA (77')

The day in the life of Koloman, an old rogue, his friend and his daughter as they all strive to make a last burst at life. This single TV hour is a charming and humorous portrait of human illusions and folly. The two older Romantic heroes strive to re create the past in a world that no longer recognises them. However, the jury felt the many story threads were not well connected early enough in the film and therefore the piece could run the risk of losing audiences. A special mention for the actor who plays Koloman.

### **COUNTRY ROADS** RTV OOST THE NETHERLANDS (30')

This is one episode of the long running drama series set in the East of Holland. This episode centres on the father's death, an occasion that brings all the characters together and brings many unresolved issues within the family to the surface. There are many sub-plots in the episode that deal not only with the concerns of family life but also with life in the regions and the perceptions that people from the region are backward. It is easy viewing and makes full use of the beautiful scenery of the area.

### **THERE WILL BE A WEDDING IN OUR STREET (LAKODALOM LESZ A MI UTCANKBAN)** RTVSLO LENDAVA SLOVENIA (74'20)

This is the fictionalisation of the historical traditions of past generations of the Hungarian community in Slovenia. It looks at the wedding tradition at the beginning of the 20th century. The jury felt that this was an important look back at customs but perhaps could have included more dramatic and story elements.

### **SHADOWS AT DAWN** CYPRUS BC CYPRUS (25')

This is one episode of a twelve part historical series set in the hills of Cyprus. It is set in the 1940s and portrays a life of strife and difficulty. The main theme is a murder which comes back to haunt the community. It is an important historical document written in a dialect that has since died out. The judges remarked on the theatrical style of direction and performances and would have recommended a more subtle touch. Sometimes, performances were more angry than the script itself.

**IT'S NOT THE END OF THE WORLD (TO NIE JEST KONIEC SWIATA) TVP3 WROCLAW POLAND (42')**

This was a documentary series about women suffering from breast cancer. There seemed to be no fictional aspects. Wrong category?

**ALL WOLKOW'S UNIVERSE (CALY KOSMOS WOLKOWA) TVP3 BIALYSTOK POLAND (29'25)**

This is a portrait of an artist photographer. The programme has a calm, reflective mood, presenting many beautiful pictures, mainly of landscapes. But it cannot really be judged as a piece of drama or as a fiction programme.

**THE SIN (HRIECH) STV 2 KOSICE SLOVAKIA (51'18)**

The story is set after the First World War. The main character is the lonely wife dealing with her dilemma. Should she still wait for her husband to come back from the war when she has heard nothing about him for three years, or should she start a new life? "The Sin" is a dance theatre without words. It is television studio production, with excellent use of lighting and very little use of sets and props. The story is told with energy and drama. The judges find this programme refreshing at a time when there seems to be very little dancing on television.

**THE POLITICIANS (PART ONE) (POLITIKERSAPAN) SVT 2 SMALANDSNYTT, VÄXJÖ SWEDEN**

No DVD arrived. Disqualified.

**MOZART: I WOULD HAVE DONE HONOUR TO MUNICH (MOZART - ICH HÄTTE MÜNCHEN EHRE GEMACHT) BR, MUNICH GERMANY (89')**

A film about the unconventional, obsessed musical genius that was Mozart in an era of radical change in Europe. This is a feature film which has been produced for theatrical release as well as TV broadcast. The script, performances, directing and all other production values are of the highest quality. However, the jury commented that the story of Mozart which is not original and already well known by audiences. It does not carry the same surprise or resonance as original, new works of fiction on television.

**THREE SISTERS MADE IN GERMANY (DREI SCHWESTERN MADE IN GERMANY) NDR HAMBURG GERMANY (78'19)**

This is a TV historical feature set in post-war Southern Germany. The three sisters are their respective cross roads in their lives. The middle sister, Freya, who develops as the central character is getting married to an American to start a new life away from the dreariness of garrison. The two other sisters do not agree with the wedding and strive for their own agendas. This is a sensitively told story which shines a very human light

on the fall out of post war countries. The performance of the three sisters is very strong and credible as siblings. Production values are high and the film is very much contained within limited scenes to avoid comparison with multi million blockbuster period films.

## PRIX CIRCOM REGIONAL 2007

### VIDEO JOURNALISM

#### WINNER

MARK NORMAN

BBC SOUTH EAST TODAY, TUNBRIDGE WELLS U.K.

