



**PRIX**  
**CIRCOM REGIONAL**  
**JURY REPORT**  
**2021**



# **PRIX CIRCOM REGIONAL 2021**

## **Winners' Citations and Judges' Comments**

**President, Prix CIRCOM Regional  
and Chair of Jury  
David Lowen**

report



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Category Europe was proposed in the competition. With only four (4) entries in the category, it was decided there were too few entries to create a strong and broad enough competition. Instead, BNT has generously agreed to support a Special Award of the Grand Prix.

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## PRESIDENT'S REPORT

I hardly need to say it was The Year of the Pandemic. This was evident in the range of content and, in many cases, the production process of our entries. But it did not stop – indeed, it encouraged – the public regional stations of Europe and CIRCOM to re-double their efforts to serve their communities with more and better on-air and online content.

## ENTRIES: ANOTHER BUSY YEAR

There were 191 entries – just two fewer than the previous year. The regional stations of Spain headed the numbers with 29 entries, ahead of UK (BBC) with 26. In all, there were 23 states entering. There remain some surprising and disappointing gaps: fewer entries from France and Denmark – although the quality remained very high. There was only one entry from Germany, although to be fair, few German regions are members of CIRCOM. But Germany is so strong on regional emphasis and public service that its natural home should be CIRCOM and the Prix.

There was nothing from Austria (again), or Greece (again): we know there has been and is great talent there and we would love to see it in the Prix.

### Entries by country:

	2021	2020	2019	2018	2017
Spain	29	32	24	32	12
United Kingdom	26	35	38	34	23
Poland	15	11	14	9	14
Sweden	13	5	5	11	18
Romania	12	6	13	11	3
Norway	11	5	15	20	7
Slovenia	11	8	7	9	1
Czech Republic	10	10	10	10	4
The Netherlands	9	4	5	11	12
Denmark	7	10	16	14	7
France	6	17	14	19	16
Ireland	6	14	7	6	6
Serbia	6	6	10	5	10
Croatia	5	7	8	4	9
Slovakia	5	3	4	2	2
Belgium	4	1	-	1	6
Bulgaria	4	5	3	6	10
Italy	4	5	5	2	3
Hungary	2	4	5	5	5
Finland	2	3	5	7	2
Portugal	2	1	1	2	1
Germany	1	2	2	2	-
Switzerland	1	-	-	-	4
Greece	-	-	5	-	-
Montenegro	-	-	1	2	2

The busiest category was Documentary with 30 entries, just ahead of Minorities in Society. The Young Onscreen talent category was better supported (thank you) but there could still be sight of many more young presenters and reporters on our screens and in the Prix.

The one disappointment was the category Europe, which had only four entries. I am at a loss to understand why. Travel might have been restricted but exchange of content was not and we were all enduring the same pandemic but in different ways: a great year to share and learn from each other. With that number of competitors it would have been impossible to have a category and sustain credibility. The only entrants - TVR Timisoara, BNT and ČT Ostrava - have a right to be disappointed in their fellow stations around Europe.



## Entries by category:

	2021	2020	2019	2018	2017
Documentary	30	27	42	39	30
Entertainment and Drama	13	9	11	13	na
Europe	4	14	13	17	13
Investigative Journalism	14	15	21	20	12
Minorities in Society	29	29	25	29	21
Most Original and Innovative	22	28	24	23	23
Music and Arts (ex Music)	24	21	21	21	16
News Programme	11	9	23	na	na
News Report (ex News Stories For All)	19	20	8	25	10
Video Journalism	14	12	16	22	10
Young Onscreen Talent (ex Rising Star)	11	10	14	14	9
Entertainment	na	na	na	na	16
	<b>191</b>	<b>194</b>	<b>218</b>	<b>223</b>	<b>160</b>
Citizenship Co-production	na	na	21	14	40
			<b>244</b>	<b>174</b>	<b>246</b>

## SPONSORS: OUR ENORMOUS THANKS

Without our sponsors there would be no Prix. I must have said that every year since I became President and it is always true. Their presence as sponsors is an indication to all that they demand quality in their content and programming which serves a public purpose as well as entertain.

My thanks to BNT who, disappointed by the loss of its Europe category, have instead supported a Special Award for the Grand Prix to recognise further excellence at that level.

Our sponsors in 2021 were:

[TVP Poland](#), sponsor of the Grand Prix; [RTÉ Ireland](#), sponsor of Documentary; [TPA Asturias-TVG Galicia](#), sponsors of Entertainment and Drama; [BNT Bulgaria](#), sponsor of Europe / Special Award; [Council of Europe](#), sponsor of Investigative Journalism; [France Télévisions](#), sponsor of Minorities in Society; [NRK Norway](#), sponsor of Most Original and Innovative; [TG4 Ireland](#), sponsor of Music and Arts; [RPO The Netherlands](#), sponsor of News Programme; [SVT Sweden](#), sponsor of News Report; [BBC UK](#), sponsor of Video Journalism and [TVR Romania](#), sponsor of Young Onscreen Talent.

