

# **PRIX CIRCOM REGIONAL 2008**

## **Jury Report**

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



Prix CIRCOM Regional 2008 Jury

**PRIX CIRCOM REGIONAL  
2008**

**WINNERS' CITATIONS  
and  
JUDGES' COMMENTS**

**Chairman of Judges  
David Lowen**

**2008**

... missing colleagues:



## TABLE OF CONTENTS

REPORT OF THE CHAIRMAN OF THE JUDGES .....	6
AWARD CATEGORIES .....	14
JUDGES.....	16
AWARD CRITERIA .....	16
RULES OF ENTRY .....	21
<b>GRAND PRIX CIRCOM REGIONAL 2008</b>	
<b>DOCUMENTARY</b> .....	24
WINNER .....	25
COMMENDATIONS .....	26
OTHER ENTRIES .....	27
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>MAGAZINE PROGRAMME</b> .....	36
WINNER.....	37
COMMENDATIONS.....	38
OTHER ENTRIES.....	39
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>SPORT</b> .....	46
WINNER.....	47
COMMENDATION.....	47
OTHER ENTRIES.....	48
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>WEB SITE</b> .....	50
WINNER.....	51
COMMENDATION.....	52
OTHER ENTRIES.....	52

<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>MOST ORIGINAL PROGRAMME</b> .....	56
WINNER .....	57
COMMENDATION .....	57
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>FICTION/DRAMA</b> .....	58
WINNER.....	59
COMMENDATIONS.....	60
OTHER ENTRIES.....	61
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>VIDEO JOURNALISM</b> .....	64
WINNER.....	65
COMMENDATION.....	65
OTHER ENTRIES.....	66
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>INTERNATIONAL</b> .....	70
WINNER .....	71
COMMENDATION .....	72
OTHER ENTRIES .....	72
<b>PRIX CIRCOM REGIONAL 2008</b>	
<b>VIVRE L'EUROPE</b> .....	76
WINNER .....	77
COMMENDATIONS .....	78
OTHER ENTRIES .....	79
THANK YOU .....	82
TOTAL.....	82

report

report

## REPORT OF THE CHAIRMAN OF THE JUDGES

The Prix Circom Regional is a flagship for Circom Regional and a flagship for television production in the regions of Europe. This year's winning programmes send out the message that whatever the pressures on public service broadcasting in the regions, the ideas, energy, spirit and determination remain undiminished.

Once again, the Prix Circom Regional has attracted a wide range of programmes to prove the range of regional television production. This year has also seen many programmes of high quality – and this rise in quality has perhaps been the outstanding feature.

But most of all this year has seen the introduction of web-based entry and new benchmark standards for viewing and technical support in the judging.

### Entries

There were 157 entries (2007: 183), down slightly on last year perhaps due to the new online entry system but clearly reflecting (one off?) lower entry numbers from key countries like UK and France.

#### The split between categories was:

<b>Documentary</b>	<b>45</b>	<b>(2007: 73)</b>
<b>Magazine</b>	<b>29</b>	<b>(44)</b>
<b>Video Journalism</b>	<b>20</b>	<b>(31)</b>
<b>Sport</b>	<b>13</b>	<b>(15)</b>
<b>Drama/fiction</b>	<b>11</b>	<b>(14)</b>
<b>Vivre l'Europe</b>	<b>15</b>	
<b>Web Site</b>	<b>13</b>	<b>(6)</b>
<b>International</b>	<b>11</b>	
<b>Total</b>	<b>157</b>	<b>(183)</b>

#### The country-by-country entries were:

Poland	27	(2007: 26)
Sweden	25	(14)
UK	16	(38)
Germany	12	(12)
Hungary	10	(13)
Ireland	9	(9)
Czech Republic	9	(5)
France	8	(15)
Slovenia	7	(4)
Denmark	5	(4)
Norway	5	(3)
Romania	4	(5)
Croatia	3	(7)
Bulgaria	3	(1)
FYR Macedonia	3	(0)
The Netherlands	2	(3)
Italy	2	(2)
Cyprus	2	(2)
Greece	1	(3)
Spain	1	(3)
Moldova	1	(0)
Serbia	1	(0)
Slovakia	1	(9)

The reduction in entries from the UK, France, Slovakia and Croatia is disappointing given either their size or their strong support of Circom. On the other hand, there is great encouragement in the numbers of entries now appearing from FYR Macedonia, Cyprus, Moldova, Serbia and Bulgaria. There has been a great improvement in the number of entries from Sweden, Czech Republic and Slovenia.

The loss of RTVE Spain from Circom has not affected entries as there were never many from Spain (a great pity). Italy remains under-represented and there could still be better response from Germany.

#### The New Entry System: Online

This year has seen an important change with the development and introduction of a web based system for entering programmes. This was devised in discussion with Michael Franz of BR Studio Franken and his colleague Thomas Baumann.

Producers wishing to enter are now excused filling in paper forms and posting them with video tapes. Instead, they go to the Circom Regional web-site and summon up the entry form there. They enter their station, their country and their category from drop-down menus. They can then add information about the programme, including scripts, which is stored so the judges can view it later when watching and discussing videos.

Each entry requires the approval of the national co-ordinator. This is not Stalinism but rather a device whereby we can make sure that only one entry from a regional station is fairly made in any category. We will look more closely at this for next year to make it is even easier and clearer. Some entrants, for instance, did not know who their co-ordinator was.

Michael and Thomas will also clarify other aspects, including the shape and style of the form and the structure for the VJ entries. However, 2008 was a good start and the judges found using the information very easy and helpful.

Also this year, all entries were required on DVD with entries in the VJ category also accepted also by FTP: only one region (in Denmark) used this facility. However, it was tested and it worked, so more might be expected next year.

How these changes impact on the judging process is explained below.

## Categories

There were a few changes for 2008. We lost the Video Editing category with the absence of sponsorship from Avid Europe. This was a pity but it reminds us that commercial sponsors may not always be as supportive in the long-term as our broadcast members.

The loss was made good by the return of the Most Original category. This category has been sponsored by Circom Regional and TVR in memory of our colleague, strong supporter and wonderful friend Vanda Condurache of TVR Iasi. There were no direct entries but all programmes viewed were considered and recommended by the judging groups.

The Vivre l'Europe is a new category designed to express the issues of today's Europe. The format could be documentary or other and it offers a good opportunity for co-production between member stations also. This category was a brilliant idea from France 3.

The new International category is a response to the growing strength of regional production. Our stations no longer make programmes just for our own regions. We are now part of a wider world. Our programmes sell around the world and our skills are in demand from co-producers with a global market. The issue of rights' exploitation in this category makes it impossible for the winning entry to be shown by regional members, which is a pity – but understandable.

## Rules and Criteria

There have been some minor amendments in the criteria for 2008 to reflect comments from judges and from the Executive Committee. The Sport category has been widened to accept outside broadcast coverage. The regional content of the Web entries needs now to be more to the fore. In Video Journalism, there needs to be evidence that an entry should show how a VJ can differentiate material from a crew working on the same story. The changes led to some subsequent comment from this year's judges and the criteria of all categories is under continual review.

## Judges

The judges once again came from a wide range of stations and countries, bringing a very special expertise to the process of choice. I thank them and their stations.

They were: Roel Dijkhuis (RTV Noord), Irena Bedrac (RTVSlo Maribor), Grethe Haaland (NRK Oslo), Proinsias Ni Ghraíne (TG4 Galway), Irene Thyri (TV2 Ostjylland), Ilja Racek (CTV Ostrava), Mark O'Callaghan (BBC Wales), Carla Tompea (TVR Iasi), Monika Gorska (TVP), Isabel Correia (RTP Porto), Cecilia Cope (RAI Rome), Gerhard Kockert (BR Studio Franken), Olivier Brumelot (France 3 Nord Pays de Calais Picardie), and Malin Rogstrom (SVT Gavledala).

For once (and at last), women outnumbered men. The judges were from 14 different countries and from stations with very different audiences and budgets.

All judges were again hard working and dedicated. Their discussions were lively and thought provoking. And, again, they enjoyed and learned much from the adventure which they can put to use in their home regional stations.

## Judging

The judging was at the invitation of The Thomson Foundation in its headquarters in Cardiff, the capital city of Wales. We are most grateful for the Foundation's support and hospitality.

Four judges arrived to work on a pre-judging day (Wednesday 2 April) to assess and manage the workload. On the other two days, the judges split into seven judging groups to view and discuss all programmes and then select the best for a further viewing and further discussion.

The entries for the Web category were researched by the judges in advance with the support and guidance of Tonja Stojanac, the Circom Regional webmaster and previous chair of this category. Interestingly, this system did not reduce discussion time in Cardiff.

The judging was transparent in that judges are required to state if they have any connection with any of the programmes viewed or entered. If so, they make no comment and take no part in that judging.

On the final morning, the judges gathered to exchange more general views about the categories, criteria and organisation. These views are taken into account in organising the Prix in the following year.

The DVDs were all viewed and logged by Ewelina Tomasik, a previous Prix winner (Sport) now working with the BBC and TTF, as they arrived from January onwards. This meant they could be checked for picture, subtitling and sound. Meanwhile, Thomas and Karol Cioma checked that the "paperwork" to be made available online was all in order. Entrants were chased to provide better information when required.

The DVDs were transferred to computer disks by category and judging group, with back-up, and judges could access any of the category's entries at any time using new computers and screens in the judging rooms and the main office. The system worked superbly and with no failures. TTF provided full technical support throughout.

Thomas, Karol and Ewelina were all in Cardiff from Monday morning, making sure everything was in order by the time the first judges arrived. On Wednesday morning, the pre-judging could start immediately.

During the judging, the judges could go online direct from their judging suites to view the background information provided on the entry forms. This was also of great benefit in creating this report document. The judges reports could also be monitored from the office while being created and any inconsistencies clarified.

The availability of a computer edit facility at the judging location linked to the disks meant that the compilation for the award ceremony could be done as soon as winners were known.

This is now the benchmark operational standard and we should thank The Thomson Foundation for its vision and investment.

### Issues for next year

The judges had many comments from the experience of 2008.

Most important was the proposal that the Prix Circom Regional might consider whether the Grand Prix should automatically go to the winning documentary. The best programme viewed could come from any category. It might be possible to have a Documentary category, sponsored like the others, and for Circom Regional to sponsor "The Best of The Best". This would add slightly to judging time but, because of the way the judging has been structured, it should be possible.

The Web category continues to be difficult to judge and web presence does not change as much as programme entries. Nor are there substantial regional differences – so much is centrally generated. On the other hand, there are now more entries and more regions are developing web sites and the judges consider that it would be a backward step to end the Web award just as more stations are launching active web sites. It is thought important that the judging should pay more attention to the opportunity to stream items and programmes.

The third major recommendation was that there should be the opportunity to enter programmes directly for the Most Original category, as well as seeking recommendations from the judges of programmes entered in the other categories. The judges liked this category and think it adds greatly to the Prix. I agree and hope it can be a priority to seek to extend the sponsorship.

The judges would like to see a relaxing of the need for the VJs to prove their work has to "add value" to anything a crew might deliver. Good, say the judges, is good – however

it is shot. More clarity is expected on the conditions under which footage was obtained and how it was edited.

The judges would also like a better focus of the purpose of the new Vivre l'Europe category and the elimination of the need in the International category to make programmes for an international audience – which is considered too vague. The judges feel the Sport category also needs more focus on sport.

Subtitling costs remain an inhibition to entry for many stations. However, the judges accept they do need subtitles to do their job properly.

Next year, also, we will check whether we can "road test" the judging of one programme category by delivering video over the internet to the judges so they can view in advance of joining to discuss. There are many practical issues – for instance, the delays in receiving the entries in the first place – but I am determined we should make every possible use of the benefits of new technology.

### Conference

As well as Meet The Winners, there are two special workshops at the conference based on the Prix. On the first day, there is a workshop looking at sport output and on the second day another looking at drama. The Gala Awards are on the first night and Meet The Winners on the second day. Once again, all the programmes entered are available to view "on demand" in the teletheque and offer a "fast track" service for anyone wanting to know what's happening on screen in European television.

### 2009 and 2010

The judging next year will be at Ostrava in the Czech Republic. The station head, Ilja Racek, was among this year's judges and Vladmir Stvrtna, Czech national co-ordinator, was in attendance and is also based at Ostrava. We look forward very much to next year's judging. Thomas and I will go to Ostrava, probably in August, to give further advice on what is needed and check facilities.

We would be grateful to know which regions might wish to host in 2010.

### Helpers

Every Prix is dependent on the help and ideas of many people. I must thank Thomas Baumann and Michael Franz for the creation of the new entry system. It was a new venture, with no template and it has been a success first time.

Thomas attended the judging and his support is invaluable. Our friend Kresimir Macan has trained him well.

Ewelina Tomasik viewed all entries as they were delivered and created the spreadsheets of information. She also edited the inserts for the award ceremony.

Karol Cioma managed the whole judging preparation and delivery, reporting to Anna Roberts and Janet Boston of TTF. Gary Cork, a technical expert with computers, was on hand all the time. Tonja Stojanac, of HRT and Circom's webmaster, made sure the Web category was properly organised.

Their contribution is a reminder that the Prix needs much preparatory work to be a smooth few days onsite.

### Sponsors

The greatest helpers are perhaps the sponsors of the categories. Circom thanks them all and I thank them especially: F3, TVP, SVT, TVR, ERT, TG4, BBC and RTVSlo.

We can only continue the Prix with such valued sponsorship and it is impossible to sustain any category without sponsorship. If we want to tell the world how good regional television is in Europe, more of our broadcaster members need to invest in this sort of marketing. And, anyway, it so good to enjoy competition – and be a winner!

**David Lowen**  
Chairman of the Judges, Prix Circom Regional

### Now this you really must see... Judges personal recommendations

Take time out during the conference to tune into some of the best TV programmes in Europe. The winners and the commended will repay every minute of your time in the teletheque. But here to help further are some personal recommendations from some of the Judges.

**Mark O'Callaghan: ID 83 - The Music Miracle of Caracas, SWF Stuttgart**  
"An inspirational and uplifting story."

**Isabel Correia: ID 29 - A Mother From The Kingdom of Shadows, TV Iasi**  
"Such a good achievement, with real emotion not cheap emotion."

**Roel Dijkhuis: ID 125 - Kim Ki Dock, TVP Wroclaw**

"It's a new story for me. One thousand five hundred North Korean children sent to a village in Poland and then taken back because the North Korean government has fears about their indoctrination."

**Carla Tompea: ID 134 - My Kilimanjaro, TVP Poznan**

"Here are some strong characters in a fight for survival."

**Monika Gorska: ID 71 - Kings, TG4 Galway**

"Worth watching for the acting."

**Cecilia Cope: ID 73 - Border 603, TVP Lublin**

"So much life and sense of humour. It makes you laugh and be joyful as the music plays on this metaphysical border. Original and well shot on a low budget too."

**Isabel Correia: ID 73 - Border 603, TVP Lublin**

"It's just a very original idea and such an original way of doing a report on a low budget."

**Carla Tompea: ID 28 - Nicki, SVT Malmo**

"This is a sad story about a boy's fight against illness. I cried – but then so did four of the other five judges in the room."

**Proinsias Ni Ghraíne: ID 168 - How Soon Is Now? SVT Goteborg**

"A worthy winner and a new style and a new way of telling a story."

**Mark O'Callaghan: ID 166 - And Love Comes Later, BR Munich**

"This one avoids all the usual clichés of documentary making."

**Monika Gorska: ID 36 - Old Dike, Omroep Fryslan, The Netherlands**

"This goes so much against the usual directing and journalistic approach but somehow keeps the attention throughout."

**Roel Dijkhuis: ID 32 - Oh, Look How Many Angels Are Here, TV Iasi**

"Such an unusual story and treatment. It's a strange world and who knows what happens inside monasteries in Romania?"

**Proinsias Ni Ghraíne: ID 165 - Black Watch: A Soldier's Story, BBC Scotland**

"A wonderful mix of stage drama and documentary archive – so much variation."

**Cecilia Cope: ID 154 - The Pit Bull Sting, BBC Northern Ireland**

"It was so brave to shoot this with under cover journalists. In my country the Mafia runs the fighting dog world."