#### COMMENDATION

CHRISTIAN WÜSTENBERG

HR FERNSEHEN, FRANKFURT GERMANY

#### JUDGES

<b>Chairman</b>	Erika Kocsor	MTV Szeged	Hungary
	Quentin Smith	BBC South East	England
	Roel Dijkhuis	RTV Noord	The Netherlands
	Gareth Price	Thomson Foundation	Wales

#### CHAIR'S REPORT

There has been a fast expansion of video journalism in the past few years and it is interesting that a new category has been created in the Prix to represent it.

The leading force in the drive to "video journalism" has been the BBC, who are sponsors of this category. The BBC have also been active in the UK – and, indeed, throughout Europe – in training and re-training to develop video journalists as a key part of news and regional production.

It is, therefore, not surprising perhaps that many of the entries were from the BBC regions and that they were of high quality, especially from the technical point of view.

However, the judges were disappointed by the general standard of this category. Of the 33 entries viewed, most were no more than competent. There were too many items which lacked bravery in risk taking with both story selection, camera and editing. There was too much political correctness and too much worthiness.

Above all, too many entries failed to exploit the intimacy with interviewees and in difficult situations which a video journalist, working alone, might achieve. This is the main distinctive opportunity in creative production which sets video journalism apart. Otherwise, it is merely an exercise in "cheap television".

Those entering next year should demonstrate they understand this way of making television and should be braver and more innovative and uncover and display these new opportunities.

**Erika Kocsor, MTV Szeged  
Hungary**

## WINNER

**MARK NORMAN**

(9'24)

**BBC SOUTH EAST TODAY, TUNBRIDGE WELLS  
U.K.**

This was a package of pieces on tour with the Kent and Sussex soldiers in Iraq. The item got up close and personal with both British soldiers and the people living near Basra and offered a very good reportage. This is how video journalism should be full of activity, suspense and surprising pictures.

The night pictures were excellent, giving more atmosphere than could have been obtained by a traditional crew.

Mark Norman captured the everyday danger faced by the British soldiers both at base and on patrol. He kept his camera running during mortar attacks and was able to do a piece to camera lying on the floor as the camp was attacked.

Technically it was very well shot, with Mark taking many opportunities for spontaneous pieces to camera. The editing was tight and reflected the drama of the conditions.

## COMMENDATION

**CHRISTIAN WÜSTENBERG**

(13'00)

**HR FERNSEHEN, FRANKFURT  
GERMANY**

Stories really rely on strong characters and this story about cleaning up a river had a superb interviewee: a man completely dedicated to cleaning up a river in Germany.

The VJ captured his energy and enthusiasm. There was good use of natural sound as the poor man became more and more exhausted pulling old bikes, telephones and old guns from the river.

The item also contained moments of surprise as the police were called to investigate a find of some old bones and some stolen jewellery.

What could have been quite a mundane piece actually had a fast pace with the viewer expecting more and more strange objects to be pulled from the river. Filming and editing were both of high quality.

Christian succeeded in involving the viewer fully in the man's task as he pulled bigger and more extraordinary items from the river bed.

## OTHER ENTRIES

**MATT RICHARDS** BBC YORKSHIRE AND LINCOLNSHIRE U.K. (9'14)

The stories were about drunken violence in Yorkshire, factory closure and coast series. The item on ambulance and police teams working at night was professionally made but not particularly original. The other items were not as memorable although perfectly adequate for the audience.

**CATHERINA MACKIE** BBC HEREFORD & WORCESTER U.K.

Disqualified. There were other entries from the same station.

**MARK BATEY** BBC NORTHEAST AND CUMBRIA U.K.

Reported on tsunami reconstruction work in Sri Lanka was seen through the eyes of an eight-year-old boy; the provision of improved water supplies in a Malawi village as helped by the Northumbrian water board; and a fanatical local football fan. Each item was good in story telling and showed a consistency of competence in camera and editing work. The item on tsunami avoided the trap of over emotionalism.

**RENO BUGEJA** PBS MALTA MALTA (10'06)

Here were three very different items on an illegal immigrant mother giving birth at sea as well as new cycle lanes and speed camera in Malta. The stories were well told on the whole but more experience is required in camera and editing techniques which are better to avoid. There was too much voice over and not enough direct speech from the illegal immigrant in the first item.