## JUDGING: TOGETHER IN TECHNOLOGY

Once again, the promise of a week of a face-to-face judging proved impossible to achieve. In 2022, perhaps, perhaps...

Instead, the judges were given remote access to the videos in early April. Most liaised through WhatsApp groups and viewed and discussed through the first half of the month. By the middle of the month, we were able to complete written reports and then view the category winners for the Grand Prix and the Special Award also.

For some, spreading the weight of time in this way is helpful. For others, concentrating the viewing away from the daily pressures of work is better. But all agree that the interaction between judges is vital – sharing thoughts, testing approaches, comparing impact. On balance, it will be a pleasure to be back together in 2022 (please).





## JUDGES: SQUARE EYES AND SHARP COMMENTS

My thanks go to all 24 judges who gave of their time and experience to view, discuss and decide. They came from 20 different states and mostly from regional centres:

### Chair of Jury:

### David Lowen

Cathrine Gaukerud	NRK	Norway
Françoise Erb	FTV Grand Est	France
Andreas Riedl	ORF	Austria
Lisa Reynolds	BBC	UK
Adriano Nazareth	RTP	Portugal
Léa Zilber	RTBF	Belgium
Montse Armengou Martín	TV3 Catalonia	Spain
Janina Strothmann	Hessischer Rundfunk – ARD	Germany
Daniela Draštata	HRT	Croatia
Alina Amza	TVR	Romania
Chiara Tomasoni	RSI	Switzerland
Erica Stenback	SVT	Sweden
Eivind Undrum Jacobsen	NRK Nordland	Norway
Róisín Ní Thuairisg	TG4	Ireland
Christine Schwarz	RTBF	Belgium
Daniele Guido Gessa	RAI	Italy
Mojca Recek	RTVSLO Maribor	Slovenia
Martin Novosad	ČT	Czech Republic
Sybren Terpstra	Omroep Fryslân	The Netherlands
Dagmara Drzazga	TVP Katowice	Poland
Joe Reddington	RTÉ	Ireland
Lucía Herrera Cueva	TPA	Spain
Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Zsuzsanna Antala	MTVA	Hungary

Over the years, so many of them have become friends just as much as colleagues.

## GALA AWARDS: ALWAYS WORTH A CELEBRATION

We have been robbed for the second year also of the Hollywood red carpet glitz of the Prix Gala (where is my tuxedo and bow tie...?). However, with the help of technology and no lack of enthusiasm, the remote gala once again was able to offer a platform for the category winners and the chance to hold one's breath before the announcement of the Grand Prix. And, of course, indulge in a celebratory drink.

The award for winners and commended includes the opportunity to attend the CIRCOM conference when it takes place. The pandemic means there are now two years of colleagues who have been denied the opportunity of networking – and taking the stage to collect trophies. It will be a good party when it starts...

For the placement opportunity for the winner of Young Onscreen Talent, there is now a three year backlog.

## APPLES AND PEARS

New judges (and this year was no exception) question how anyone can compare, for the Grand Prix, a documentary with a drama. Indeed, in the category Entertainment and Drama, is it possible to compare an entertainment show with a drama? Should it not be two separate categories, they say?



My view has always been that there is a nonsense even in comparing content at all. That is a job for the viewer or user. They are the ones who relate directly to the content at the time, place and circumstances in which they watch or consume it. We can provide a professional opinion but we can never know the complete circumstances from technical failures skilfully overcome to marvellous interviewees who appeared by chance and not design or research.

It is not just comparing apples and pears which is almost impossible but also comparing apples with apples.

Yet we see the value in such awards – the respect they bring to stations and individuals and the promotion it gives to regional public service media. Such awards merit compromises and we would lose if they disappeared because of such niceties.

If you want to be a judge in the Prix or, indeed, any other awards event, comparing apples and pears is, er, the core job.

## RIGHTS: A DILEMMA

Entrants will have noticed the extra emphasis placed on clearing rights for free distribution in Europe. However, we have still had problems.

For example, one entrant guaranteed that rights had been cleared. However, these were rights for external material placed within the programme such as archive or music fees. What was not understood is that sales rights can also be restricted in certain territories. Responsibility for this lies usually with distribution agents or distribution arms of broadcasters – a long way from daily contact with those at the production end.

One entry, from NRK Trøndelag, would have won an award in its category. At the time of entry, it was cleared for distribution in all territories. However, others apart from our judges had recognised the entry's excellence. By the time of the decision, it was selling well internationally and the rights were no longer available at all in some territories and not available any longer freely in others.

This presents a dilemma for CIRCOM – and one which has been considered before but which is becoming more and more an issue. Can we continue to claim the winners in the Prix are the "best" of regional public service content? Or do we have to say that they are the best of what others don't want to buy or our own members cannot sell?

This problem won't go away.

## NEXT YEAR PLEASE

The judges did discuss the categories for 2022. It seems very likely that we should not continue with Europe. Once again, we will seek to create criteria which will showcase and honour what we do as "media providers" rather than as broadcasters alone. For simplicity, call this a "Digital" award for now.