**Olivier Brumelot: ID 63 - The Bloody Fight, TG4 Galway**

"It's a great piece of untold history and a family story."

## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2008

#### 1. Documentary

##### ■ Grand Prix Circom Regional Trophy

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

#### 2. Magazine Programme

##### ■ TVP Award

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

#### 3. Sport

##### ■ ERT3 Award

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

#### 4. Web Site

##### ■ SVT Award

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

## AWARD CATEGORIES

#### 5. Most Original Programme

##### ■ Special Award of TVR, given in memory of Vanda Condurache

- 3000 Euros and trophy
- Free visit to Maribor conference for one representative of winning station
- This award commemorates the dedication, talent and personality of Vanda Condurache in recognition of her programme making skills, her contribution to the training of journalists, her leadership example within Circom, and her role in the Prix as judge and host.

#### 6. Fiction/Drama

##### ■ TG4 Ireland Award

- 3000 Euros and trophy
- Free visit to Maribor 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

#### 8. International

##### ■ RTVSlo Award

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

#### 9. Vivre L'Europe

##### ■ France3 Award

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

## JUDGES

Chairman of Prix:	David Lowen	
Tonja Stojanac	HRT Zagreb	Croatia
Proinsias ni Ghraíne	TG4 Galway	Ireland
Gerhard Kockert	BR Studio Franken	Germany
Monika Gorska	TVP 3 Poznan	Poland
Roel Dijkhuis	RTV Noord	The Netherlands
Cecilia Cope	RAI	Italy
Isabel Correia	RTP Porto	Portugal
Olivier Brumelot	F3 Nord Pas de Calais Picardie	France
Malin Rogstrom	SVT Gavledala	Sweden
Grethe Haaland	NRK Oslo	Norway
Irena Bedrac	RTVSlo Maribor	Slovenia
Irene Thyri	TV2 Ostjylland	Denmark
Ilja Racek	CTV Ostrava	Czech Republic
Mark O'Callaghan	BBC Wales	U.K.
Carla Tompea	TV Iasi	Romania

## AWARD CRITERIA

### DOCUMENTARY PROGRAMME

The Grand Prix, supported by the Board and member stations of Circom Regional, is the highest award and is for the best documentary.

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.

This category is for complete programmes with only one subject. Magazine programmes must be entered under other categories, as should feature items which are part of a wider or longer programme.

Entrants are reminded that the winning programme must be offered all rights cleared for one broadcast by each Circom Regional member station during 2008. If this is considered unreasonable, either no entry should be made or consideration should be given to entering in the International category.

### VIVRE L'EUROPE

This award, sponsored by France 3, is for programmes which show the special nature of European current events or of European co-operation and how European regional stations can work together to mutual benefit.

Programmes may be in the news or documentary or magazine form. They may be one-offs or part of a series. They may be serious explorations of European issues or lifestyle programmes.

Preference will be given to programmes which can demonstrate co-operation between Circom's regional member stations.

Entries may involve the work of one or more regional member stations. However, the entry needs to make clear that the consent of all contributing stations has been obtained. Where the entry is a joint entry between two or more stations, the prize money will be divided between those stations.

### MAGAZINE PROGRAMME

This award, sponsored by TVP, recognises the qualities of the magazine shows, often news based, which are the backbone of television in the regions.

The content of the programme is open to most genres: daily news programmes, weekly news programmes, or a wide range of feature and specialist programmes, all are welcome.

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

The content may be news, social issues, political issues, current affairs, lifestyle, 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. The programme may be linked in a studio or on location.

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

### SPORTS PROGRAMME

In the Olympic year of 2008, this award, sponsored by ERT3, is for the best sports programme, sports coverage, sport documentary, sporting entertainment show 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. 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. 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.

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. Programmes and features which reflect the Olympic Games and the Olympic spirit will be welcomed.

### STATION WEB SITE

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

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 content, distinctiveness and value for regional viewers. Judges will give special consideration to sites which are designed, populated and managed at the regional level.

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.

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 that entries for this award need to be delivered by Friday 29 February, one week earlier than for programme awards.

### MOST ORIGINAL PROGRAMME

This award recognises programmes of any genre which demonstrate an outstanding originality in approach.

Judges will seek a programme which captures their imagination with an unusual story, or because it has a very different and original treatment, or includes some wonderful and unforgettable characters, or some haunting music, or brilliant presenters: something, in short, which makes the programme different to the normal expectations of regional programmes.

The programme must be entered into one of the other categories and the judges will select a winner from all the programmes entered into the Prix.

Please: Be different. Be adventurous. And make the judges fall in love with your programme!

### FICTION/DRAMA

This award, sponsored by TG4, recognises how high quality drama and fictional production derive strength and character from their 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 of the reports 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.

In particular, the judges will look for evidence that these reports might have been less effective if they had been shot by a crew rather than a "video journalist" working alone.

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

The reports may have been carried in a regional news bulletin, a sub-regional news bulletin or a regional magazine programme. In this category, two entries will be accepted from any regional station provided that one of the entries is from a sub-regional opt-out.

## INTERNATIONAL

This new award, sponsored by RTVSlo, recognises the activities and ambitions of regional stations with a wider – and possibly global – audience in mind.

The award seeks to acknowledge the contribution of regional stations in creating programmes of high quality for distribution outside the region and beyond their own country's borders. This is an expanding part of regional station creative activity bringing cash from international sales, partnerships with larger networks or independent producers, the acquisition of new production and marketing skills and a higher profile for regional stations. All this is part of regional television "coming of age" in the 21st century.

Often these programmes will have budgets and access to resources which other regional programmes can only dream of. They are "showcase" programmes by which a regional station shows it can merit a global presence.

Sometimes, also, the role of the regional station within such programmes may be limited to the provision of certain skills (eg video editing) rather than fully funding or providing a cash input.

Any genre of programming is welcome. Judges will look for highest creative values across all the skills of production and will want an indication of how the regional station contributed to the overall creative effort of the programme. The judges will expect that the subject matter and treatment will have appeal to an international audience.

If the programme is part of a series, only one episode will be viewed.

Where the judges believe that such a programme is entered into another category, they reserve the right to switch it into this category if considered more appropriate to retaining a "level playing field" in that category.

The transmission rights conditions on programmes in this category may make the winning entry unavailable for free transmission by Circom Regional member stations. Circom Regional hopes, however, that the winning station will make all reasonable endeavours to permit free showings by member stations at least to the value of the prize money.

## RULES OF ENTRY

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 of the following categories: Documentary, Sport, Magazine, Fiction/Drama, International, Video Journalism, Vivre l'Europe and Web Site.
3. All programme entries will be considered for the Most Original Programme Award.
4. Programmes (or items) must have been broadcast for the first time between January 2007 and the closing date for entries, Friday 7 March 2008 and should not have been entered in Prix Circom Regional 2007.
5. Programmes must be submitted as broadcast, except for additions required by Rule 7
6. Each entry must be accompanied by a brief outline of the programme in English or in French which is sufficient to help the judges understand more about the reasons for making the programme and the main theme or stories.
7. Each entry, including those in English, must have subtitles in English sufficient for the judges to be able to understand fully what is being said. However, the quality of the subtitling need not be of full broadcast quality. Entries without subtitles will be disqualified.
8. 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.
9. The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 7 March 2008.
10. The programme entry format is DVD. DVDs must be delivered to The Thomson Foundation, Cardiff (full address below) by Friday 14 March at the latest. All entrants must check their DVD is properly recorded. Recordings which cannot be satisfactorily viewed will be disqualified.
11. The entries for the Web Site category must be notified as soon as possible and in any case by Friday 29 February to allow judges to view the sites remotely before discussing them. Please note this is an earlier deadline than for programme entries.
12. Entrants (except those in the Fiction/Drama and International categories, 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 2008 free of any

licence or rights payments. An international version, without subtitles, 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.

13. Entrants (except those in the Fiction/Drama and International categories) agree in advance to one transmission of a winning programme (not second prize or commended programmes) by EbS (the European Commission's satellite channel) during 2008 free of any licence or rights payment.

14. Entrants (including those in the Fiction/Drama and International categories) agree in advance to promotional non-broadcast showcase screenings organised on behalf of the Prix Circom Regional.

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

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

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

18. 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.

19. 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.

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

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

22. Where a broadcaster submits the winning entry in a category it sponsors, it will not be permitted to "win" its own money but will receive a trophy and travel and accommodation expenses for its nominee to attend the conference and award ceremony.

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

24. 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.



**David Lowen explaining the judging process**



**Thomson Foundation office**

**GRAND PRIX CIRCOM REGIONAL 2008**

**DOCUMENTARY**

**WINNER**

**ID 37 - THE HOUSE ON AUGUST STREET** RBB GERMANY

**COMMENDATIONS**

**ID 28 - NICKI** SVT MALMÖ SWEDEN

**ID 166 - AND LOVE COMES LATER** BR MÜNCHEN GERMANY

**JUDGES**

<b>Chairman</b>	Roel Dijkhuis	RTV Noord	The Netherlands
	Irena Bedrac	RTVSlo Maribor	Slovenia
	Irene Thyri	TV2 Ostjylland	Denmark
	Ilja Racek	CTV Ostrava	Czech Republic
	Mark O'Callaghan	BBC Wales	U.K.
	Carla Tompea	TV Iasi	Romania

**CHAIR'S REPORT**

Although the number of entries in the category was fewer than usual, the quality of what we've seen was again extremely high.

Maybe there is a trend to move documentaries away from popular, prime time slots into the niche time slots. This might be offering directors the possibility to tell their own story in their own personal film language without the pressures of winning ratings.

In the meantime, it is good to see that regional stations still have space and money for author based or story-driven documentaries.

It is also worth noting that this year history is the most popular subject for documentary making. We saw many such well balanced movies with a mix of current footage, dramatised parts where necessary and sometimes wonderful jewels from the archives.

Summarising, we have seen high standard documentaries using all kinds of approaches from research journalism to poetic impressions, from life and death to survival of the fittest, from sadness to honour.

All these programmes have a European spirit which shows that film making in our part of the world is still a serious business. It can only survive in the way it does: with love and professionalism.

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

**WINNER**

**ID 37 - THE HOUSE ON AUGUST STREET**  
**DAS KINDERHEIM IN DER AUGUSTSTRASSE**

**RBB**  
**GERMANY**

(63')

The grumpy old men from the Muppet Show are not a television illusion, they exist. They are two of the main characters in this wonderful documentary that tells the story of a Jewish orphanage in 1930s Berlin. Leading lady of the orphanage is Beate Berger, the great-aunt of the filmmaker.

Beata Berger succeeded in taking around 120 orphans to Israel before the Nazi extermination of the Jews.

It is a fantastic story with a very good archive material, wonderful dramatised parts and current filming of some of the children who were saved by Beata Berger.

It all creates a mix of emotion, compassion and humour in a documentary.



**Documentary Judges**

**COMMENDATIONS**

**ID 28 - NICKI**

(58'32)

**SVT MALMÖ  
SWEDEN**

It is really remarkable that at the end of the viewing almost all of the jury have tears in their eyes. But maybe it is not surprising because Nicki is a very emotional and touching film about a boy who died of the terminal illness that only affects children.

The crew was allowed to follow him and his family almost from the day of the diagnosis to the bitter end. In the meantime, we see the struggle and fight of Nicki and his Mum and the grief of his family: but also their anger, worries, everyday life, sometimes even a laugh.

The producer succeeds in not making this an overly sentimental film: never too close, without voyeurism. It gives a very positive answer to questions as how far we can go as a filmmaker and just when we cross this thin red line. It is a remarkable, very well made film that touched us very much.

**ID 166 - AND LOVE COMES LATER**

**UND DIE LIEBE KOMMT SPÄTER**

(88'00)

**BR MÜNCHEN  
GERMANY**

Some ideas are so simple and unspectacular and at the same time so good that the result is a wonderful film. This is such an idea and such a film.

It is a family saga that shows the development of religious and cultural changes in the last 50 years. We hear the stories of three generations of an Algerian family that lives in Clichy-sous-Bois near Paris: by the end of the film we think we know the whole family.

It is never boring watching this long film because it is profoundly interesting. It is surprising and its simplicity so human that it is an example of very good professional documentary making.

**OTHER ENTRIES**

**ID 3 - THE DAY THEO VAN GOGH WAS MURDERED** (DER TAG ALS THEO VAN GOGH ERMORDET WURDE) HR FRANKFURT MAIN GERMANY (56' )

This sums up what has happened in the three years since the murder of Theo van Gogh, a filmmaker driven by his passion for provocation, who was killed on November 2nd 2004 in Amsterdam. It was an execution in broad daylight. Van Gogh was cycling to his office when a man on a bicycle caught up with him and immediately began to shoot at him. The film brings to light no new facts about the killing or about public reaction to Islamic extremism. It is rather predictable, with no deeper evidence on how views on a pluralistic society may have changed because of the killing. Instead of just reconstructing the murder, another layer of inquiry would have strengthened the journalistic value.

**ID 7 - BUILDING BRITAIN** BBC LONDON (ELSTREE) U.K. (29' 10)

An introductory story to a further discussion of the London's future look. It is a pity that it is full of clichés about the architecture. Thus the narrative lacks tension and also shows little use of the creative potentials of TV storytelling.

**ID 11 - KABOUL'S PRETZELS** (LES BRETZELS DE KABOUL) FRANCE 3 ALSACE FRANCE (26' 35)

An inspirational story focussing on Ariane and Jacques Hiriart, who set up a centre for young Afghan children in Kabul. The documentary is well filmed and sensitively portrays the work of the husband and wife team. There is good access to the children's education at the Pelican Centre and the stories of the victims of the war emerge. It is a moving narrative about real people and life in Afghanistan after the Taliban. It was felt by the judges that the Hiriart's personal history was not sufficiently well explained and that the programme would have been stronger if maybe one case study had been followed more closely.

**ID 12 - TRANSPLANT TOURISM** BBC WALES U.K. (30' )

In this very well narrated documentary, we follow a man in his desperate search for a new kidney in the Philippines. He wants to buy it there because in Great Britain there is a long waiting list for transplant kidneys and he is fed up with his daily dialysis. There is nothing wrong with the film. It is very professional and balanced, filmed in an unemotional and unsentimental way. We also get an inside view of the social situation in the Philippines, where poor people donate their organs for small sums of money to finance improvements to their houses or fishing boats.

**DOCUMENTARY**

**ID 14 - LIVING WITH THE BEARS** (VIVRE AVEC LES OURS) FRANCE 3 SUD FRANCE (52`)

We are used to stories about the integration of people from different cultures, so a documentary about the integration of Slovenian bears in the French Pyrenees is something completely different. The film starts like a thriller but after the intro it becomes a normal documentary about wildlife. Well filmed and well directed but it never reaches the summit the intro was promising. It stays a normal product of good television making.

**ID 17 - SHORN IN 1944** (TONDUES EN 44) FRANCE 3 MEDITERRANEE FRANCE (53`)

This is the tragic story of the French women whose mistake was to fall in love with German soldiers during World War Two. Because of that, they were hated and were publicly shaved at the time of the Liberation. Even decades after, the memories are still strong. The story develops slowly but eventually impacts on the emotions. The jurors felt it would have worked better if it had been shorter: the story and the emotions would have been more focused.

**ID 19 - FROM THE STUDIOS OF THE MILAN FAIR** (DAGLI STUDI DELLA FIERA DI MILANO) RAI - SEDE REGIONALE LOMBARDIA ITALY (29`)

This the story about 50 years of Italian television felt too much like a history programme rather than a documentary. It was certainly very well made and edited, with a superb use of archive. The music was sympathetic to the subject matter. It had very high production values but lacked a strong narrative and revelation.

**ID 22 - FOCUS. LEONID STADNIC - THE TALLEST MAN ON EARTH** (FOCUS. LEONID STADNIC - CEL MAI INALT OM DIN LUME) TVM CHISINAU MOLDOVA (16`41)

This was more of a feature than a documentary about the Tallest Man on the Earth. It was done in a dynamic way with some interesting parts in the reporter's narration as he tried to get the interview with the man. There is a genuine sense of atmosphere but a further and more serious investigation into the man's life was really needed.