**NATHAN TURVEY** BBC HEREFORD & WORCESTER U.K. (7'37)

Disqualified. There were other entries from the same station.

**HERVE GUTTMANN** FRANCE 3 PARIS FRANCE (9'55)

There were two good stories on taking naps at work and embalming dead people. If the first story was humorous the second one was educational. Both stories were professionally made and high quality but predictable in treatment.

**ROBIN PUNT** BBC WEST MIDLANDS U.K. (7'25)

Some excellent work on three very different items – a factory closure in the format of a music video clip, a story of a person who wished to have an assisted suicide and a story on the new drinking laws in the form of a scientific experiment. All three items were

treated very differently with obvious audience appeal and filmed and edited in the form demanded by the subject matter.

**DEAN ARNETT** BBC U.K. (8'54)

These three items on another James Bond, ballroom dancing, a man determined to save a piece of the local landscape were suited for audience. But as this homeless James Bond said: nothing special.

**DAVID FENTON** BBC SOUTHAMPTON, U.K. (10'50)

Only one item offered: on neurosurgery. This included a brain operation and used some good split screen techniques well but there was nothing to suggest an item that was extraordinary.

**JEREMY BALL** BBC EAST MIDLANDS, NOTTINGHAM U.K. (10'36)

A sequence of three very different Jamaicans returning to their native land after spending many years abroad. It was a straightforward treatment, totally consistent in filming and editing techniques but the overall impression was one of a worthy rather than innovative item.

**DANIEL OSTA** TV2 FYN, ODENSE DENMARK (10'58)

Three items on an Iraqi woman integrated into the Danish society, a lady proud of her medal from the Crown Prince for spending 45 years as house keeper to a farmer and an old couple forced to close their shop for the last time. There were several lovely human interest moments in these items. Shot with great sensitivity but lacking in any originality in technique.

**WENDY JONES** BBC WALES, CARDIFF U.K. (1'59)

Here the judges found one marvellous story of a 15-year-old rugby player with huge feet. His need for a size 18 boots (the average man's size is between 7 -10), he was forced to give up playing until, and only with great difficulty, could new ones be found. This item was humorous and well made.

**THOMAS SUNDBERG** SVT2 MITTNYTT, SUNDSVALL SWEDEN (5'56)

Three items were presented on alcohol problems, car theft and also on an old man forced to leave his home. All were made competently but the filming was slow, static and showed a lack of originality and innovation.

**SCOTT ALLIS** BBC BRISTOL U.K. (10'58)

Here were two items connected with the Avon fire services, one on a boot camp and the other on helping out the Gambian fire service. In addition, there was a third item about gun crime. All were well told stories with fast moving camera and editing work but as a body of work all the items did tend to be similar in style and execution.

**STAVROS DAIS** ERT3 THESSALONIKI GREECE (4'55)

No sub-titles. Disqualified.

**JESPER STERUM** TV2 OSTJYLLAND ARHUS DENMARK (11'39)

This was a presentation of three reports: one on Peter's passion for cars, another man's passion for World War Two bunkers and a third on a man's excitement as a local party official on the big day when a famous politician came to town. All three stories showed considerable human interest and an obvious relationship with the audience. But the use of VJ techniques added little to the stories despite the quality of the pictures.

**MICHAEL FRANZ** BR, NÜRNBERG GERMANY (2'50)

It was obvious that Rosi is a popular character in her region and this package shows three faces of her life as an extraordinary character, indeed larger than life in more ways than one. The teamwork between Rosi and the camera was good because she is a natural performer who requires very little help from the camera in promoting her entertaining persona. It tends to be a one person show rather than a rounded body of work from a VJ.

**ERIKA SZURDOKI** MTV BUDAPEST HUNGARY (4'52)

This told the story of how the Slovakian Government has altered the system for the distribution of resources. Controversially, towns and villages higher than 275 metres will get more financial aid than those at a lower level. The lower ones are found mainly in Southern Slovakia. Well edited and professionally compiled but the judges would have liked a more people-focused story with less general views and more sequences.