The problems in the past have been about how such an entry can be defined and with what material it can be supported in such a way that it can be properly compared and assessed by judges. A task force of recent judges will deliberate and propose solutions.

Next year we hope very much to be guests at last of CCMA in Sitgès and RTP have been so patient with its offer of judging in Porto.



## SUPPORT: MY PERSONAL THANKS TO A BRILLIANT TEAM

Sponsors and judges are irreplaceable and so is the production team behind the awards.

Branka "Sharp Eyes" Pracic checks just about everything I write (or even intend to write) and chases up everyone so there are no gaps for anyone to fall down, least of all me.

Guillaume Kuster delivers amazing graphics and edits with his left hand while he runs his flourishing international consultancy business. Amazingly talented guy.

Tonja Stojanac provided the entire infrastructure for what is done from managing entry upload to a template for the Prix Jury Report. As I write this, I have in front of me her workload for HRT in the coming few days – and yet I know that somehow she will find time and energy to improve everything that I provide also.

Chocolate cream eggs all round.

Finally, this year, Carlo de Blasio of Rai has shared the load on the Prix management and I look forward to supporting him going forward.

Once again it has been an honour to organise the Prix – now 22 times, with the first in the Millennium year. Yet every year is exciting, every year different, every year fresh, every year encouraging, every year entertaining and every year educational.

Winners, commended, entrants, sponsors, judges, judging hosts, colleagues – thank you.

**David Lowen**  
**President, Prix CIRCOM**





## AWARD CRITERIA

### GRAND PRIX

This award is financially supported by TVP Poland.

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

### SPECIAL AWARD OF THE GRAND PRIX

This award is financially supported by BNT Bulgaria.

No direct entries are accepted for this award. The winner will be selected by the judges, led by the Chair of the Judges, from the winning entries in the programme genre categories.

### DOCUMENTARY

The category is sponsored by RTÉ Ireland.

Entries should be documentary programmes on a single subject shot on location. Neither the topic nor transmission is required to be regional but judges will give preference to the examination of issues which have particular regional relevance even if set in an international or national context. Judges will seek evidence of a strong storyline and outstanding professionalism in direction and technique. Programmes of strong journalistic investigation are encouraged (although there is a separate category for Investigative Journalism, see below) but so are programmes with a personal view or an unusual perspective.

Documentaries which show fresh techniques or great imagination are welcome and judges will also consider artistic and cinematographic qualities. Judges will note especially new and inventive ways of storytelling.

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

This category is for complete programmes with only one subject. Multi-topic programmes must be entered under other categories, as should reports or content which form part of a wider or longer programme or programmes which mix studio and location.

### ENTERTAINMENT AND DRAMA

The category is sponsored by two regional stations in the north of Spain, TPA Asturias and TVG Galicia.

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

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

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

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

If the entry is a drama, it is preferred that the storyline or style should embrace the culture or



issues of the region from which it originates.

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

## EUROPE

This award is sponsored by the Bulgarian broadcaster, BNT.

It is for the best report or feature on an issue of both regional importance and significance across Europe. This is in the hope and expectation that one region of Europe may learn and benefit from the experiences of another.

Each regional station may submit TWO entries rather than the usual one entry. Entries should be single news or feature stories of a maximum of 10 minutes in length each.

The winning entry will demonstrate the reporter skill of storytelling in a concise but convincing way, using, where relevant, location video, graphics, studio explanation, interviews or discussion. In short, a compelling quality package.

The entry must be exactly as broadcast or as streamed online with no subsequent editing.

Recent entries in this category have examined the impact of labour migration on a village which has lost many of its young people, how consumers are protected (or not) by legislation, ways of reducing plastic packaging, and a new way of creating and managing a local area budget. Each told a local story from which lessons could be learned and practical ideas created for other regions.

For avoidance of doubt, the entry can be about or of relevance to any region in Europe, not just the regions of the European Union. Equally, for avoidance of doubt, the entering station does not need to be based in a region within the EU. This is for every CIRCOM region.

**There were only four (4) entries in the Europe category, therefore the Chair of the Juries decided there were too few entries to create a strong and broad enough competition. Instead, BNT has generously agreed to support a Special Award of the Grand Prix.**

## INVESTIGATIVE JOURNALISM

This award, sponsored by the Council of Europe, recognises reports, features, documentaries and other coverage which demonstrate an investigative approach to regional television journalism.

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

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

Judges will look in particular for stories of significance in which the journalistic investigation not only reveals and publicises new truths but may also assist in righting wrongs or promoting public debate.

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

All subjects of investigative work are welcome but entrants might also usefully bear in mind the objectives of the Council of Europe:



- The protection of human rights, pluralist democracy and the rule of law.
- The fight against corruption and money laundering.
- The promotion of awareness of and encouragement of Europe's cultural identity and diversity.

## MINORITIES IN SOCIETY

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

The judges will look for factual programmes and reports which reflect minorities and matters relating to minority groups in an informed manner and, especially, which bear upon issues of contemporary concern.