**ID 32 - OH, LOOK HOW MANY ANGELS ARE HERE!** (VAI,CE DE INGERI AICI!) TVR IASI ROMANIA (25`20)

This is a story of two fathers, a natural (blood) one and spiritual one, and a young man who dearly wants to be a monk and finally ends in prison for killing another monk. It is a strong poetic film that begs more questions than it gives answers with good camerawork, good editing and nice pictures. The only pity is that the subtitles are incomplete and move too quickly.

**DOCUMENTARY**

**ID 57 - THE LAST WOOD-DISTILLER OF THE ROZTOCZE UPLANDS** (OSTATNI SMOLARZ NA ROZTOCZU) TVP3 LUBLIN POLAND (15`32)

We have seen many unusual jobs but a "wood distiller"? That we have never heard of before. The story is about a man and his small staff working all day in the hills of eastern Poland. The film shows the long process needed before wood becomes charcoal. It is a dirty job and the pictures show how really dirty and sometimes dangerous the work is. It is a well edited, well shot film with recognisable characters but it does not quite sustain interest throughout.

**ID 58 - CRIMINAL CHASE** (FORBRYDERJAGT) TV2 OESTJYLLAND DENMARK (24`02)

An example of embedded journalism. The crew is alongside a special police patrol against drug crimes – part of the team, so to speak. There is a journalistic danger in working in this way because there is the chance of only one point of view. But the makers of this documentary keep the right distance, protecting the anonymity of the 'other side' and showing what happens without prejudice or bias. The film is well made and a good journalistic product. However, it was a little predictable. We have seen many documentaries in this style.

**ID 59 - ART-DEALS** (ARTDELENISME) TVR CLUJ ROMANIA (34`)

This is the story of a priest living in the Transylvanian part of Romania, proud of his German roots and proud of the three books he has written. The documentary is part of a series of programmes presenting outstanding personalities from minorities in the country. The series also aims to encourage the cultural consumer to become more aware of what is produced in small studios in the province. It is well done, well filmed and edited with a very appropriate music.

**ID 60 - INISHARK, DEATH OF AN ISLAND** (INIS AIRC - BÁS OILEAN) TG4 IRELAND (50`)

This is a very beautiful story of an island off the coast of western Ireland which has lost all of its inhabitants. Unfortunately, the English spoken part of the film was not subtitled.

**ID 66 - CZESLAW NIEMEN** TVP3 BIALYSTOK POLAND (59`10)

The story of Czeslaw Niemen recounts the life of a very popular Polish musician, who was not understood at the time. It starts when the musician's sister visits the village in which they were born and includes memories of the musician's family, friends, neighbours and business partners. The narration extends to the wider rock and roll movement in the 1960s and 1970s. The documentary is based on witness accounts. A fresher approach to the camerawork and editing would make it all the more interesting, as would deeper background information on the musician.

**DOCUMENTARY**

**ID 69 - THE UFO ARCHIVE** (UFO ARKIVET) SVT NORRKÖPING SWEDEN (01`35)

This is a short introduction to a live debate. In less than two minutes it succeeds in making the viewer curious about the content to follow. But on our DVD there is nothing more!

**ID 76 - OLE THE DRESS-MAN IN DRESS SCHOOL** (KJOLE OLE PÅ KJOLE SKOLE) TV/ MIDT-VESTDENMARK (11`13)

This is an engaging attempt to make a story out of almost nothing, Unfortunately, in the end it delivers almost nothing also. Ole Mortensen is a 60-year-old transvestite who has thrown away all his male clothes. Today he only wears women's clothes wherever he goes in his hometown of Viborg. We were not sure if the story is meant to be focused on Ole or on the dress. The dress should be the intriguing part of the story of Ole.

**ID 77 - PAPER CHILDREN-SEXUAL EXPLOATATION OF CHILDREN** (KRADLJIVCI DECJIH SENKI-MALOLETNICKA PROSTITUCIJA) RTS- TV BELGRADE SERBIA (30`54)

A very well designed and edited programme which deserves a better journalistic approach than the clichés we hear and see about the sexual abuse and exploitation of children and teenagers. The filmmakers say that Serbia, like the other transition countries, is deeply troubled by the sudden growth of children victimised by human traffickers. We know this and so it is a pity that form and content do not match well.

**ID 78 - IDIOT** HRT - TV STUDIO ZAGREB CROATIA (38`06)

This documentary follows a man who is both an instructor in catechism and a biodynamic farmer. He is a follower of Rudolf Steiner, Austrian anthroposophy philosopher. It attracts our deep attention but after a few minutes it becomes a story of a man who is not from this world. The way he shows his opinions about a simple day's events and transplants this to a very high level irritates and that means that the film loses its attraction. A little more irony would have helped.

**ID 79 - THE TADPOLE, THE RABBIT AND THE HOLY GHOST** (PULEC, KRÁLÍK A DUCH SVATÝ) TELEVISION STUDIO BRNO CZECH REPUBLIC (26`)

A very personal story about abortion in the Czech Republic. Several strands interlock and we discover that the family of the producer/programme maker has its own story to tell: the grandmother unsuccessfully tried to abort her baby daughter (the filmmaker's mother. Another strong element includes the protest by a priest Libor Halik, who stands outside the wing of a hospital demonstrating against the abortions taking place. The story has very strong contributors and generates dramatic tension. However the construction of the programme sometimes jarred and editorially the programme felt a little unbalanced.

**DOCUMENTARY**

**ID 83 - THE MUSIC MIRACLE OF CARACAS** (DAS MUSIKWUNDER VON CARACAS) SÜDWESTRUNDFUNK STUTTGART GERMANY (43`32)

A joyful and uplifting programme about young Venezuelan people from socially deprived areas, including the violent slum areas of Caracas, learning to play classical music in a project named "El Sistema". Beautifully shot and well edited with a strong narrative drive the programme followed the lives of some of the young musicians and the organisers of the project. We would like to commend this documentary for viewing.

**ID 98 - DURANGO 31 MARCH THE SILENCED BOMBING** (DURANGO 31 MARZO EL BOMBARDEO SILENCIADO) STATION EUSKAL TELEBISTA - ETB SPAIN (60`22)

A few days before the world learned of the bombing of Guernica in 1937 during the Spanish Civil War, the Basque town Durango was bombed with even more casualties than in Guernica. But Picasso did not create a work of art on Durango and no international reporter was present there: so this is why it is called a "silenced bombing." It was an unknown story until this documentary. It contains beautiful archive material; it has good reconstructions of what happened and nice characters telling their oral history.

**ID 101 - HOPE(LESSNESS)** ((BEZ)NADZIEJA) TVP3 OLSZTYN POLAND (15`)

Unhurried and well shot documentary describing the Ukrainian province in the light of the election of 2007. This was a well told story that included the impact of the Chernobyl Disaster, particularly on the elderly. The narrative describes the plight of the old in a sympathetic way. However, the programme lacked a definite conclusion.

**105 - THE FIRST ONE THAT GETS THERE WILL BE THE BUNNY!** (AKI, HAMARABB ODAÉR, AZ A NYUSZI) MTV SZEGED REGIONAL STUDIO HUNGARY (52`11)

A portrait of a Moldavian family in Szeged is a story encapsulating every-day life, The programme is made in a charming way but lacks the red line which would keep the viewers focused. A shorter format would probably work better.

**ID 108 - I WALKED AMONG THE STARS** (CSILLAGOK KÖZT JÁRTAM) MTV PÉCS REGIONAL STUDIO HUNGARY (25`40)

This is a story of an ordinary man, a tram driver, who won a singing competition and became famous. In addition, because of his gypsy roots he was given name Best King Varga. The documentary follows his private life and his career. The narration is fine, but has no tension to widen the interest.

**ID 109 - MIRACLE BEATEN TO THE GROUND** (FÖLDHÖZ VERT CSODA) MTV BUDAPEST REGIONAL STUDIO HUNGARY (23`)

The story of a gypsy poet/tinker and his lifestyle and experiences in rural Hungary. A low-key insight into the issues facing the gypsy population in Hungary. Lovingly told, the

**DOCUMENTARY**

story follows Lajos Rafi from the house to the library as he talks about his community, his poetry and his hopes for the future. It is a human story but it lacks pace and energy.

**ID 112 - THE MAN WHO OVERESTIMATED THE CZECH SOUL OR ESCAPES OF JOSEF BRYKS** (MUZ, KTERY PRECENIL CESKOU DUSI ANEB UTEKY JOSEFA BRYKSE) TELEVISION STUDIO OSTRAVA CZECH REPUBLIC (52`21)

The story of a brave man, done in a classical documentary manner. Based on a true story, Josef Bryks was an RAF fighter pilot who escaped from German POW camps many times. It uses archive materials and interviews with his wife, fellow prisoners and others who describe well the man's destiny. Although it is a testimony of the past, it could still have more tempo and tension.

**ID 119 - VEZHDI** BNT - SOFIA BULGARIA (50`25)

There is no doubt about the importance of the artist Vehzdi to Bulgarian culture. The programme contains much footage following the artist's 30 years of work and in that regard the story has a true documentary value. However, the use of humour and reflections from the artist's every-day life would have made the portrait more interesting.

**ID 124 - SZALOM LEJBUSZEWO** (SZALOM LEJBUSZEWO) TVP3 SZCZECIN POLAND (32`15)

In 1968 all Polish Jews had to leave Poland. Now they come back to places where they spent their childhood and youth, used to go to school or university, had their first love. The idea to bring them back to the district of the city from which they were evicted could have brought an interesting insight into political and personal circumstances and how their lives were influenced. Some parts are good; some bad. It makes for an imbalanced programme.

**ID 125 - KIM KI DOK** TVP3 WROCLAW POLAND (44`31)

This is a film of an unknown story in European history. It tells about 1500 children - orphans from North Korea. They were victims of Korean War, brought to Poland in the early 1950s to an educational centre in rural Poland. Six years later, they were brought back to North Korea because of fear of a lack of ideological education. In the meantime, thanks to wonderful archive material, we see them growing up in the centre - all except one girl named Kim Ki Dok, who died in Poland and was buried in Warsaw. The film has very strong interviewees. It is a pity that when a few boys return as older men from North Korea there is no real meeting or confrontation between them and their teachers. But maybe that was not allowed...

**ID 126 - WHITE SHIRT** (BIALA KOSZULA) TVP3 KATOWICE POLAND (29`56)

A story about a couple living in a fixed caravan left the jurors confused. The viewers could see every-day life with authentic dialogue but it should be explained whether the couple decided to live like that because they wanted to or they were forced to. In

**DOCUMENTARY**

fact, they were once quite rich but lost their money and everything - except their love for each other.

**ID 134 - MY KILIMANJARO** (MOJE KILIMANDJARO) TVP3 POZNAN POLAND (28`)

A truly original dramatic and optimistic insight into the life of Jarek, a severely disabled Polish man, who, despite losing his legs in an accident, is determined to live life to the full. The programme makers follow him on to the ski slopes, capture him water skiing and interview his wife, family and friends. The documentary is a testament to the strength of the human spirit. It is a truly inspirational film and we recommend it for the Most Original category.

**ID 142 - THE POLAR PRINCESS** (POLARPRINSESSA) NRK ROGALAND NORWAY (29`09)

Sometimes it is hard to be a judge. For instance, this documentary has a lot of good things. It is well produced, it shows good filming and editing skills, nice characters. But it is also just another adventure story. It is made under difficult circumstances out there at the North Pole. It shows amazing pictures, which are probably very dangerous to shoot as well. So why didn't this film win then? The answer is simple: there were just some more and better documentaries.

**ID 146 - FLOCKE SUPERSTAR** BAYERISCHER RUNDFUNK STUDIO FRANKEN NÜRNBERG GERMANY (29`38)

How a zoo copes when a polar bear is rejected by its parents and the story becomes a media sensation. By a mixture of straight reportage and a behind the scenes look at how zoos operate we have an insightful and picture rich programme about the difficulties encountered when hand-rearing a wild animal in captivity. The programme is watchable but there is no powerful documentary message or issue. The subject matter felt a little stretched after 30 minutes.

**147 - A SKY OVER MADRID - TOMAZ PANDUR** (NEBO NAD MADRIDOM) RTV SLOVENIJA - CENTER MARIBOR - TV MARIBOR SLOVENIA (53`36)

Extraordinary and futuristic are characteristics which can surely be applied to theatre director Tomaz Pandur. The story starts when the director returns to the theatre in which he started his career. There are many archive clips of the performances he produced and there are some good visual solutions. However, the documentary lacks a stronger narration told through memories, thoughts or emotions.

**ID 150 - THE HUNT FOR CAPTAIN NAIRAC** BBC NORTHERN IRELAND U.K. (39`46)

This is a typical example of the classical Anglo-Saxon style of documentary making based on the strength of journalism, good research and very good camerawork and

**DOCUMENTARY**

editing. It tells the story of the search for the remains of Captain Nairac, who, as an SAS undercover soldier in the Northern Ireland, was shot by an IRA brigade. His body was never found. In a very good piece of investigative journalism, the film makers find members of this brigade in Ireland and the USA. Some of them talked, one of them even tells the whole story without uncovering the last secret of where the body is. But the documentary brings us one step further in solving that secret. Most viewers will like the approach of reporter Darragh McIntyre.

**ID 152 - THE STORY OF A STADIUM...** (HISTORIA JEDNEGO STADIONU...) TVP3 WARSZAWA POLAND (41` 27)

This documentary tells the rise and fall of the Warsaw Tenth Anniversary Stadium. It was a place of great emotions not only connected with sport events but also communist state events. But that emotion does not show up in the film. It is a professionally made documentary but a little flat. It is a programme worth watching for those people who are interested in the amazing history of the stadium but for a broader audience it needs just that little bit more.

**ID 156 - WHAT A SAD AND TRAGIC PLACE, I WORK AT** (W JAKIM JA SMUTNYM I TRAGICZNYM MIEJSCU PRACUJ) TVP3 KRAKOW POLAND (25` 57)

This is another aspect of the tragic place which was the camp of Auschwitz Birkenau. The story is told by young conservationists, who work there to maintain and restore the objects displayed in the museum. It is a programme made done in a classical way. It is never easy to generate excitement in a programme based on museum objects but this is a very emotional place and somehow that emotion went missing from the interviews and the programme as a whole.

**ID 161 - KEC 2006** RTV SLOVENIJA - CENTER KOPER/CAPODISTRIA SLOVENIA (26` 51)

An ambitious investigation into the fate of the "Kec", a German loading boat sunk in World War Two. The underwater shots are stunning and there is a good use of archive material. The list of interviewees is impressive, including an underwater archaeology expert. However, the programme suffers from a weak ending. We are left feeling there is no real mystery to solve and we do not feel emotionally engaged with the fate of the vessel.

**ID 164 - THE LIFE WITH THE ORGAN** (ŽIVOT S ORGANOM) STV - STATION TV STUDIO KOSICE SLOVAKIA (26` 03)

The great organs of Eastern Silesia are famous and the instrument is a key part of great occasions, such as weddings and coronations. We learn about organs with a local organist of great skill and enthusiasm. This is a story of an instrument rather than a human portrait. There is good camera work and some very nice excerpts, such as shots of the feet controlling the organ stops. However, the story leaves the viewers a bit

**DOCUMENTARY**

detached and it is also difficult to share the love of the organ which the main character expresses.

**ID 170 - VISITING THE MONK** (KAJ ISKUSENIKOT) MKRTV SKOPJE FYR OF MACEDONIA (08` 45)

A mountain and a monk. This is a story of a monk living alone in a monastery high in the mountains. It is nicely filmed with really good camera work but it could not keep our attraction for long.

**ID 172 - THROUGH THE PRISM OF THE WINDOW** (NIZ PRIZMATA NA PROZORECOT) MKRTV SKOPJE FYR OF MACEDONIA (30` )

Withdrawn. The entry information stated the first transmission of this programme was in 2006. This disqualifies it from PRIX Circom Regional 2008 as the first transmission should be after 1 January 2007.