**IGOR HÍDVÉGI** MTV PECS HUNGARY (4'25)

A festival for the Roma peoples of Hungary. A well shot item with a wealth of charming pictures and movement. Well edited well although in a traditional style, because the piece was made up of general view then clip, general view then clip. The judges would have liked the story teller to have dwelt on some individual characters.

**MAGNUS BRENNALUND** NRK1, OSTFOLD, FREDRIKSTAD NORWAY (6'30)

It was a real shame that only one of the three pieces were subtitled because the VJ displayed some very interesting and adventurous techniques of film making and we were impressed. The one report that was subtitled was about clamping down on car users not paying the correct taxes: it was both dramatic and full of suspense, even if not quite as important as it pretended.

**CUREAN DAN** TVR2 CLUJ ROMANIA (17')

This was a self-authored report by the descendant of a German speaking immigrant group from Slovakia into Romania. In a few minutes, we have a complete story which mixed contemporary footage with archive and benefited from the lack of a reporter track. It held to the maxim that less is more in terms of duration.

**HENNING HOLMBERG** SVT2, STOCKHOLM SWEDEN (7'07)

Divers was a story about a company with a machine that would help salvage a British World War Two wreck containing copper. Although technically very well shot and edited, the judges felt the story was made a little traditionally and would have liked to have seen the kit in action.

**ROBERT TEDESTEDT****SVT VÄSTERSBOTTENSNYTT**, UMEA SWEDEN (8'08)

Villvattnet was the story of a small village with a declining population that was trying to reinvent itself by hosting a world class race. The judges very much enjoyed the filming and editing and the central character was good. Some of the shots were incredibly luxurious in their ability to capture a beautiful landscape. The item was a little too long.

**JOEL MAPP** BBC, LOOK EAST, NORWICH U.K. (5'01)

Of the three items submitted, the best was a surprising story of how the Scots living in Corby in England were rooting for anyone but England in the World Cup. A great little story with interesting characters and enjoyable moments of interaction between the interviewees. The other two stories were good enough but failed to match the football.

**JANINE JANSEN** BBC SOUTH WEST, DEVON U.K. (8'57)

The moving story of a farmer who had his cattle slaughtered because of TB infection. A well-told tale with a very strong central character. This was a strongly personal tale, not just a collection of vox pops, and the viewer would truly feel the pain of the farmer having his animals killed. The other stories were a dog whose job is a beach lifeguard and two men who hunt with peregrine falcons.

**MATTHEW MORRIS** BBC ONE, LONDON U.K. (10')

Of the three items, the best was thought to be one in which a former pop star from the 80s returned to Moscow where she had enjoyed considerable success. There were fascinating production tricks and filming and it was well edited and with a strong central character. There was good access gained in the report on transport police and an item on otters on the Thames.

**ERIC MOLODTZOFF** FRANCE 3 LORRAINE, CHAMPAGNE-ARDENNE FRANCE (6'04)

The best of the stories was one on prostitutes. The VJ shot this well and edited it well. He offered some gritty urban realism and clearly had good relations with the police to get access. However, he missed the opportunity to interview the prostitutes and get a "street view" of their lives.

**PETER MELLY** BBC NORTHERN IRELAND, BELFAST U.K. (3'20)

A cracking tale of how anyone can access the feeds of security cameras and watch what you are not meant to – and probably someone doesn't want you to either. This could effectively compromise the security devices put in to protect businesses and homes. There was good CCTV footage but the judges could see little which was surprising or innovative in VJ work.

**C.P. PINKH** FRANCE 3 LIMOUSIN, POITOU-CHARENTES FRANCE (7'03)

Carine Tratsaert is a woman who campaigns for a man who was on Death Row in the United States. All three stories, including another on modern art installations, were well-shot and edited. The Death Row story had a link with Marvin Gaye which the judges thought was not really important to the story of the prisoner. The judges also had to take into account that these stories were edited by a picture editor and not the journalist.

**SEÁN MAC AN TSÍTHIGH** RTE, DUBLIN IRELAND (8')

Is this Irish town to be called Dingle or An Daingean? Some say it should only be in the Irish language – others think the name Dingle helps tourists. There was beautiful shooting and excellent editing. The characters were strong and there was nice use of static illustrative shots especially in the piece about the town's name. The other items were on salmon poaching and rugby. The judges thought each item was a little too long.

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