The programmes or reports may deal with contentious issues and events but they will be expected to do so in a way which enables viewers better to understand the causes of disagreements and how such disagreements may be overcome and differences narrowed.

The programmes or reports may be created by minority production units or by general station staff. They may be for viewing especially by minority groups but preference will be given to those programmes which are aimed at a general viewer, thereby leading to better understanding between groups which might otherwise be in conflict or fail in mutual understanding.

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

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

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

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

## MOST ORIGINAL AND INNOVATIVE

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

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

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

Judges will seek entries which capture their imagination and surprise them. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from 'everyday' programmes that it stands out as something special. Or perhaps it is a technical advance which can excite others in regional stations.

Perhaps there is the chance to meet some wonderful or unforgettable characters? Perhaps the programme has some special music? Perhaps there is an exciting title sequence? An unusual presenter? A single flash of television brilliance in an otherwise boring programme? Perhaps the format is new and out of the ordinary? Who knows?



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

## MUSIC AND ARTS

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

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

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

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

Where the programme is in the short report or documentary form, judges will pay due regard to the quality and interest of the story, the way the story is told, technical excellence and impact. Where the programme is primarily performance based, judges will pay special attention to the quality of direction, camera and sound, and staging.

## NEWS PROGRAMME

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

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

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

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

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

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

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

report



## NEWS REPORT

This category is sponsored by SVT Sweden. Entries shall be news reports/stories of up to 5 minutes in length whether for traditional scheduled broadcast in regions or part of a 'digital platform first' service.

Please note that TWO entries per region will be accepted.

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

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

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

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

## VIDEO JOURNALISM

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

Each regional station may offer TWO entries from two different VJs.

Three reports must be submitted for each entry and they should be shot and edited by one reporter working as a video journalist. The three reports should be chosen to demonstrate the broad skills of the reporter as a journalist, as a creative and as a technician. Each of the three reports must be at least one minute long but not longer than 5 minutes each.

The judges will look for a good story, well told in pictures, sound and commentary and well structured. In particular, the judges will look for evidence that these reports might have been less effective if they had been shot by a crew rather than a 'video journalist' working alone: in this way, the work of a VJ can truly be said to add value to that of crew work.

Supporting information should explain the context of the reports and provide confirmation that the reports are the work of one video journalist. This is not a 'cameraman' category, a 'reporter' category or an 'editor' category: all jobs must be clearly done by the same person.

The reports may have been carried in a regional news bulletin, a sub-regional news bulletin, a regional magazine programme or made available for online delivery.

It would be helpful for the judges to know if any of the VJ work submitted is shot by mobile phone camera (MoJo) and, if so, what equipment was used.

Please note this is a 'skills' category, which is why a range of material to demonstrate all the skills of a good VJ is requested. It is not just the ability to cover a 'hard' story which will be assessed. It is helpful – but not essential - for the judges to see an off-air recording which includes any studio link to the VJ reports, as this will help them understand more about the context of the video report. If an off-air version is not possible, the scripted link would be useful.



## YOUNG ONSCREEN TALENT

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

TWO entries per regional station may be made in this category. The category seeks to emphasise the importance of developing bright young talent for public service media content and to encourage young professional talent to seek careers in public service media in the regions.

By bringing to wider attention the range and depth of talent in the regions, it seeks to assure young television professionals that regional television can offer scope and fulfilment in their aspirations.

The candidate must be aged 30 or under on the closing date for entries (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station. The type of work undertaken by the entrant can be as reporter, video journalist, or presenter. It would be helpful if the judges could see a wide variety of on-screen work so they can judge different aspects of presentation work. Not less than 10 minutes and not more than 15 minutes of video should be provided.

The entry form should set out the candidate's qualities. This should include:

- A statement by the entrant on what he/she has achieved.
- Testimonies from senior professionals (not necessarily just from the entering station).
- Video evidence of any skills mentioned in the citation.

If the candidate has been on a CIRCOM Regional training course, it would help the judges if this could be mentioned.

Judgement will be made on a mixture of video, text and other information. In particular, the judges reserve the right to ask for further information from any candidate or from those who know the candidate.

## AVAILABILITY FOR BROADCAST BY CIRCOM MEMBERS

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

- yes this entry is available free of rights and all other costs to CIRCOM member stations, June 2021 - end May 2022
- yes this entry is available to CIRCOM member stations, June 2021 - end May 2022, but subject to reimbursement of limited but unavoidable fees as may be agreed bilaterally
- no this entry cannot be made available

Winning and commended entries in all categories are, according to the Prix CIRCOM Rules of Entry, available for at least one regional transmission and one repeat of that entry by any CIRCOM member station by the end of May 2022 free of any payments or costs. Further transmissions can be agreed bilaterally with the winning/commended broadcaster.

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

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

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





## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2021:

#### 1. Grand Prix CIRCOM REGIONAL 2021

##### **Sponsored by TVP (Poland)**

- 2000 euros cash (in addition to category prize), certificate and trophy
- The winner of the Grand Prix will be announced at a gala award ceremony which may be at the CIRCOM Conference or a remote event depending on health and safety

##### **Special Award of the Grand Prix**

##### **Sponsored by BNT (Bulgaria)**

- category Europe had been proposed but the Chair of the Juries decided that there were too few entries (only four) to create a strong and broad enough competition. Instead, BNT has generously agreed to support a Special Award that will be announced at a gala award ceremony.