**Irena Bedrac, Ilja Racek**

**PRIX CIRCOM REGIONAL 2008**

**MAGAZINE PROGRAMME**

**WINNER**

**ID 131 - BBC LONDON NEWS** BBC LONDON (ELSTREE) U.K.

**COMMENDATIONS**

**ID 82 - MIDLANDS TODAY** BBC WEST MIDLANDS (BIRMINGHAM) U.K.

**ID 141 - ON YOUR SIDE** TVP3 WARSZAWA POLAND

**JUDGES**

<b>Chairman</b>	Gerhard Kockert	BR Studio Franken	Germany
	Grethe Haaland	NRK Oslo	Norway
	Olivier Brumelot	F3 Nord Pas de Calais Picardie	France
	Malin Rogstrom	SVT Gavledala	Sweden

**CHAIR'S REPORT**

Magazines are an important element in public service TV programme schedules. But in many public service channels the magazines have been losing viewers and even more so with the growth of the internet.

Producers of magazines need to take into account in their programmes the fact that you can get not only information but entertainment as well on the internet.

The entries this year have clearly tried to solve this problem of growing competition and convergence in various ways – and some of the entries show it is possible to be successful.

The jury congratulates all those who entered this category for the efforts made to reach their audiences through strong story telling and understanding how to make a programme which reaches through to this regional audience. Narrative, camera and sensitive editing show the audience that its regional magazine understands their hopes and fears. It is authentically their own programme.

The jury would like especially to commend the high standard of efficient use of technical resources and appropriate use of graphics and presenter on location. Learning how to use these skills to best advantage is another way of showing that television can compete.

Well-trained and multi-skilled staff now have to be faster than the online news services

offered by publishers of newspapers and news magazines. Highly qualified staff are essential also to building up content on their own online platforms as well.

It seems to the judges that the editorial managers of the winning magazine has accelerated a strategy to gain such staff. They know that magazines on TV will have to fight to survive against the web. The jury hopes the others recognise this too – and quickly.

**Gerhard Kockert, BR Studio Franken, Germany**

**WINNER**

**ID 131 - BBC LONDON NEWS**

(28')

**BBC LONDON (ELSTREE)  
U.K.**

This news magazine had everything the jury could want: brilliant investigation, diversity of subjects, presenting, editing.

The magazine shows commitment and tempo. Both carry the viewers along from the opening to the end.

The jury is especially impressed with the range techniques used to drive along the story. For example, in the story about the fake degrees offered to foreign "students" there is careful planning, secret filming and a wonderful "sting" to embarrass the fraudsters.

In the report on petrol prices, there are clear graphics which make the complex items very understandable to viewers.

The presenter is brilliant, especially interviewing the higher education minister, asking tough questions on a scandal which the BBC reveals.

This is public service regional television at its best.

**COMMENDATIONS**
**ID 82 - MIDLANDS TODAY**  
 (26` 23``)

**BBC WEST MIDLANDS (BIRMINGHAM)**  
**U.K.**

A special edition of the daily magazine Midlands Today in July 2007 was devoted almost entirely to covering the worst flooding the West Midlands has seen. The jury found this is a compelling programme that really caught the seriousness of the situation. Through different reports on location, the location presenters' emotional comments and the supporting elements in studio, this programme was very up to the moment and fascinating. The problems which always have to be faced when working live in the field were solved very well.

**ID 141 - ON YOUR SIDE**  
**PO TWOJEJ STRONIE**  
 (25` 33)

**TVP3 WARSZAWA**  
**POLAND**

This is both a studio and film programme which explores the crucial interface of real people with authority. There is a good story about corrupt police in Warsaw and leaks from the police communication centre. The reporter appeared direct and unafraid yet still able to add a little humour in a serious situation, adding a smile whenever possible.

**OTHER ENTRIES**
**ID 15 - MINDSTORM (HJÄRNSTORM) SVT NORRKÖPING SWEDEN (28` 30)**

A highly polished and stylistic programme that examines the influence of advertising on our daily consumer decisions. The presenter took us through experiments and the results were fascinating. All presentation was on location using excellent camera, music and editing. The jury found it more difficult to identify a clear regional remit in the content.

**ID 20 - NOT MY BUSINESS SVT GÖTEBORG SWEDEN (45`)**

This programme looked at the lack of cleaners at the hamburger business. Most of the work had to be done during the night with illegal immigrants with no knowledge about the legal system with protection of sources. No magazine but after first short view a good documentary

**ID 26 - AFTERTALK (EFTERSNACK/ABC) SVT STOCKHOLM/REGIONAL SWEDEN (23`)**

This is a regional talk show, transmitted twice a week. This programme's topic was a discussion with people setting up a play with homeless people in it. It was good to have one of the homeless actors on the show, in the studio, and not only in a report. However, the discussion tended to be too general and therefore not as touching as you could have hoped to expect.

**ID 30 - REGIONAL NEWS PROGRAMME (JURNAL REGIONAL) TVR IASI ROMANIA (18` 19``)**

This is a special edition of the regional news bulletin from the pilgrimage of St. Parasceve of Serbia. This was on location with live links to the presenter, whom the jury commends for her sharp and focused delivery on camera. The contrast between pilgrims waiting outside in the cold and elite pilgrims inside the church was strong and could even have been developed more. Interviews were also focused and brought a strong human interest to the story. Direction was effective and the camera was not afraid to get close up to let the pictures and faces of the pilgrims tell the story.

**ID 42 - SUNDAY IN THE VILLAGE (KIRIAKI STO XORIO) ERT 3 GREECE (63` 24)**

This magazine took viewers to the island of Skopelos. With interviews and visuals, the programme sang the praises of this beautiful island and its inhabitants. There were long interviews with various islanders. However, only the positive and touristic features of the island were examined. The jury did not get a sense of the true lives of the islanders or a balanced portrayal of the community.

## MAGAZINE PROGRAMME

**ID 50 - BBC SOUTH EAST TODAY, SECURITAS** BBC SOUTH-EAST (TUNBRIDGE WELLS) U.K. (28` 27)

The daily news magazine concentrates on the court verdict on those convicted of the £56 million Securitas cash robbery in Tonbridge, Kent, from which only £25 million was ever recovered. The reporter is on location where the robbery took place on a cold, dark evening. He links the various packages: a profile of the robbers; a reconstruction of the kidnap of the Securitas manager and his family; the prosthetic disguises used by the robbers; and the robbery itself. The reporter and narrative of all packages brought a strong sense of urgency to the story and held attention from beginning to end. The packages were well edited with effective graphics (which deserve special commendation), interviews, reconstruction and use of CCTV footage.

**ID 70 - AN TUATH NUA** TG4 IRELAND (25` 30)

"An Tuath Nua" is a 26-part series which reflects rural Ireland in the 21st century. In this edition, reporters tell different stories about Irish people who play or take part in different sports. The presenter on location gave an aura of credibility; the set was appealing; the intro was intriguing with fast interaction of rural scenes. In the beginning there was a good tempo but slow down during the report about the body-builder. This edition was an interesting way of showing the fun of rural life in Ireland, with a little critical aspect on body-building.

**ID 75 - CLOSE-UPS** (ZBLIZENIA) TVP3 BYDGOSZCZ POLAND (21` 30)

With a bright studio and an efficient and professional presenter, this information programme is very welcoming to you as a viewer. It has a good tempo but all the reports are presented and edited very much in the traditional news manner. It is, however, very good journalism.

**ID 80 - THEATRE LIVES!** (DIVADLO ŽIJE) TELEVISION STUDIO BRNO CZECH REPUBLIC (26` 04)

This is a cultural magazine which brings up-to-date information about theatre events on the Moravian stage. It had a promising start but because it had French subtitles only (no English) it was impossible to follow (and against the Rules of Entry).

**ID 91 - THE PLAY-BILL** (AFISZ) TVP3 LUBLIN POLAND (23` 07)

This is a cultural programme with various interesting topics. It starts with an interview with a thriller writer and continues with a report on one of the most promising Lublin artists. We really appreciate the camerawork and the editing of this magazine, especially the report on the artist, which was made in an artistic and very smooth way. With such a good piece, it was surely a mistake to start the show with a long interview with the writer. Put the best first?

## MAGAZINE PROGRAMME

**ID 93 - BETTER TOGETHER...** (KAΛΥΤΕΡΑ ΜΑΖΙ...) CYBC NICOSIA CYPRUS (49` )

An afternoon everyday talk show aimed at women and nicely presented. There is an item about traditional Cypriot weddings with two studio guests. Viewers comment and contribute by phone and two young women also appear presenting a traditional dance. This programme is made in a positive and fresh spirit. We also like the aim to reflect on regional traditions and culture and try to put that in a modern context. However, some good archive footage came rather late and was not exploited to the full.

**ID 94 - AFTER TALK** (EFTERSNACK) SVT GÄVLEDALA SWEDEN (23` )

This is a mix of studio discussion and location packages dealing with a single subject matter: Ramadan and the Muslim traditions. The core of this programme is not to 'examine' or 'interpret' the topic but rather for Muslim interviewees to inform viewers of this integral part of Swedish society. Presentation and all elements of the programme were relaxed, natural and had honesty at the centre of the discussion. It achieved a light and well balanced approach to what could be perceived as a difficult theme to portray in an entertaining and humorous way. Production values in the studio were low but discussion helped us to overlook this! Two location reports – one on traditions of Ramadan and one on the artistic wonders of Islam – were done with a great sense of humour.

**ID 95 - BABYLON** TELEVISION STUDIO OSTRAVACZECH REPUBLIC (21` 33)

This weekly programme deals with national groups and foreigners living in the Czech Republic and with Czechs living abroad. Colourful pictures with a clear purpose might help create a better understanding and interest between peoples. But it never happens because the camera work is not good enough and neither are the editing or sound. Many good intentions: but not quite enough achievement.

**ID 99 - POMERANIA IN SUMMER** (POMORZE NA LATO) TVP3 OLSZTYN POLAND (29` 30)

This is an ambitious magazine seeking to break the mould of reportage and narration to bring the story to life. The programme leads the viewers through Pomerania, with all its attractions and activities. The presenter brings us to the different sites in an unconventional way, using an observational style and letting the pictures speak for themselves. The jury felt that the programme did not meet the ambitions that were set: instead, it lacked structure and focus. The beginning and the end were strong but there was no clear thread through the middle.

**ID 106 - ON THE WAY** (MENETKÖZBEN) MTV SZEGED REGIONAL STUDIO HUNGARY (25` 01)

A weekly magazine for Serbs in Hungary. This edition tells the story about a small group of Serbs who make a pilgrimage to Croatia. Interesting but this special edition failed to meet the category requirements of a magazine-style format.

**ID 107 - TRADITIONS (HAGYOMÁNYOK) MTV PÉCS REGIONAL STUDIO HUNGARY (25` 47` )**

This magazine reflects several national minorities living in Hungary. There is insight into their traditions through a young couple's wedding ceremony in which the bride and groom represent two different nationalities. After a promising start, the magazine lacks true journalistic effort. The matching of colour and black and white freeze frames seems a bit artificial and gets in the way of the storytelling.

**ID 111 - REPORTER TVP3 BIALYSTOK POLAND (26` 42)**

This magazine has the goal of helping to build a civil society in White-Russia (Belarus). It is a co-production of independent journalists from Belarus whose aim is to bring to light all the wickedness of the autocratic regime of Alexander Lukashenko. The magazine is financed by several governments and non-governmental-organisations in different countries. It seeks, of course, to depict the political struggle from the democrats' point of view. Good pictures, well edited, effective use of music – too effective even? There was always the suspicion of manipulation? The jury missed a clearer idea of the magazines' composition and found the presenter lacking engagement and credibility.

**ID 115 - COMMUNITY (POBAL) RTE HEADQUATERS IRELAND (25` 30)**

A bilingual current affairs programme, broadcast weekly. There is a report on the problems with asthma and various other topics, among them unemployment and old castles going private. This magazine was professionally made in every aspect with a strong start presenting the contents in a dynamic way. It is good, routine journalism work without any big surprises.

**ID 116 - AFTERTALK (EFTERSNACK) SVT VÄXJÖ SWEDEN (24` )**

This is a regional talk show broadcast twice a week. This particular evening, two studio guests talk about their commitment to sport. One is the coach of the Olympic champion, Karolina Klüft, the second is an athlete herself from the Paralympics. As a viewer, we regret having to wait so long for the Paralympic athlete's story because it is a strong one and she has much more to say than the coach. Her story is treated as if it were less important - and that is a pity.

**ID 127 - PORTRAIT OF JÓZSEF BALÁZS (BALÁZS JÓSKA PORTRÉ) MTV BUDAPEST REGIONAL STUDIO HUNGARY (26` 06)**

It is a self portrait of the painter Jozsef Balazs. There are some very picturesque scenes and Jozsef is as colourful a character as his paintings. An enjoyable view but, as a single topic made like a documentary, it does not match the criteria of the magazine category.

**ID 129 - FACTS - NEWS SERVICE (FAKTY) TVP3 WROCLAW POLAND (18` 25)**

This is the daily news magazine programme in Wroclaw, full of well-made and well-presented stories of the day in the city. The presenter gave a confident impression. The reporters told the stories objectively and in an engaging manner. The jury liked the general presentation but the style was conventional and lacked a strong "look and feel".

**ID 132 - TELESKOP TVP3 POZNAN POLAND (17` 34)**

This regional news programme was broadcast the day after a fatal Polish Air Force crash. There various location reports, interviews with Air Force representatives and coverage of other aspects. News journalists brought up to date information from the scene of the crash. The jury felt that there was a lack of context given to the accident and the tragedy that unfolded and the extent of the tragedy was difficult to grasp. Perhaps it would have been better to concentrate more on the accident and give better in-depth information from this location.

**ID 153 - PAISLEY RESIGNS BBC NORTHERN IRELAND U.K. (57` )**

This programme was a live special to cover the decision of Ian Paisley to step down as Northern Ireland's first minister and leader of the DUP. Exactly four and half hours later, Spotlight was on air with this one-hour special with full political reaction. The jury was impressed by the wide range of reaction collected in such a short time. However, the jury wanted more of the issues, problems and reactions from ordinary people to this decision. Also, there could have been better use of archive material. The discussion including analysis of the next morning newspapers' headlines was an interesting angle.

**ID 159 - FUR- YES OR NO? (V ŽARIŠ?U: KRZNO- DA ALI NE?) RTV SLOVENIJA - CENTER MARIBOR - TV MARIBOR SLOVENIA (43` 10)**

This talk show attempts to set a debate between pro- and anti-fur use in clothing. Unfortunately, it fails mainly because the presenter never gives the impression of feeling at ease questioning her guests hard. As a viewer, you expect a debate but there is none. There could also have been more of a regional context.

**ID 160 - AMID THE WAVES (MED VALOVI) RTV SLOVENIJA - CENTER KOPER CAPODISTRIA SLOVENIA (31` 14)**

This is a monthly magazine about life on and by the sea, telling stories about the people who work there and live there and are tied to the sea in different ways. The magazine was held together with the presenter on location in a traditional and conventional but still pleasing way. The jury thought the magazine light and entertaining. The report about a sailor aged 90 was good – but why do it indoors?

## MAGAZINE PROGRAMME

**ID 162 - AFTERTALK (IN THE MIDDLE NEWS AREA) (EFTERSNACK (I MITTNYTTOMRÅDET) SVT SUNDSVALL SWEDEN (25`)**

This regional programme is on air twice a week in the late evening. We appreciated the cosy atmosphere and the close relationship between the presenters and their public. A global topic like climate change is successfully presented in a regional way, with local experts and a sense of humour which is not inappropriate. However, not all attempts to make us smile are successful. Some jurors would have preferred a higher tempo. Others considered it had a proper relaxing atmosphere for this kind of magazine at this time of the evening.

**ID 169 - LITTLE JUNNA (UNNA JUNNA) SVT KIRUNA SWEDEN (14` 15)**

A magazine made by and for the Sami community, this is a co-operation between Sweden, Norway and Finland. This is one of a series for Sami children in Sami language. The vision of the programme is to inspire and encourage Sami children to form and influence their own everyday lives and to strengthen the culture and understanding of Sami life to a broader community of young viewers. Kerstin, a 10-year-old reindeer farmer pulls her first reindeer with a lasso. Ellen-Martine works as a domestic in a hotel. Both of these items were entertaining and inclusive for a young audience. Ellen-Martine was particularly humorous. The adult presenter fell short of this level of entertainment: he was informative but his links were long-winded and didactic, without evoking curiosity or humour.