#### 2. Documentary

##### **Sponsored by RTÉ (Ireland)**

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

#### 3. Entertainment and Drama

##### **Sponsored by TPA Asturias-TVG Galicia (Spain)**

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

#### 4. Investigative Journalism

##### **Sponsored by Council of Europe**

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

#### 5. Minorities in Society

##### **Sponsored by FTV (France)**

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

report



## AWARD CATEGORIES

### 6. Most Original and Innovative

#### Sponsored by NRK (Norway)

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

### 7. Music and Arts

#### Sponsored by TG4 (Ireland)

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

### 8. News Programme

#### Sponsored by RPO (The Netherlands)

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

### 9. News Report

#### Sponsored by SVT (Sweden)

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

### 10. Video Journalism

#### Sponsored by BBC (UK)

- Trophy and 1,000 euros to the winning member station, certificates for winner and commended and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala

### 11. Young Onscreen Talent

#### Sponsored by TVR (Romania)

- Trophy and up to 2,000 euros towards an intern visit to a CIRCOM Regional member station, subject to agreement, to the station of the winning entry and invitation to an awards event, which may be online depending on health and safety restrictions
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry to attend the Conference and Awards Gala



## PRIX CIRCOM REGIONAL 2021

### DOCUMENTARY

#### WINNER

**ID2021008 - AGING AT HOME (THE REAL FRANCE) / VIEILLIR CHEZ SOI (LA FRANCE EN VRAI)**

France 3 Grand Est, France

#### COMMENDED

**ID2021169 - THE HUNGER / FOAMETEA**

TVR Bucharest, Romania

### JUDGES

#### Chair

Sybren Terpstra	Omrop Fryslân	The Netherlands
Cathrine Gaukerud	NRK	Norway
Erica Stenback	SVT	Sweden
Léa Zilber	RTBF	Belgium
Adriano Nazareth	RTP	Portugal
Lisa Reynolds	BBC	UK

### CHAIR'S REPORT

This year the quality level of entries proved very high. Hence, it took a lot of discussion for the jury to come to the final decision.

Of course, the pandemic was an important theme among the entries and it was good to see how journalists from all over Europe are trying to be original with this same subject. Covid also shows the creativity of producers for another aspect: 2020 was a very difficult year for all reporters to do their job because of all the restrictions.

Therefore, congratulations to all our colleagues who managed to do their job and to deliver admirable entries.

**Sybren Terpstra**

**Omrop Fryslân, The Netherlands**

report



## DOCUMENTARY

### WINNER

**ID2021008 - AGING AT HOME (THE REAL FRANCE) / VIEILLIR CHEZ SOI (LA FRANCE EN VRAI)**

**France 3 Grand Est, France**

(52 min) ●

A beautiful, emotional and intimate portrait of old people still living at home, showing the complexity and the hardship of aging.

Thanks to the video-maker's professionalism, winning the trust of the subjects, the viewers get a rare chance to follow in a very close way the daily routines of retired people. So, it is an authentic insight in their everyday lives. The casting is excellent to the point that – after a few minutes - the audience fully sympathises with the people on camera.

The format of the video as well is perfectly devised. In fact, the cameras are always in a discreet and observational position which helps very much in objectively rendering the stories. The editing is also perfectly crafted.

The choice of 'slow pace' and the lack of music or voiceovers do add a sense of reality and authenticity.

This is certainly a documentary produced with great integrity and professionalism. A touching and compelling piece of good journalism – and, for all the judges, an outstanding winner.

### COMMENDED

**ID2021169 - THE HUNGER / FOAMETEA**

**TVR Bucharest, Romania**

(94 min) ●

A very important and impressive story that needed to be told and highlighted.

This documentary looks at a terrible drought that - in the summer of 1946 - hit the region of Bessarabia in Romania. It resulted in the worst food crisis in the history of the entire country. Not only because of the devastating drought itself but also because the Russians took food from the region for themselves. Therefore, in order to try to survive, Romanian people resorted even to cannibalism and other heinous forms of violence.

About 200.000 people died, although the exact number is not known. Left hungry for weeks, people became capable of anything and became slave to whoever was able to provide them with food.

In the documentary, some witnesses of that crisis tell their incredible story of suffering and survival. Sometimes they are very emotional.

The video is conceived in a traditional format and is a bit too long but the judges were impressed by the value of the story and believe it had to be recounted. It is also clear that it took a lot of research to find the witnesses, the black and white archive pictures and the documentation.

Good, honest and sound journalism.