Magazine Judges



Olivier Brumelot, Malin Rogstrom

**PRIX CIRCOM REGIONAL 2008**
**SPORT**
**WINNER**
**ID 85 - THE IRONMAN WITH THE IRON WILL** HR FRANKFURT MAIN GERMANY

**COMMENDATION**
**ID 63 - THE BLOODY FIGHT** TG4 IRELAND

**JUDGES**

<b>Chairman</b>	Olivier Brumelot	F3 Nord Pas de Calais Picardie	France
	Gerhard Kockert	BR Studio Franken	Germany
	Malin Rogstrom	SVT Gavledala	Sweden
	Grethe Haaland	NRK Oslo	Norway

**CHAIR'S REPORT**

This category offered the opportunity for regional stations to show the way men or women, champions or amateurs try to do the best for themselves and the people watching them competing.

Sport reporting is not only a matter of describing what reporters see. It is a matter of telling strong human experiences – and that is what most of the 13 entries did.

The jury liked the desire in most entries to tell more than the simple sports event they covered or athletes they chose to portray. More, some journalists decided to be part of the story they were telling, showing their commitment and empathy with those who try to push their physical and mental exertions to the very limit.

We appreciated the successful attempts of some in presenting sport and competition as part of a wider society, within its economic and social and even historical Dimensions. All good storytellers achieve this.

Filming sports in action requires high skill in filming and editing and in avoiding cliché in the choice of words and music. That aspect has also guided us in our viewing.

We hope there will be more entries next year as this category is at the very heart of what a television should be able to do to give its viewers the complete range of emotions. It was a pity, therefore, that we could see no live event coverage – at the very heart of our sports broadcasting.

**Olivier Brumelot, France 3, France**
**WINNER**
**ID 85 - THE IRONMAN WITH THE IRON WILL**  
**MIT EISERNEM WILLEN ZUM IRONMAN**  
 (29'30)

**HR FRANKFURT MAIN**  
**GERMANY**

Middle aged and getting very flabby, sport journalist Dirk Froberg decided to get himself fit again – or at least as fit as he could given his asthma and other ailments .

But Dirk decided to set himself a tough target: the 2007 Ironman race. This reportage tells us about both his 10 month preparation and the 11 hour race itself using flash backs to show his gruelling preparation (and loss of fat and flab).

Dirk is the narrator of his own story, catching us from the very first moment. He gets the viewer really involved in what he is trying to do. He has a sense of humour, self-distance, determination and drive that really dragged the jury more and more into the story, which is above a sport experience alone. It is the story of a man changing his life in a deeper way, physically, psychologically and socially as well.

Filming and editing are at high standards, which means we do not watch the race – we take part running alongside Dirk.

**COMMENDATION**
**ID 63 - TOID FHUILTEACH** **THE BLOODY FIGHT**  
 (52')

**TG4 IRELAND**  
**IRELAND**

This documentary tells us how a boxing world championship was organised in Dublin in 1923 on St Patrick's Day between Mike MacTigue, an Irish born boxer returning from New York, and the Senegalese "Battling Siki", the light heavyweight champion of the world.

The sport event is remarkably presented in the political and social context of the period, especially because it took place in the very first days of the new-born Free State of Ireland. It was important for the new Government to prove that everything was under control because it was safe to organise a major sporting event.

The jury was impressed with the deep understanding of history displayed by the documentary. The mix of mute footage and photos from the 1920s contrasted with current day interviews worked extremely well. So did the editing and sound. The narrator added an empathetic touch to a story you really cannot stop watching until the end.

## OTHER ENTRIES

### **ID 23 - SPORTS RETRO: HISTORY OF CUP FINALS IN CYPRUS 1934-1941**

(ΑΘΛΗΤΙΚΟ ΡΕΤΡΟ: ΤΕΛΙΚΟΙ ΚΥΠΕΛΛΟΥ ΚΥΠΡ) CYBC NICOSIA CYPRUS (36` 38)

This documentary is the first of a series telling the history of football cup finals in Cyprus. The authors try to make up for the lack of archive footage by still pictures and newspapers clippings. However, the storytelling lacks real creativity. This is a Sports category and programmes must appeal to sports fans but this programme makes truly little attempt to attract those who are not interested in football.

### **ID 34 - THE TEMPLARS' TRAIL : A REPORTER OF FRANCE 3 IN THE RACE**

(LES TEMPLIERS: UN JOURNALISTE DE FRANCE 3 DANS LA COURSE) FRANCE 3 SUD FRANCE (06` 40)

This report is a self-portrait of a journalist who was among the 3,200 runners competing in an off-track race held in the region of Cevennes and Larzac. We run with him from early morning to the end of the race more than eight hours later. We watch him suffer but the report fails to create enough emotion or involvement for us to suffer with him.

### **ID 51 - BBC SOUTH EAST TODAY, TOUR DE FRANCE BBC SOUTH-EAST**

(TUNBRIDGE WELLS) U.K. (26` 29)

This is a series or inserts from a daily news programme. Each day, the reporter cycled sections of the actual route of the 2007 Tour de France Kent stages to meet ordinary people along the road. The items are well made, fitting very well into a news magazine. However, but at the same time, there are few insights into what is happening. Good work but routine.

### **ID 54 - ENCHANTER OF THE WIND (CZARODZIEJ WIATRU) TVP3 OLSZTYN POLAND**

(20`)

This reportage is dedicated to Karol Jablonski, one of the most accomplished and unappreciated Polish yachtsmen. He steered for the American Cup with the Spanish team. The sailor is disappointed because he has to leave Poland to realise his ambition. The film looks more like a promotion for the Valencia region than a real sports report.

### **ID 62 - ON K2, FOR THE SECOND TIME (PODRUHE NA K2) CZECH TELEVISION**

TELEVISION STUDIO OSTRAVA CZECH REPUBLIC (25` 46)

We follow a team of Czech mountaineers before and during their second expedition to the top of one of the world's highest peaks. Although it shows interesting pictures of Pakistan's everyday life and mountains, we do not learn enough about the characters.

### **ID 84 - FIENDS (MEGSZÁLLOTTAK) MTV SZEGED REGIONAL STUDIO HUNGARY**

(16`)

The programme follows two enthusiastic sea and wave swimmers, one young and one

old. Both are champions and both try with all their energy to conquer the huge rolling waves. It is an exciting idea to follow these two men but the programme never really inspires viewers with the same fanaticism as the swimmers themselves display. The systematic use of music seemed to us inappropriate.

### **ID 97 - UNDER WATER RUGBY (UNDERVATTENRUGBY) SVT FALUN SWEDEN**

(02` 10)

A short clip about a small and unknown sport in Sweden, underwater rugby. The sport and its rules are surprising and interesting but the clip is too short to get a real feel for the sport.

### **ID 117 - LIFE GOES ON (ZHIVOTAT PRODALZHAVA) BNT - SOFIA BULGARIA**

(27` 08 )

This reportage leads us to the top of an alpine peak with a handicapped man helped by a team of dedicated mountaineering friends. Although the main character touches us in his determination, we miss rhythm and progress in the storytelling,

### **ID 118 - THE JAPANESE ARE COMING (JÖNNEK A JAPÁNOK!) MTV PÉCS REGIONAL**

STUDIO HUNGARY (23` )

The national Japanese judo team comes to a little Hungarian village to meet the local judokas. We are keyed up to expect a surprising encounter but somehow there is too little tension in this clash of cultures. This was really a lost opportunity. For instance, great emphasis was placed on understanding the rules of judo and how they were created – but very little time on the combatants themselves or how they related to each other.

### **139 - MOUNTAIN BIKE (GORSKO KOLESARSTVO) RTV SLOVENIJA - CENTER**

MARIBOR - TV MARIBOR SLOVENIA (05` 40)

The purpose of the report is to inform viewers of the facilities for mountain bikers at Maribor's Pohorje site. It seems more promotional than real journalism work.

### **ID 158 - HARD AS A ROCK... (Z TWARDEJ GLINY ZBUDOWANE...) TVP3 KATOWICE**

POLAND (14` 35)

This no-comment reportage tells us about the hopes of a teenager boxing girl and her mother who trains her in their building's basement. For both mother and daughter boxing appears to be an escape from poor economic conditions. The mother fights against illness and fulfils through her daughter her own dreams. The camera work was very skilled, especially filming the training in the dark in the basement. Editing was great too. The story had great potential that was not fully exploited, mainly because the authors adopted a documentary tempo for an item of only 15 minutes.

## PRIX CIRCOM REGIONAL 2008

### WEB SITE

#### WINNER

**ID 38 - SVT VÄXJÖ SWEDEN**

#### COMMENDATION

**ID 41 - BR STUDIO FRANKEN NÜRNBERG GERMANY**

### JUDGES

<b>Chair</b>	Irena Bedrac	RTVSlo Maribor	Slovenia
	Grethe Haaland	NRK Oslo	Norway
	Tonja Stojanac	HRT Zagreb	Croatia

### CHAIR'S REPORT

Penetration of the internet in 52 European countries and regions in December 2007 was 43.4%, a rise of 231.2% from 2000 to 2007 (<http://www.internetworldstats.com/stats.htm>). The statistics clearly indicate the importance of the so-called new media in the contemporary understanding of information flow.

Once there was a discussion about whether something had really happened if there was no media coverage (print, radio, television). Now it is whether news exists without being online. If it does, then how and why has the web been so successful? Is the web only the means of new presentation possibilities, the tool that interacts with the old media and its viewers, now users, or is the web the big chance for the region to be heard...

There were 13 entries and the judges assessed them first separately and online before the jury met. The final discussion and decisions were in the panel in Cardiff. It was not easy for the judges to assess the news and the regional value of the content because of language issues. However, the logic of navigation, attractiveness in presentation, the extent of interactivity, novelty in design and efforts put into presentation, were easier to follow.

Although all entries fit the basics of media appearance on the web, there is no great leap forward or difference in design. Thus, the judges focused on the exploitation of the web with interactivity, additional services, the possibility of upgrading the stories and so on.

Another question debated during the jury session was whether a site with regional content is truly a regional site? The web reaches far beyond a region's terrestrial borders. Is the online service reserved only for regional users or the regional content meant to bring in the global villagers...

**Irena Bedrac, RTVSlo Maribor, Slovenia**

#### WINNER

**ID 38 - SVT VÄXJÖ**

<http://www.svt.se/smalandsnytt>  
**SWEDEN**

This is a clear winner. It offers regional content as well as the national content. It upgrades and implements the regional stories with the use of interactive web tool, it supports the content transmitted on regional traditional media and, although restrained by the "national format," it is clearly different because of the regional additions.

A front page is full of regional and national news, which are integrated in a logical and clear structure. The site is easy to navigate and the interactivity with the users is high. There are weekly news quizzes, web questions, photo contest, NuTV (not active at the moment) which let the viewers create cultural content. Under Pilen, viewers can vote for the news that affected them most in recent days or the past decade.

The jurors felt there is another project that should be mentioned: The Klimatpiloterna. Three families have been chosen to be monitored while they make efforts to reduce the CO2 in their households. Users can ask them questions and the answers are given through video clips. It all helps save the planet.

## COMMENDATIONS

### ID 41 - BAYERISCHER RUNDFUNK STUDIO FRANKEN NÜRNBERG

<http://www.br-online.de/umwelt-gesundheit/thema/eisbaer/index.xml>  
GERMANY

An excellent example of how a regional story online attracts the global as well as regional users.

Simple design with clean lines and few colours (red-white combination is predominant) gives lightness and softness to the site and yet the effort behind achieving this simplicity is obvious.

Another reason why the jury recommends this site is the way the content is handled. This is the site of a polar bear born at the zoo in Nuernberg. Regional news with global interest, the latter is something the site creators have considered. Therefore, the site offers many interactive tools: Eisbear quiz, eisbear blog, Kinderinsel (animated game for children) and links to other animal sites.

### ID 43 - NRK OPPLAND AND HEDMARK

NORWAY

[http://www.nrk.no/nyheter/distrikt/hedmark\\_og\\_oppland/1.4482997](http://www.nrk.no/nyheter/distrikt/hedmark_og_oppland/1.4482997)

A site with good content, which is why the jury recommends it. It is a standard NRK site, operated by the regional station Oppland and Hedmark. Its content focuses on the debate about the artificial insemination, and is an excellent example of conjunction between radio, web and TV. To raise the audience attention, the producers start with the morning announcement/or story on radio and web, inviting the viewers to watch the evening debate on television. Afterwards the web-debate continues on the regional version of NRK site "Torget". The site is highly interactive bringing old and new media together.

## OTHER ENTRIES

**ID 2 - <http://www.tg4.tv>, TG4 IRELAND**

This is web TV, which offers its users TV programmes on demand a month after broadcast. The purpose behind it is to bring the content to the Irish speaking audience throughout the island of Ireland. Searching the site is simple: the user just has to select the appropriate content (drama, sport etc) from the list on the left. In addition, a wider column on the right offers more information about the individual parts of the programme. Short summaries, the duration and the date of first broadcasting are provided.

**ID 25 - <http://www.svt.se>, SVT FALUN SWEDEN**

The three-column structure of the site offers both regional and national news coverage. It is based on regional events and the attention of the users is captured well by videos in the columns in the middle and on the left side of the screen. The site provides users with a good blog (PSL), backed up with video material in larger windows. The logic of the

site is clear and simple to use; all important buttons and links are displayed at the top. Maybe a bit of fun or animation clips would it make ever more interesting.

**ID 27 - <http://www.svt.se/abc>, SVT STOCKHOLM/REGIONAL SWEDEN**

This site is dedicated to the news programme, ABC. The four-column site supports the programme and provides both regional and national news. The programme is also accompanied by text versions, which are not essential. The jurors appreciated the space for Fotboll, with introduces the clubs and also offers the latest results of the games. There is interactivity with the users but the jury felt that could be increased.

**ID 31 - <http://www.tv2oj.dk/hoejbjerg-mordet.asp>**

TV2 OESTJYLLAND DENMARK

The station decided to launch a website about the murder of Marie Lock-Hansen, which happened in 1967, to give the viewers the opportunity to get more information about the murder. Video material which was not included in the TV stories was published on web. Jurors liked the complexity of the content (archive press material, photos, the map of apartment) but the site needed some updating. For example: under Seneste Nyt, there is a notice about the programme being broadcast on TV2 Ostjylland on March 2 at 19.30. A month later the site does not include that TV show nor offers upgraded news.

**ID 33 - [http://www.swr.de/landesschau-rp/hammerdorf/-id=1512\\_516/nid=1512516/Ddid=3187702/1fs9642/index.html](http://www.swr.de/landesschau-rp/hammerdorf/-id=1512_516/nid=1512516/Ddid=3187702/1fs9642/index.html)**

SÜDWESTRUNDFUNK MAINZ GERMANY

The idea to launch a web competition between 14 villages in the region is very interesting. It is regional and also attractive to other (non-regional) users. However, the jurors felt the designers of the site had not seized all of the possibilities offered by the web. The boxes such as Mitspielen or Wer liegt wo? persuade the users to stay on the site longer but the amount of video material is low, if not neglected.

**ID 39 - <http://ww6.tvp.pl/6007.dzialy>, TVP3 BIALYSTOK POLAND**

This is a site where the news programmes produced by the regional station Bialystok are archived. Some programmes are loaded through separate sub-sites. The site is structured in a clear three-column design with the visualisation in grey-black-red boxes. Navigation is easy. The site unfortunately offers almost no interactivity, which would make the users active and heard.

**ID 40 - <http://svt.se/hjarnstorm>, SVT NORRKÖPINGSWEDEN**

Due the mixture of scientific entertainment and entertaining documentary, the site could be easily marked as a scientainment web programme. It deals mostly with physical (and chemical) experiments which are beyond the average understanding but it handles them in attractive, funny and comprehensible way. It worked well as a global village site but the absence of regional content was discussed.

**WEBSITE**

**ID 44 - <http://www.wdr.de>, WESTDEUTSCHER RUNDFUNK KOELN GERMANY**

This is an umbrella of WDR media company, and by checking the WDR Regional the jury thought the regional sites would fit better in the category. At the WDR homepage the regional content has not been clearly recognised, and the use of blue-white combination seems a bit old-fashioned, particularly if compared with the sites of regional TV and radio channels sites in more lively colours.