## DOCUMENTARY

### OTHER ENTRIES

**ID2021004 – LILI AND IRMGARD. LVIV 1939-45 (LILI I IRMGARD. LWÓW 1939-45)** ●  
TVP3 Rzeszow, Poland (57 min)

This tells the stunning story of Lili Polman, a Jewish girl who, in World War Two, lived with her mother in the ghetto of Lviv (Lemberg), which today is in Ukraine. The account comes from Lili herself and it describes how she escaped from the ghetto and was then rescued by a German woman, resulting in Lili surviving the war. The video relies on beautiful footage in black and white, on some archive material, and on an interview with Lili. Suggestive and evocative music helps to tell this intense story. It becomes very emotional when Lili talks about her grandmother trying to commit suicide in an attempt to make her daughter (Lili's mother) flee from the ghetto. Lili's chronicle is vivid and she is able to indicate many a detail after all these years. However, the film might have benefitted from arriving faster to the part of the story where Lili meets Irgard. Moreover, it could have focused a little more on the relationship between the two of them and on what made Irgard want to help Lili. Nonetheless, it is an important and captivating film about the ordeal Jewish people had to endure in World War Two.

**ID2021012 - THE CASTROS (OS CASTROS, O DESCUBRIMENTO)** ●  
TVG, Spain (27 min)

This tells how life was in the round fortified settlements on the top of the Galician hills. Viewers learn about their architecture, the political and social organisation, what they lived on, what were their beliefs and mentality, and what was their artistic legacy. We discover a wide variety of objects and jewels of that age that are now guarded in different museums. We also learn that there is still a lot of research to be done because experts and scholars disagree on a variety of details. This is a relevant regional story televised in a traditional but good format. There are drone-shots, good photography and a refined editing that suits the theme of the documentary. However, it is always a challenge, with historical documentaries, making the material come to life. But all in all it is a good-quality documentary, rich in information and knowledge.

**ID2021013 - ((UN)KNOWN CHAPTERS OF SLOVENIAN HISTORY: GREAT DISEASES ((NE)ZNANA POGLAVJA SLOVENSKE ZGODOVINE - VELIKE BOLEZNI)** ●  
RTVSLO Center Koper / Capodistria, Slovenia (25 min)

A dramatised documentary about the pandemics of the past, about plague, about cholera, the Spanish flu and so on. It is also a report on the various connections of those diseases with Covid-19. The video provides the audience with the notion that - in the far and recent past - mankind had to fight against many pandemics which resulted in numerous victims. The evident intention of the producers is to try and make the viewers understand what they are experiencing nowadays with the latest pandemic. The format and editing suit the documentary very well. The overall technical quality of the camerawork and the dramatised sequences are solid. It is a traditional documentary, not with many surprises, but it is certainly informative. Sometimes it is very useful to put the present into perspective by having a good look at the past.

**ID2021091 - FAULT (RASJED)** ●  
HRT Zagreb, Croatia (52 min)

Croatia suffered a series of earthquakes in December 2020, especially in areas like Sisak, Petrinja and Glina. The tragic events gave voice to the people who lost their friends, parents, relatives, homes and properties. The production involved several cameramen and journalists who, for days in a row, followed the consequences of the event that devastated a region. We find out the importance of human solidarity in such a time. Croatia's citizens did their best to help those suffering and in dire straits. However, the format of the documentary, being heavily based on the actual reports and very little on any articulated storytelling, might result sometimes in coming across less strong than it could. This is a powerful and moving documentary which demonstrates the frailty of human life and the power of Nature.



## DOCUMENTARY

### **ID2021037 - THE NATION FOR ITSELF 2.0 (NAROD SOBE 2.0)**

ČT, Studio Ostrava, Czech Republic

(51 min)

This focuses on those who create solutions to help others in the Covid-19 crisis. We meet people who invented new masks for medical personnel, actors - out of work because of the pandemic - sewing masks for pensioners and inmates serving a helpline. The documentary is also critical of the Government for doing not enough and for not being seriously committed through the crisis. Excellent camerawork offers the viewers a very good insight into the struggles of the various characters, amplified by a suggestive soundtrack. Pictures of the empty streets of Prague combined with the voices of the President and the Prime Minister are also very effective. This is an absorbing story with an inspiring cast. At the end, it provides the audience with the hope that - even without help of the Government - people might come up with their own solutions and successfully help each other.

### **ID2021022 - THE WOUND OF 2020 (LA HERIDA DEL 2020)**

RTVCYL, Spain

(55 min)

An impressive and accurate documentary about Covid-19. It tells the gripping stories of the patients, the families of the victims, the hospitals' personnel, the coroners, the microbiologists and of the many more figures involved in this tragedy of our times. Strong and stunning stories are being recounted and, even though the evocative music is beautiful, this documentary might have benefitted from toning it down a little, for the very reason that all the stories are powerful enough in themselves. However, it is a good traditional documentary, made with great professionalism.