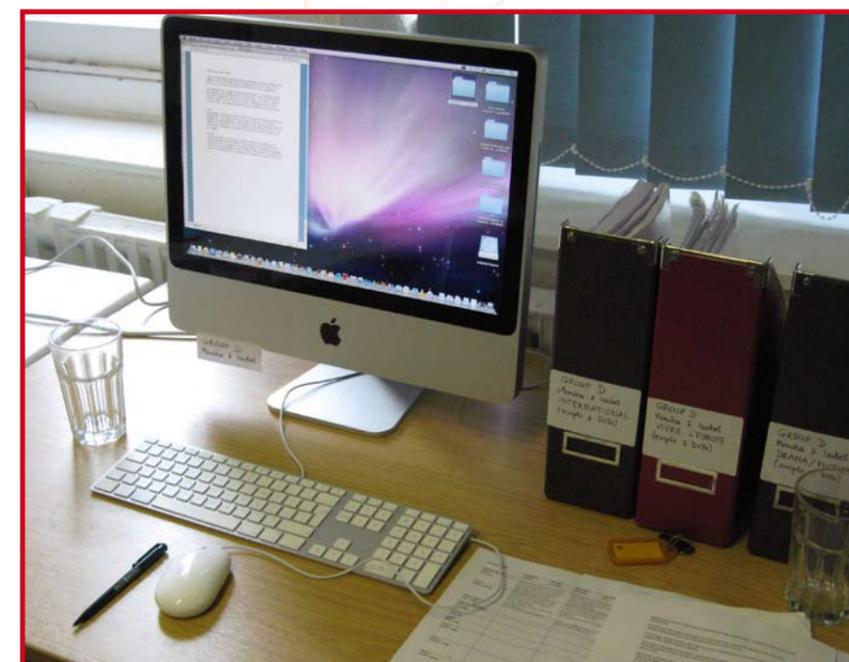
**ID 45 - <http://svt.se/opinion>, SVT GÖTEBORG SWEDEN**

SVT Opinion is a current affairs, debate and discussion site open to the general public. It is well designed and simple to use and backed up but the site does not really fit the category rules.

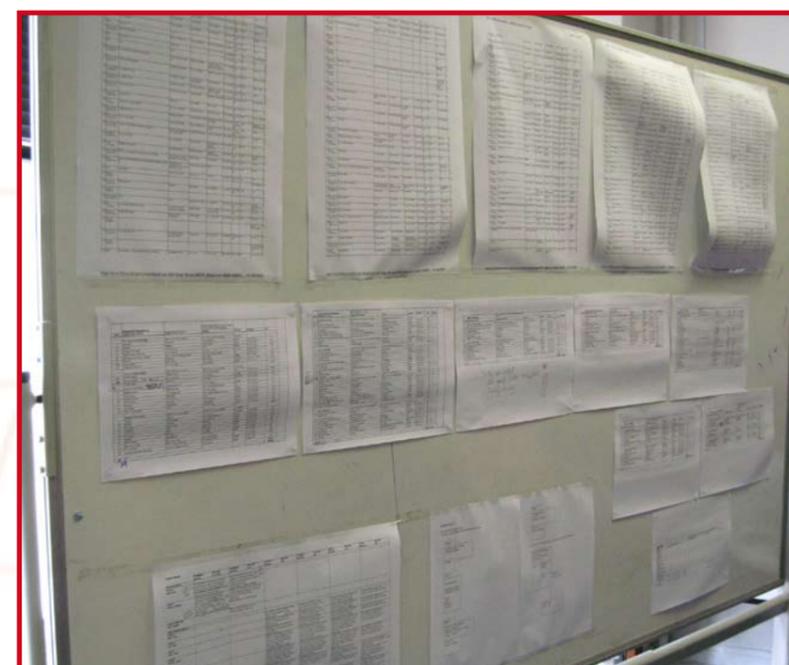
**ID 140 - <http://www.bbc.co.uk/southeasttoday/>  
BBC SOUTH-EAST (TUNBRIDGE WELLS) U.K.**

The site was created in 2007 to support the station's special reports. The site has a logical structure and the information or the programmes requested by the user are easily accessible. The regional stories are concentrated in the middle of the screen (two columns) with the latest story on the top. The link on the left site side gets the user to the BBC homepage. Two matters of content appealed to the judges. The first is Live Jamcam (Kent, Surrey and Sussex), which provides live video of the roads in region. The second is Get Your Story Online and Video Nations, which make the site highly interactive. Some quizzes, games or questions would enhance the value of the site.

**WEBSITE**



**First time: judging on „MAC´s“**



**Judging matrix**

report

report

**PRIX CIRCOM REGIONAL 2008  
MOST ORIGINAL PROGRAMME**
**WINNER**
**ID 149 - CEZARY CISZEWSKI TVP3 WARSZAWA POLAND**
**COMMENDATION**
**ID 73 - THE BORDER 803 - DOLHOBYCZÓW – UHRYNOW TVP3 LUBLIN POLAND**
**JUDGES**
**Chairman** Mark O’Callaghan BBC Wales U.K.

All judges took part in selecting and recommending in this new category created in memory of Vanda Condurache of TVR Iasi, a friend and colleague in Circom Regional and a judge many times in the Prix. Vanda was killed travelling to last year’s Circom Conference in Bilbao and she is sadly missed.


**Carla Tompea, Mark O’Callaghan**
**WINNER**
**ID 149 - CEZARY CISZEWSKI  
CITY IN THE CELL (MIASTO W KOMIE)  
(09`29)**
**TVP3 WARSZAWA  
POLAND**

The city of Warsaw is portrayed by stories recorded on cell phones by the audience. This is the first TV programme of its type in Poland. It is interactive and consists of short films, reports and images send in by viewers. Although this is innovative and well put together, this does not really meet the criteria of the category but must surely be considered for the Most Original.

This is the first programme in Poland recorded with a cell phone. The editorial content consists of short reports, films and photos sent by viewers.

The judges felt the tone and style of the programme perfectly compliments the editorial content. City in the Cell is fast and in your face. The films themselves are short “slices of life” in Warsaw and are sometimes told from more than one perspective.

Taken as a whole, the programme is both edgy and contemporary and feels like a television version of a podcast.

The programme proves you do not necessarily need a big budget to bring an original idea to air.

**COMMENDATION**
**ID 73 - THE BORDER 803 - DOLHOBYCZÓW – UHRYNOW  
GRANICA 803 – DOLHOBYCZÓW – UHRYNOW  
(11`18)**
**TVP3 LUBLIN  
POLAND**

This reports on a concert in what would once have been the no man’s land between the border of Poland and Ukraine. In fact, the concert spans the border and is a symbolic way to unite those who live on both sides.

The film was shot and edited by Tameusz Smiarowski who was also responsible for the music. It is a life affirming programme full of hope and joy and humour. One camera catches the spontaneity of the event and gives it an intimacy which would have been lacking from a more traditional approach.

It was a people’s concert and the approach of this programme, with a limited budget, is also firmly on the side of the people. The judges thought this programme was captivating and original.

**PRIX CIRCOM REGIONAL 2008**

**FICTION/DRAMA**

**WINNER**

**ID 168 - HOW SOON IS NOW** SVT GÖTEBORG SWEDEN

**COMMENDATIONS**

**ID 64 - AIFRIC 'Obsessed with Maths'** TG4 IRELAND

**ID 72 - ABOVE THE WATER** RTV NOORD THE NETHERLANDS

**JUDGES**

Chair	Proinsias ni Ghraíne	TG4 Galway	Ireland
	Cecilia Cope	RAI	Italy
	Monika Gorska	TVP 3 Poznan	Poland
	Isabel Correia	RTP Porto	Portugal

**CHAIR'S REPORT**

This was the second year of the TG4 Prix Circom prize for Drama/Fiction. The category was created to show the value that regional culture and regional production can offer on the screen. It has proved a great success.

Entries were varied in subject matter and style, ranging from historical reconstructions of local true stories, single dramas, episodes of soap-drama, drama series, single feature TV films and drama documentaries.

The jury congratulates all those who entered this category for the efforts made to reach their audiences through strong storytelling. The category brought a canvas of voices, wonderful stories, scenery and memorable moments that this jury will find hard to forget!

The jury would like to especially commend the high standards of casting and acting talent achieved in most films.

The jury would like to bring attention to the polar standards achieved in storytelling and the crafts associated with good TV drama. Productions were either excellent on all levels or else fell far short of solid dramatic storytelling. There were very few dramas that fell in the 'middle ground' category.

Some scripts relied too much on heavy dialogue to drive the story forward and perhaps more attention could have been given to sharpening the structures and giving more 'punch' to the stories. We commented on some such scripts that a good script editor would have saved on some long scenes of dialogue.

The jury commends the stories that brought a human face and emotion to many issues that bear obvious influence in various regions. It is a testament to the strength of fiction as a means of delving deep and painting an unforgettable picture of the lives and loves of communities in regions throughout Europe.

**Proinsias Ni Ghraíne, TG4 Galway**  
**Ireland**

**WINNER**

**ID 168 - HOW SOON IS NOW**

**UPP TILL KAMP**

(90'00)

**SVT GÖTEBORG**  
**SWEDEN**

This is the second in a series of feature length fictional pieces that combines archival footage and newly filmed dramatic sequences to tell the evolution of the generation of young people who lived in Goteborg in one decade – between 1966 and 1976.

The theme is a universal one of anti-war campaigns. The story centres around a core set of characters that are befriended through their campaign against the American war policy of the 1960s. The film powerfully follows their relationships and demise against a backdrop of their campaigns through different social and political upheavals.

The striking power of this film is how the archive footage is used in to create a fictional world and how the fictional also becomes the driving force behind the factual story of upheaval.

But the anti-war campaigns are not the 'issue' of this film. This is its strength. We are brought immediately into the emotional world of the core characters from the start and journey with them through their personal and campaign lives. The film never delves into an emotional pool however and remains objective on all levels. We desperately want them to succeed!

Scripting is funny, tragic and is economic on all levels. The visuals and soundtrack blend effectively. The transition from black and white to colour footage – as the era of the story progresses from the 1960s to the 1970s is powerful and seamless.

**COMMENDATIONS**

**ID 64 - AIFRIC 'Obsessed with Maths'**

AIFRIC - GAFA LE MATA  
(27'56)

**TG4  
IRELAND**

Aifric is the highly colourful and innovative series which follows the trials and tribulations of a teenage girl who has moved with her family from the capital of Ireland, Dublin, to live in the Irish speaking area on the western seaboard, Connemara.

The series follows Aifric as she attempts to cope with the issues facing all teenagers growing older: falling in love, discovering your identity and fighting with her parents for more independence.

The programme meets all the criteria of this category in terms of innovation, tight scripting, regional relevance and resonance. It is targeted at a specific audience of young teens. The style is fast with dynamic camera work and varied sound track.

Inserts to portray Aifric's thoughts and imagination are humorous but the jury found them 'kitchy'. The narrative is engaging and, as adult viewers, we really cared about Aifric.

**ID 72 - ABOVE THE WATER  
BOVEN WOTTER**

(23')

**RTV NOORD  
THE NETHERLANDS**

This is one of a 12 episode series that focuses on themes of mental and physical handicap and the essence of life in the Dutch province of Groningen, in Northern Holland.

The film is driven by an entertaining narrative and a lovable set of well defined core characters. The main characters are a couple who separated many years ago and how their lives have changed.

The dialogue and nuances, although very local, are very humorous and had this jury laughing out loud. Scripting was edited to a minimum and was sharp and engaging. Casting and performance were also very strong on all levels.

This was a joy to watch for its sense of humour and humanity and how this region could laugh at itself through real characters in a fictional world.

**OTHER ENTRIES**

**ID 10 - THE TRUE STORY OF RED INN (LA VRAIE HISTOIRE DE L'AUBERGE ROUGE)**  
FRANCE 3 RHONE-ALPES AUVERGNE FRANCE (52` 44)

This tells the true story of a country inn where travellers were murdered – or at least, how the gruesome story of the inn has been told over nearly 200 years. But it is a documentary on the fictional interpretations of this true story, not a piece of fiction or drama itself.

**ID 13 - A PLACE IN THE SUN (UN POSTO AL SOLE) RAI - SEDE REGIONALE CAMPANIA ITALY (26` )**

An episode from the highly popular prime-time soap-drama. The storyline follows the tragic drowning of Filippo and the quest of Ferri to find the body of his son and Carmen, the wife of Filippo, who mourns her husband. The end of the episode is a cliff hanger as Carmen discovers she is pregnant with her dead husband's child. Shot in studio and on EFP, the acting and direction are much as you would expect in a soap. The cast is populated with very beautiful people and camera work takes full advantage of the picturesque scenery at hand.

**ID 56 - ENORMOUS MACHINES (STORA MASKINER) SVT VÄXJÖ SWEDEN (5` )**

This short insert is an educational piece aimed at very young children to highlight the use of big machines in the workplace. The piece begins with a child playing with his toy machine and then goes into real life documentary footage. This is not a fiction-drama.

**ID 81 - THE EIGHT-LEGGED MIRROR (NYOLCLÁBÚ TÜKÖR)**  
MTV BUDAPEST REGIONAL STUDIO HUNGARY (24` 52)

This is centred on the plight of four characters. Sylvia is a psychiatrist whose marriage to her writer husband is in crisis. A new patient who cannot speak and her respective partner mirror the problems that Sylvia and her husband have in communication. As the hospital is closing down, Sylvia cannot treat this girl. Sylvia's husband befriends the girl and his partner and convinces his wife to help them and thereby communicates with his wife and patches up their relationship. Although the husband is not the psychiatrist, it is he who shows the intuition and more understanding of the patient's needs. This is a melancholic, dark, character driven drama that evolves through the dialogue between the two characters. The stories of both couples are cleverly interlinked and mirrored against one another. Performances are very strong, especially the actor who plays the partner of the dumb girl. Direction and structure are more akin to a stage script which could have been better adapted for screen. The jury felt that there was too much echoing and repetition in dialogue that could have been edited to improve the structure and 'punch' of the story. Lighting and colour in the hospital scenes, although intentionally washed out to look drab and frightening, was perhaps a little exaggerated.

**ID 120 - THE SHARK TAVERN** (TAWERNA POD REKINEM) TVP3 SZCZECIN POLAND (15 `)

This is an unusual mix of fictional and factual elements to promote the benefits and joy of sailing in Poland. It is one of a series of five programmes all dealing with a maritime theme. The programme begins with a young character entering the 'Shark Tavern'. The barmaid helps him with his problems by telling him the joys of sailing. The film cuts to documentary passages on various sailing techniques and tall ships and introduces us to interviewees in the bar. The dialogue and structure lack rhythm. This is more of a promotional series and lacks the narrative expected from a fictional TV drama.

**ID 138 - THE LIVING AND THE DEAD** (ZIVI I MRTVI) HRT - TV STUDIO ZAGREB CROATIA (87 `03)

A war movie that examines the tragedy and fall-out of war by paralleling two war stories – one in Bosnia 1993 and one in the Second World War, also in Bosnia. The film is structured for both stories to inter-cut but the two stories are never linked in narrative outside the central theme of the perils of war. Both stories are strong dramas with characters who are portrayed as hard, without emotion or humane characteristics. They disagree and, on the surface, at no time show any real interaction other than the language and arguments which are repeatedly used to drive home the viciousness of war. This becomes monotonous and the characters become one-dimensional, meaning the audience fails to care for the characters or what will happen to them. This is confidently directed and is beautifully lit. Design is also to be commended. It is a cinematic piece but the jury felt that it could have gone further and deeper to interpret the perils of war.

**ID 167 - GENDARME FOLLIES, PART 39** (ETNICKÉ HUMORESKY) CZECH TELEVISION, TELEVISION STUDIO BRNO CZECH REPUBLIC (105 `)

No Subtitles. Withdrawn.