### **ID2021027 - AS LONG AS I CAN MOVE - THE STORY OF LÍVIA GEREBEN**

(AMÍG A VÉREM HAJT - GEREBEN LÍVIA TÖRTÉNETE)

MTVA, Hungary

(53 min)

The Hungarian basketball talent Lívia Gereben falls sick with leukaemia. The documentary follows one year of her riveting struggling and fighting against the disease. It also shows that a positive attitude and a hopeful mindset can help in countering the pain and anger. The video is a balanced mix between medical facts and drama, told by Lívia, her family, teammates, coaches, and others. It is about real sport and sportsmanship. The documentary is well made with proficient and skilful camerawork. However, the judges underline that it is a bit too long, in particular slow at the beginning, before Lívia's diagnosis. It is a touching story that makes you feel compassion for Lívia and her family and friends.

### **ID2021077 - TOWARDS THE LIGHT (W STRONĘ ŚWIATŁA)**

TVP3 Białystok, Poland

(28 min)

After leaving the orthodox village where she grew up in Poland, Joanne discovers a new world in London. Notwithstanding the allure of the UK capital, in completing her studies she decides to return to her country of origin and moves to a little village in East Poland. Then, she finds out that most of the inhabitants of that place - during World War Two - were Jews betrayed by the Belarussian people. This is a secret that is still denied nowadays. The documentary is produced with solid and clear-cut photography. It also features a soundtrack very suitable for the topic. The pace is sometimes a little slow but this is an important story with great regional value.

### **ID2021170 - GLINA: VISITING HOMETOWN (GLINA: POVRATAK U RODNI GRAD)**

HRT Centar Pula, Croatia

(10 min)

A short documentary about the serious consequences of a heavy earthquake in a poor part of Croatia. It shows the destruction of the buildings and the pain of the inhabitants. It also shows how people feel to be forgotten by the Government and how they try and build their lives again without almost any help from the central state. It is about resilience and solidarity. However, the video could have improved with more consideration of aspects of the editing and a better use of the music. It seems more as a news segment than a documentary. But the producers' dedication and commitment stand beyond doubt. This is a meritorious piece of journalistic work, especially for this region.



**DOCUMENTARY**
**ID2021190 - PANDEMIC: DOMESTIC ABUSE**

BBC Northern Ireland, UK

(29 min)

This reveals increasing domestic violence against women in Northern Ireland during the Covid crisis. We meet many people working to help the women and we also meet the victims. This is very important journalism that addresses one of the biggest problems of our society and a problem that, unfortunately, still is connected to unbearable stigma, shame and dishonour. The film features very good camerawork, commendable editing and laudable presentation. It belongs to Investigative Journalism and the News Programme, not only to the Documentary category. It is an important piece of work. Well done.

**ID2021007 - FIVE LOCKDOWN VIEWS (CINQ REGARDS EN CONFINEMENT)**

France 3 Bourgogne - Franche-Comté, France

(52 min)

This is a documentary about the ordinary-made-extraordinary life during the first lockdown in France. It is produced under the difficult pandemic conditions and much of the video is made through the use of video calls. We meet several people in their everyday life during the restrictions. Different techniques and narratives take the documentary forward and give it the right pace, even though there is time for reflection and silence as well. The judges would have liked a closer portrait of the various individuals and also more original/peculiar stories. Nonetheless, it is a very good testament of the pandemic time in France.

**ID2021040 - WARRIOR HEART (KRIGERHJERTE)**

NRK Rogaland, Norway

(29 min)

This is a documentary from five episodes about two young people who try to reject drugs. The story is told by and through Henriette Vasstrand who used to be a violent drug addict. In episode four we follow a young woman, Chantal, who struggles to win freedom from her addiction. In a very short time, the viewer gets really close to both Chantal and Henriette. We join them talking about a suicide-attempt and about how to get back on track again. Since Henriette is very open about her past and her experiences, we understand the difficulties in trying to quit drugs and change one's way of living. Warrior Heart is shot in a very intimate way and contains beautiful scenes with effective lighting and scenarios. We get close but we would still like to get even closer and to hear more of Chantal's thoughts and adventures. By watching all episodes we guess that might be achieved.

**ID2021048 - ROZES' TOFANA MOUNTAIN – A STORY OF WAR AND MOUNTAIN-CLIMBING (TOFANA DI ROZES – UNA STORIA DI GUERRA E DI ALPINISMO)**

RAI - Sede Regionale Valle D'Aosta, Italy

(31 min)

A story of war and mountain-climbing with a soldier and an officer who took on the very challenging mission of climbing the mountain Tofana di Rozes during the First World War. The story is very fascinating as we are presented with enchanting, rare archive pictures. We would have liked to have seen a mixture of past and present to speed up the storytelling. But the story is engaging and the production creditable.

**ID2021194 - SAILERS - A YEAR WITHOUT CONFLICT (BÁDÓIRÍ - BLIAIN GAN COIMHLINT)**

TG4, Ireland

(49 min)

It's an odd summer for the Connemara Sailors; the Galway Hookers races have been cancelled, and they're kept in their home bays. Even so, new boats are being built and a new ship arrives from the far east. There's a revival of sailors and hookers in Carna, while others are preparing already for next seasons racing. An apparently simple story and one rich with details throughout its narrative structure. The final result underlines the importance of social relationships in order to prevent the breaking of human ties. It is important to note that the documentary has an effective 'image direction' and also the fact that it is very well edited, with beautiful imagery and great characters. This film encourages the viewer to love the value of close and solid communities.