**ID 171 - THE TRAP** (STAPICA) MKRTV SKOPJE FYR OF MACEDONIA (83` 30)

This feature film tells the story of a Macedonian family, which is a victim of communist repression. According to official police records, the father of the family was shot while out hunting. The son, a TV journalist, investigates the case and makes the discovery that the killer is his own biological father. The jury appreciate the camera work, especially in outdoor shooting, picturing with care the beauty of the landscapes. But interiors seem dark, with lighting not elaborated equally from all the angles. The action develops only slowly and there is too much music, especially at the start. Some of the flashbacks were poorly handled and the film did not need some of the graphic gimmicks. The overall quality is good and it is clearly made with quite a low budget and was made with a lot of care and thought.



**Monika Gorska, Isabel Correia**



**Proinsias ni Ghrainne, Cecilia Cope**

**PRIX CIRCOM REGIONAL 2008**

**VIDEO JOURNALISM**

**WINNER**

**ID 96 - PATRIK QVICKER** SVT FALUN SWEDEN

**COMMENDATIONS**

**ID 87 - SEAN MAC AN TSITHIGH** TG4 IRELAND

**ID 102 - EVA BEJDER** TV2 LORRY DENMARK

**JUDGES**

<b>Chair</b>	Grethe Haaland	NRK Oslo	Norway
	Gerhard Kockert	BR Studio Franken	Germany
	Olivier Brumelot	F3 Nord Pas de Calais Picardie	France
	Malin Rogstrom	SVT Gavledala	Sweden

**CHAIR'S REPORT**

VJ reports are more and more becoming an integrated part of the news production of regional stations. This year, 20 stations have submitted their best series of news reports and the jury had a hard job in finding a winner.

The jury detects a difference in the use of VJs between the stations. We can clearly see the advantage of the use of the video journalist in remote regions or embedded in their own communities, technical advances in equipment allowing them to become a one person production unit. But on the other hand there is no doubt that the use of VJs has also made their bosses rub their hands with joy at the money they are saving.

However, from what we have seen, the real plus for everybody is that VJs are now working with pictures and sound, the basic tools of our work. Add to that good journalism and we have something that is not just economical but also worth our admiration. This is what we have seen both in the winner's reports and in the commended ones.

The rules for this category clearly state that supporting information should explain the context of the reports. Unfortunately this has not always been the case, leaving the jury with too little information to really make a fair assessment of some of the candidates.

**Grethe Haaland, NRK Oslo, Norway**

**WINNER**

**ID 96 - PATRIK QVICKER**

**SVT FALUN  
SWEDEN**

The three clips submitted are all examples of stories made by a journalist working close to his viewers and the people participating in his reports.

The first is about a man who lives miles away from anyone deep in isolation and with snow all around. This report is shot almost entirely without tripod and shot mostly in one metre depth of wet snow.

There is a story about new rules for garbage collecting and finally we meet a hunter who has shot rare birds without knowing it.

The jury found all three stories very well filmed, edited and voiced. We especially like the closeness the VJ achieved with the man in the wilderness. A closeness that would have been much more difficult to achieve had he come with a team.

The story about garbage collecting shows a good journalistic and human approach to the consequences of a new law about garbage collection for the daily life of people living in rural area. The last report about the rare bird was special because it was a news that the journalist picked up and was aired very soon after it happened.

**COMMENDATIONS**

**ID 87 - SEAN MAC AN TSITHIGH**

**TG4 GALWAY  
IRELAND**

Here we have a story about the County Council planning to impose a new fee on the use of water, we hear about how salmon poachers are destroying lakes and rivers and we are taken to a farm where they have sighted an unusual bird. The jury found that the reports were done with excellent skills in shooting and composing as well as editing and sound.

This VJ knows how to tell a story relevant for both regional and foreign viewers. He handles the camera with such control that you could think it was actually part of him.

The jury appreciated the use of music and sense of humour in certain situations.

## COMMENDATIONS

### ID 102 - EVA BEJDER

**TV2 LORRY  
DENMARK**

Here are three stories on poverty in one of the world's richest countries, Denmark. Stories of families and their struggle against poverty bring the viewer close to the realities of making ends meet. The perspective was honest and straight forward and did not need to lean on emotional values to tell the stories. The stories in their factual power were still touching and memorable. The jury found the strongest to be the story of the mother suffering from cancer, arthritis and unsuccessful back operations whose two children work to fund the family's basic needs.

## OTHER ENTRIES

### ID 47 - FRANS NOVAK KNUDSEN TV2 OESTJYLLAND DENMARK

Three news video journalistic packages shot in one day on one island. The interviews are strong and well integrated into the visuals. The subjects are well chosen, especially the little girl at the Fair. The interviewees are very relaxed and natural and questions were apt and lead to comprehensive and interesting artists. The voice over was effective and economical and well timed to the visuals. Technical standards of editing, sound mix and camera work were strong in all three stories.

### ID 52 - JOEL MAPP BBC EAST (NORWICH) UNITED KINGDOM

One story is about Polish immigration in the east of England. We meet a man who came to Britain alone to help support his family and we follow him back to Poland where he is reunited with his daughter. The story has been written in conjunction with the Polish worker himself. The next story, The Kettle, is about a woman who claims the switch on her kettle controls a streetlight outside. The last story, Scorpion, is about a boys' football team which finally wins its first game after 29 successive losses. The jury finds the stories well filmed and edited. The use of the Pole's voice in the first story gives an extra authenticity. The use of music was good.

### ID 53 - CLAES GABRIELSEN SVT ÖREBRO SWEDEN

Three different items with three different topics such as archaeology, a children's art exhibition and lost dogs. Good skills are shown in shooting, editing and voice. You cannot tell that it is the work of a VJ - which in this case is a compliment. There is a sense of poetry in these reports, with sensitivity and patience.

### ID 55 - MARK NORMAN BBC SOUTH-EAST (TUNBRIDGE WELLS) U.K.

One story follows a dairy farmer - shot on the day that he is selling his herd after generations of family dairy farming. This is an intimate look at a human story. The beginning was strong. Editing and narration told the story with a strong focus. Sound and camera work was also strong. Another story went to Auschwitz with a school class from Kent. A strong visual beginning led the viewer straight into the canvas of greyness and sombre mood of the story. The interviews with the young students were short and effective and cleverly cut between the visuals. The third piece is a light hearted piece look at two cabaret artistes, a married couple who take to the roads to stage impersonations of various artists. The couple were strong subjects who told the story honestly. The piece left the viewer with a sense of the unglamorous world of cabaret and life on the road.

### ID 68 - PATRIK WIDEGREN SVT NORRKÖPING SWEDEN

The first story is about the day after the announcement of the death of film and theatre director Ingmar Bergman in his village on Faro. Another tells a story about a guitar player who gets a surprising offer and the last story gives us a bit of the rail history of the island of Gotland. The jury found that the reports were well produced, the filming and editing good and stories were well structured.

### ID 74 - ANDY GILL BBC NORTH-WEST (MANCHESTER) U.K.

This entry comprises three items in which we follow a Merseyside teenager, Neha Malhotra, at the time of the 60th anniversary of the Partition of India and Pakistan. We follow Neha back to Pakistan where her grandmother once lived. There is impressive sound quality despite wind and heavy traffic. You can feel that the VJ here comes closer to the interviewed than a team would have done. The camera moved a lot, sometimes too much so it affected the efficiency of the storytelling.

### ID 86 - JÜRGEN ACKERMANN HR FRANKFURT MAIN GERMANY

This VJ has made a story about a 125-year-old sugar plant that is about to close. He has also visited some ponds of a small Hessian enterprise profiting well from the Christians preferring fish on Good Friday. The last story is about speeding despite heavy rain. The jury thought the stories were well told and edited. We especially liked the way the VJ solved the story about the police trying to catch speeders on the autobahn.

### ID 88 - HENNING HOLMBERG SVT UPPSALA SWEDEN

The first piece, on horse driving, competition was the strongest in terms of visuals and story structure. The use of camera angles and editing was challenging and very good. The second story, the forensic school, was an interesting insight into the school but was perhaps too favourable and did not pose any questions or queries. The third, the building of a motorway, was visually strong but did not compel the viewer.

**ID 92 - GOREN LIDEN SVT VÄXJÖ SWEDEN**

This package contains three reports from the weekly regional magazine Pilen during 2007. One story answers the question about there being any wind power stations in Soderakra. The next is one about a huge performance in the Kalmar cathedral and last one tells the story of a pyromaniac in the village of Orsjo. Good quality stories. The one about the wind tower was an excellent use of a VJ being able to complete a daring climb to the top of the tower that an normal crew would never have achieved (or even agreed to?).

**ID 123 - MIRO ASCIC HRT - TV STUDIO ZAGREB CROATIA**

Two news reports from Bolivia and Congo were included: the story on Slovakia was not on the DVD. Both stories were technically and narratively well told to include sharp editing, camera work and narration script. The Congo followed Croatian missionaries in East Congo. The jury felt that the story lacked focus on one specific element of their work. The Bolivian story did have more focus and was a more human and engaging story.

**ID 130 - MARK ASHDOWN BBC LONDON (ELSTREE) U.K.**

This includes a report of what happened in Athens after the Olympic Games; following a rescue team working in the flooding; and a report on table tennis. This VJ shows excellent skills on how to compose pictures to create interesting stories both in news coverage and more magazine-like reports. Good editing as well.

**ID 135 - ANDRZEJ LAMPART TVP3 WROCLAW POLAND**

These three items contain dramatic situations with wild animals and show the talent of a journalist who is there when things happen. The first report is about boars going wild in the surroundings of a school. The second shows the curious behaviour of a fox, attacking cars, and thought to be suffering from rabies. Lastly, rescue people help goats trapped on a cliff. The reports are made with a good sense of humour but the editing could be improved.

**ID 136 - MIKOLAJ ZULAWSKI TVP3 POZNAN POLAND**

The report follows the members of an old Polish car club on their way to Paris. Although the idea is good, we lack emotion and information about the characters. This "no comment" piece was not edited by the VJ.

**ID 144 - MAGNUS BRENNALUND NRK OSTFOLD NORWAY**

Three stories on problems with remote controls; problems with people having underwear beneath swimming costumes in public pools; and people drinking their breakfast. These reports contain much creativity and ideas from a VJ who is intervening, actively, in a humorous way. These good intentions require better filming skills however.

**ID 145 - DRAGO SORSAK TV MARIBOR SLOVENIA**

In these three clips, you sail on a boat during a regatta and join two running competitions. Despite very windy conditions, the sound is perfect which shows good technical skills. Storytelling and filming could, however, improve.

**ID 149 - CEZARY CISZEWSKI TVP3 WARSZAWA POLAND**

The city of Warsaw is portrayed by stories recorded on cell phones by the audience. This is the first TV programme of its type in Poland. It is interactive and consists of short films, reports and images sent in by viewers. Although this is innovative and well put together, this does not really meet the criteria of the category but must surely be considered for the Most Original.

**ID 163 - PETER NÄSSÉN SVT SUNDSVALL SWEDEN**

This compilation includes three stories – two that recall the tragedy of a plane crash eight years ago with interviews with the mother of one of the dead and one that goes to New York to interview a Swedish-American immigrant. The standard of recording and editing were high. Voice over was used sparingly but effectively. The first story was the strongest because of the confidence of the interview and the obvious trust of the mother in her interviewer.


**Gerhard Kockert, Grethe Haaland**

**PRIX CIRCOM REGIONAL 2008**

**INTERNATIONAL**

**WINNER**

**ID 165 - BLACK WATCH: A SOLDIER'S STORY**

**BBC SCOTLAND, U.K.**

**COMMENDATION**

**ID 154 - THE PIT BULL STING**

**BBC NORTHERN IRELAND, U.K.**

**JUDGES**

Chair			
Proinsias Ni Ghraíne	TG4 Galway	Ireland	
Monika Gorska	TVP Poznan	Poland	
Cecilia Cope	RAI	Italy	
Isabel Correia	RTP Porto	Portugal	

**CHAIR'S REPORT**

The new International category brought a wide and varied pool of programmes from all genres. Most were documentary in nature but one feature film and one report was also included in this category.

Productions fulfilled the international remit in various ways – some were locally anchored stories with obvious international appeal, others were international in their funding and production model and others journeyed through different countries.

The standard of this category was high and on the whole, programmes were engaging, structurally sound and of huge interest to a regional audience.

The jury noted that all stories in this category were contemporary and most dealt with serious issues. Few were portraits or poetic pieces.

The challenges of filming in other territories were well met and, for the most part, programmes that interpreted stories from afar for a specific regional audience in mind are to be especially commended.

**Proinsias Ni Ghraíne, TG4 Galway, Ireland**

**WINNER**

**ID 165 BLACK WATCH: A SOLDIER'S STORY**

(58'45)

**BBC SCOTLAND  
UNITED KINGDOM**

This is a multi layered and multi faceted film that documents the fall out of the Iraqi War using a combination of interview, stage drama, footage from Iraq and dramatic interpretation.

The war in Iraq continually evokes impassioned debates among the public. But how many viewers can imagine what is like to be a soldier at the coal face of one of the most unpopular foreign policy decisions in the history? The director chose the National Theatre of Scotland play "Black Watch" as well as archive material and the personal stories of the soldiers to deeply develop this local, yet so universal subject.

The jury thought the ambitious aim perfectly accomplished. The story is well balanced, uniting complex information as well as evoking deep emotions. One could clearly feel the director's passion for his subjects and for the story in general.

The regiment of 'The Black Watch' is made up of very young soldiers drawn from three towns in Scotland. The film ends as the soldiers go to the drama. Their reaction afterwards is recorded in interview.

One observation from the jury is that the dramatic impact of finishing the programme as the play ends would have been stronger. The lengthy interviews afterwards could have been structured as an epilogue and could have been edited. But a very worthy winner.

**COMMENDATION**

**ID 154 THE PIT BULL STING**

(59'00)

**BBC NORTHERN IRELAND  
UNITED KINGDOM**

This is a harrowing undercover investigation to reveal the illegal world of dog fighting in Northern Ireland.

The journalist and research team pretend to be on a quest to buy a fighting pit bull terrier using a man who is undercover. The programme journeys to Finland and to Liverpool to reveal the source of the pit bulls bought by Northern Ireland dog fighting gangs.

Among the startling revelations in this film is the involvement of Calvin, a famous footballer and sporting hero in Northern Ireland.

The team bravely film those involved using camcorders, mobile phones and other secret devices as they pose to buy the dogs.

The narrative is excellently constructed with a mix of secret filming, reconstruction and other filming that builds the story to the point where all is revealed.

This was a very difficult story to tell and is obviously the result of excellent research, team work and passion to reveal this rottenness to the local audience of Northern Ireland. But the story has a world-wide relevance and resonance.

**OTHER ENTRIES**

**18 - A LIFE WITHOUT ELKIN** (UNE VIE SANS ELKIN) FRANCE 3 MEDITERRANEE FRANCE (52` )

This film documents a family's quest to free their son, Elkin who has been held captive by the Fark guerrilla army in Colombia. The programme interviews family members, former captives and legislators to map their quest. There are some heart moving interviews with Elkin's nephew who pleads for his release on radio. The film ends with a video message from Elkin from the FARK movement to show that he is still alive (four years and a half after his capture) but Elkin is still not released. This was a confident, well-authored film with good technical and structural features.

**ID 36 - OLD DIKE** (ALD DYK) OMROEP FRYSLAN NETHERLANDS (61` )

This is a poetic documentary about the longest street in Holland, set in the north west Built more than five centuries ago as a sea defence, it is now residential with houses numbered from 1 to 1229. The jury enjoyed the originality of the subject as well as very clever way in developing it. The story starts slowly, and quiet as the road. With some beautiful images, put together as mini-stories, the viewer enters into lives of the inhabitants. The jury welcomes the courage of the director in avoiding building his story

on conflict and problems, yet still capturing the viewers' attention almost from the very first frame to the very last. The jury would have preferred, though, to have the story told by one of the characters rather than an external and invisible voice over narration.

**ID 61 - CHECK IT OUT! - INTIMACY** (ROZMINKA INTYMNOSC) TVP3 OLSZTYN POLAND (08`45)

This programme is a location interview with a group of teenagers on one subject matter – intimacy. The location is a gynaecological surgery! The jury felt that this programme fell short of the demands of international programming in terms of appeal.

**ID 71 - KINGS** TG4 IRELAND (90` )

Kings is the first bi-lingual feature film to be produced in Ireland. It tells the story of a group of Irish friends who left home in Ireland to take on construction work in London. 25 years later their life, tough and bitter, sweetened by alcohol and crack makes them thinking about going home. The tragic death of one of their buddies, Jackie, the youngest and the bravest, turns their whole world upside down. The jury acknowledges the superb acting of main characters, as well as the script, adapted from Jimmy Murphy's play. This film combines two realities shot and intertwining in different ways – the memories of sparkling youth, with many close-ups, flu, shaking images and the present life revealing its dirt and shadows. The scenes are well, constructed with sobriety and a very appropriate tempo.

**ID 100 - MILKBAR** RUNDFUNK BERLIN-BRANDENBURG GERMANY (50`04)

This is a portrait of two women who own one of Poland's few remaining milk bars in Wroclaw. Milk bars were common under the Communist regime – restaurants that offered cheap and healthy food at cost price to the country's poor. The milk bar is now operating alongside the fast food chains and other commercial eateries. The film followed the owners only and remained within the kitchens and world of the milk bar as if it was a microcosm. The subjects were strong but the jury felt that there was no journey or development in the narrative and the story ended as it began.

**ID 113 - IT'S ALL JUST A GIFT** (VSECHNO JE TO DAR) TELEVISION STUDIO OSTRAVA CZECH REPUBLIC (52`09)

This is a documentary portrait of Martina Jankova, a Czech soloist of the Zurich opera. The camera was following her through an entire year, picturing her work and life style. The story is very well shot, both aesthetically and dynamically, and well edited. The main character, although charming, somehow seems absorb too much of too many scenes. The construction of the film, aiming to present the singer as the internationally famous opera star, misses an important point. There are far too few scenes at the beginning of the documentary making this clear. However, both director and cameraman were successful in capturing the funny and lively daily scenes of life of this lovely opera singer.

**114 - MALTA: SENDING OUT AN SOS TO EU** (SOS AN EU FLÜCHTLINGSPROBLEMATIK AUF MALTA) BAYERISCHER RUNDFUNK MÜNCHEN GERMANY (07` 30)

This is a short documentary about refugee problem in Malta. It has become an important issue not only to Malta but to the whole EU. This smallest country in the EU accepts the biggest and still growing number of emigrants. The jury thought that this serious issue was not illustrated well enough with touching or deeply emotional pictures (and we don't just mean a close up of a tear on a refugee's face). The jury appreciates the strong effort and determination to bring this issue to a wider European understanding.

**ID 143 - FLOWERS ACROSS EUROPE** (DET BLOMSTRER OVER LANDEGRENESE) NRK MORE OG ROMSDAL NORWAY (24`)

This beautifully visual portrait takes us into the garden of Anne Lisa, a superb gardener who grows flora from all over the world. Anne Lisa exchanges seeds and plants with similar gardeners around the world. The story and camera allows the viewer to appreciate this wonderful spectacle for themselves. Anne Lisa is joined by her husband and grandson, who both act as her assistants. The structure of the story follows the seasons and the cycle of life and reveals the inner peace and acceptance of life and death and time passing that gardening can give the human soul. The story gains momentum as they prepare for the first storm and for winter, bringing plants indoors and securing other plants with covers and ties. The jury loved this film and felt it was a beautiful escape from all the hustle of bustle of TV output.

**ID 151 - FACUS - THE RADIO WORKSHOP FANS IN MONTENEGRO** (V ŽARIŠČU - RADIJSKA DELAVNICA ZNANCEV V ČRNI GORI) RTV SLOVENIJA - CENTER MARIBOR - TV MARIBOR SLOVENIA (35` 10)

This programme takes a journey from Slovenia to Montenegro. A bus leaves Maribor to travel to Montenegro to understand life there and gain friendship and ties with the coastal community. Interviews with local business people, the ambassador and politicians give us factual knowledge on the current state of affairs in Montenegro. We do not see the Slovenian group who travel and the jury cannot help but think that the travelling group were just a device to justify these interviews. We even dared wonder if they existed at all!



Isabel Correia



David Lowen

## PRIX CIRCOM REGIONAL 2008

### VIVRE L'EUROPE

#### WINNER

**ID 73 - THE BORDER 803 - DOLHOBYCZÓW – UHRYNOW** TVP3 LUBLIN POLAND

#### COMMENDATIONS

**ID 29 - A MOTHER FROM THE KINGDOM OF SHADOWS** TVR IASI ROMANIA

**ID 157 - CENTRAL EUROPEAN MAGAZINE** TELEVISION STUDIO BRNO CZECH REPUBLIC

#### JUDGES

Chair	Name	Station	Country
	Monika Gorska	TVP Poznan	Poland
	Cecilia Cope	RAI	Italy
	Isabel Correia	RTP Porto	Portugal
	Proinsias Ni Ghrainne	TG4 Galway	Ireland

#### CHAIR'S REPORT

This category gives a strong feeling of what the unity of Europe can really taste like when it is translated into television. The once clear distinction between "national" and "regional" is scarcely seen in many of the entries. The regionality of the programmes becomes their strength not their weakness.

It is particularly true for the entries coming from TVR Iasi, TVP Lublin, CTV Brno, SVT Norkoping, SVT Orebro and BBC East.

Although the quality of the programmes in this category could improve further, it seems to us that, while TV stations are talking about serious European issues, they can be rather stiff in the way they treat such issues.

For instance, 'The Quartet' is the very efficient co-production of four Central European countries. They start their monthly edition with a powerful, innovative and funny opening, creating great expectations. Yet the rest is good but traditional and not very innovative.

The winner explored the very serious issue European borders but in a light, funny, and fresh style. What was even more significant was that the budget, clearly low, did not hinder the creativity of the director.

Above all the jury welcomes Circom's decision to create the new category which strongly stimulates and encourages the various regional TV stations to collaborate closely regardless of the many bureaucratic obstacles to produce quality pan-European productions.

**Monika Gorska, TVP Poznan, Poland**

#### WINNER

**ID 73 - THE BORDER 803 - DOLHOBYCZÓW – UHRYNOW**

**TVP3 LUBLIN**

(11' 18'')

GRANICA 803 – DOLHOBYCZÓW – UHRYNOW

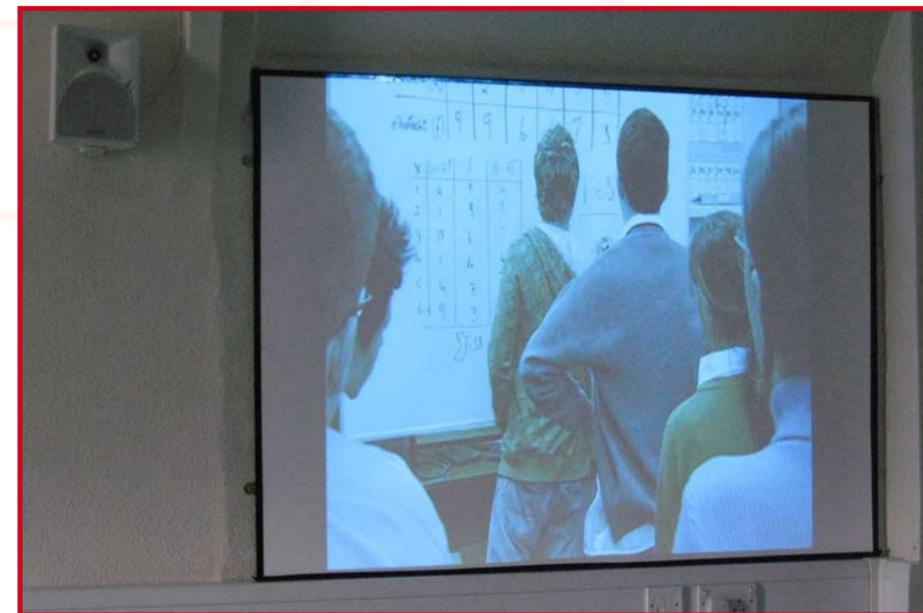
**POLAND**

The jury unanimously acclaimed this short reportage the winner. The report covers an important and symbolical event: a very unusual concert "The Border 803: the European bridge", which took place on the very border between Poland and Ukraine in Dolchobyczow.

The director, cameraman and composer of the music, all the same person, show the preparations as well as the concert itself. The concert gathers public from two sides of the border, which really means for them two sides of the world. Heading toward the common organisation of Euro 2012, these countries once separated by hatred, violence and fear countries now are getting closer together with this symbolic gesture.

The story is powerful and moving: this is regardless or maybe because of the images which are slightly below the usual professional standards, both in equipment and in style, probably because of a low budget.

There is creative, well paced editing and music. The leading song enchanted the jury so much that we recommend the creation of a new category: The Top Ten of Circom Music Award.



**Large screen viewing**

## COMMENDATIONS

### **ID 29 - A MOTHER FROM THE KINGDOM OF SHADOWS**

(28'36) O MAMA DIN IMPARATIA UMBRELOR

**TVR IASI  
ROMANIA**

This is a creative co-production between the TVR Iasi and OWH TV studio of Chisinau, Moldova. This moving story shows the love and fate of convicted mothers in prison. The dramatic structure is well thought through and achieved. The director tells her story through documentary observation as much as with the interviews. It presents the hard reality of the mothers' everyday life in jail with poetic tools like the contents of a mother's letter. The director achieved some very intimate and emotive confidences from the mothers and the children. The story was well told with good camera work and editing to touch the emotions of the viewer.

### **ID 157 - CENTRAL EUROPEAN MAGAZINE**

(25') ADRESA: STREDNÍ EVROPA

**TELEVISION STUDIO BRNO  
CZECH REPUBLIC**

This magazine combines stories from many regions and countries in central Europe. The introduction to the magazine gave a taster of each story and enticed the audience effectively to stay with the show. Archive footage provided great variety to the contemporary, fast moving pictures. The stories were engaging and varied and all were presented in an energetic manner. Pacing was fast and effective and the stories were driven ahead by a tightly scripted narration. The jury appreciated the harmony between all elements of this production, although it comprised elements from different TV stations.

## OTHER ENTRIES

### **ID 16 - THE WÜRTH MUSEUM (VIS-À-VIS : LE MUSÉE WÜRTH) FRANCE 3 ALSACE FRANCE (24'48)**

This programme profiles Mr. Würth and his philosophy behind setting up an art gallery in the middle of an industrial factory. The subject matter is interesting and unusual. The jury felt that the tone leaned more towards a promotional film for the company and the man than a TV programme with an objective eye. Technically, the programme is of high standard and the judges had special praise for the fast pace, use of music, and tight editing.

### **ID 21 - ENTRANCE EXAM (EXAMEN D'ENTREE) FRANCE 3 OUEST FRANCE (52')**

This is the story of a young Polish girl who decides to join her boyfriend in France where he has lived for two years. Through their experiences, the director attempts to tell the story of current emigration dilemma of youth in Poland, after joining the EU. He does not quite achieve his goal in this. There are some structural problems, which mean it is not immediately clear who the main character is. The camera work is not consistent the framing of the pictures suggests a home video. There is a poetic narration which points up the drama well.

### **ID 35 - ZAP EUROPE (ZAPP EUROPA) SVT ÖREBRO SWEDEN (28')**

A magazine programme that includes a compilation of current affairs and human interest stories from different TV services all under the theme of examining Europe. The stories are cleverly packaged by a Swedish reporter of Turkish origin. The stories were varied and interesting, ranging from immigrant stories to carbon dioxide emissions. The jury felt that the stories lacked any apparent regional focus and, although interesting, were not 'must see'. This is a good example of a co-operation between countries and the jury hopes that this continues with an improvement bringing a more original, fresh approach and style to future programmes.

### **ID 46 - BBC LOOK EAST POLAND SPECIAL BBC EAST (NORWICH) U.K. (27'40)**

This complex form of a TV programme includes live links between the UK and Poland, with a series of reports and interviews. It is an interesting example of a very close collaboration between the regions of Europe. This programme gives a very well thought through background and study of an important issue for the Europeans nowadays. With the variety of the stories and characters, the programme achieves what it sets out to do. In an adventurous programme, the style of editing sometimes seems to be rather old fashioned.

**ID 67 - CAMBRIDGE-IB** SVT NORRKÖPING SWEDEN (06`15)

The story mirrors a growing trend among pre-university students in Sweden and in all EU countries. They choose to prepare themselves through the International Baccalaureate for higher education at universities abroad. The story is well shot with good use of natural lighting. However, there are perhaps too many words. Interviews, voice over, narration, flow one on top of each other, without ever leaving the space to breath and feel the atmosphere of the real life of the young students.

**ID 104 - ACCESSION TO THE SCHENGEN AREA** (SCHENGENI CSATLAKOZÁS) MTV BUDAPEST REGIONAL STUDIO HUNGARY (23`42)

This story is centred on the borders of Hungary and the change of policy when Hungary entered the EU for the first time, taking the entry border for the EU to the east of the country. The story is hung on this special night when the border was closed. But we do not reach this exciting event until well into the programme. Style is factual, reportage linked with a studio presenter. The voice over, though informative, was monotonous.

**ID 110 - TG4 NEWS, KOSOVO** (NUACHT TG4 KOSOVO) TG4 IRELAND (18`)

The report of the TG 4 covers the important issue of Kosovo, on the eve of its declaration of the independence. The item recalls with archive footage Kosovo during the war and shows just how difficult its problems are to solve. The quality of the pictures and editing are good and appropriate but they are perhaps no more than standard in this type of programme.

**ID 121 - PRIVATE CASE** (CHASTEN SLUCHAI) BNT - SOFIA BULGARIA (05`07)

This is a report on the bureaucratic jungle surrounding dual citizenship and dual passports faced by Bulgarians since Bulgaria was accepted into the EU. The report is primarily a lengthy interview with the Minister of Education. The interview highlights the contradictions and lack of legislation in this matter. It was informative but a visually unexciting.

**ID 122 - THE QUARTET - A MAGAZINE OF THE VISEGRAD FOUR** (KWARTET) TVP3 RZESZOW POLAND (22`20)

The Quartet is a magazine created by regional stations from the Czech Republic, Slovakia, Hungary and Poland. This programme contained varied stories from very different community groups, all centred around passions in life – for example, a craftsman of iconic images, a Muslim community and steeplejacks. Stories were driven by the subjects themselves and direction was good and varied. The jury felt that a greater variety of tempo and tone would have helped.

**ID 137 - MILLING IT OVER** (WODA NA MLYN) TVP3 POZNAN POLAND (11`32)

The story of the millowning Kozinisnski family and their mills. This was a highly factual piece relying on footage of the area and interviews. The interviews were lengthy and although very informative gave no reason for the audience to be convinced of the importance of the mills or the family. Equally, the visuals were technically of high standard but lacked a directoral style to bring the viewers close to the subject matter. The jury felt that the programme lacked fascination and invention.

**ID 155 - THE QUARTET – THE NEW POST-SCHENGEN ERA** (KVARTETO - NOVA DOBA POST-SCHENGENSKA) TELEVISION STUDIO OSTRAVA CZECH REPUBLIC (25`51)

This is an example of a monthly magazine co-produced by four different countries of central Europe. This edition covers the admission into the Schengen area and the implications of this fact for the neighbouring nations. The judges acknowledged the importance of the covering the issue as well as the successful collaboration between the regional stations. The opening of the magazine, creatively using graphic animation and music, promised a more innovative and humorous follow up.



Irene Thyrrri

## THANK YOU

### **Circom Regional and the Prix Circom Regional wish to thank:**

France Television	Sponsors of the Vivre L'Europe category
TVP Poland	Sponsor of the Magazine category
ERT3 Greece	Sponsor of the Sport category
SVT Sweden	Sponsor of the Web Site category
TVR Romania	Sponsor of the Most Original category, in memory of Vanda Condurache of TV Iasi and Circom Regional
BBC UK	Sponsor of the Video Journalism category
RTVSlo Slovenia	Sponsor of the International category
TG4 Ireland	Sponsor of the Fiction/Drama category
The Thomson Foundation	Host of the judging in Cardiff, Wales
BR Studio Franken	Creators of the online entry form, technical and administrative support
HRT Croatia	Web management and administrative support
RTVSlo Slovenia	Hosting the Gala Award Night in the National Theatre, Maribor
All members stations who offered the time and expertise of judges	