## DOCUMENTARY

### **ID2021064 - THE GOOD UNDERWORLD (ДОБРИЯТ АД)**

BNT, Bulgaria

(56 min)

We follow Bulgarian musician Teodosiy Spasov both on stage and in different eye-catching situations. It is intriguing and captivating to follow a musician like Spasov while he takes viewers along a philosophical road. So, it is a trip through music and art, of course, but also through Nature and through various questions about the meaning of Life. It is a fine portrait made with traditional, high-quality storytelling.

### **ID2021065 - SUPPORT, HOW HASSELT FIGHTS THE COVID-19 VIRUS (STEUN, HOE HASSELT VECHT TEGEN HET CORONAVIRUS)**

RTV Oost, The Netherlands

(39 min)

We meet people in the town of Hasselt, in the north east of the Netherlands, affected by the Covid virus and by its consequences. Even if this is a regional story, it becomes universal because we know that people all over the world are similarly affected by the pandemic. It is touching to meet people who desperately try to reach their ill mother despite all the stringent restrictions and limitations. It is a tribute to the elderly but it would have been interesting to meet some younger people as well and to hear how their lives were affected by the pandemic in their small communities.

### **ID2021043 - DOSITEJ ENLIGHTENMENT TRAVELER (DOSITEJ PUTNIK PROSVEĆENOSTI)**

RTS Belgrade, Serbia

(93 min)

We celebrate the life and educational path of the Serbian apostle of culture (as well of all the Balkan South Slavic cultures), Dositej Obradović. A voiceover reveals and explains the initiatives of Dositej in Europe throughout his life. The storytelling is supported by guests - academic experts - who contextualise the chronicle and the main events. Viewers can appreciate that extensive and careful research was done before production. The organisation of Dositej's route in Europe and the choice of places and 'experts' are proof of this. However, in terms of format, the storytelling spread between four narrators - each one with his own style - might sometimes produce confusion when the changing from one to another unless properly signalled. Nonetheless, this is a hugely informative piece of work.

### **ID2021087 - MEMENTO MORI (MEMENTO MORI)**

RTVS Kosice, Slovakia

(26 min)

The title is Latin for 'remember death' as an intimation never to forget the end of our earthly adventure. It is a story about when the East of Slovakia was afflicted by plague (mainly in the 14th, 17th and 18th centuries). Of course, such a topic is very close to current times. This historical production shows how faith and art helped people in very difficult times. It is made with interesting photos of historical objects and themes. However, the judges would have preferred a faster and more mixed editing to avoid the video sometimes becoming rather monotonous and didactic.

### **ID2021125 - WHEN CORONA CAME TO TOWN (DA CORONA KOM TIL BYEN)**

TV Syd, Denmark

(10 min)

During the past year, billions of people across the world have been affected by the pandemic in different ways. Some have lost family members, their jobs, their freedom to travel, etc. People have been fighting for their businesses and struggling with their physical and mental wellbeing. This episode is one in a series of seven pieces and is about an airport worker, Simon Landbo. He loves his job as a firefighter and operator at Billund Airport. His small family - wife and an infant - are deeply dependent on his income. Because of the pandemic, the airport has to lay off more than 200 employees - and we see how 'normal people' deal with extraordinary problems, thoughts and issues during an unusual period. A strong story in which Simon creates empathy with the camera and viewer. The editing is successfully based on a spatial and temporal dynamic coherent with the storytelling. The joy Simon feels when his job is secured is palpable.





## DOCUMENTARY

**ID2021090 - THE SURVIVORS OF GERMANWINGS FLIGHT 9525 (SENSE FICCIÓ: ELS SUPERVIVENTS DEL VOL 9525 DE GERMANWINGS)** ●  
 CCMA, Spain (56 min)

In 2015, 150 people died in a plane crash in the French Alps. We meet relatives of the victims and hear some really strong and touching stories. We are told how news of the crash was broken, about the announcements of deaths, about the ensuing feelings and emotions. The interviews are shot indoors and so we get close to relatives and others involved. Sometimes it is not easy to understand who they are talking about because several of the victims are mentioned. However, this is an important follow-up on a major story that many of us have heard about. Through relatives' accounts, we get faces and real stories of what in news reports is usually just numbers of victims. There is also an original approach with beautiful shots of the scene of the crash.

**ID2021113 - PEAT & DIESEL: THAT'S THE WAY WE DO IT!** ●  
 MG ALBA, UK (87 min)

This is a fascinating story about musicians from the western isles of Scotland breaking through as a band. Almost from one night to another, they get many fans and become really popular. It is a modern fairy tale which we acknowledge by going behind the scenes. The musicians are pleasant and the judges would have liked to know even more about them. The judges liked the mix of languages. It is a warm story about how social media disrupts traditional record deals and the usual ways to win an audience of a world which is now interconnected.

**ID2021130 - THE AMOK DRIVE OF VOLKMARSEN (DIE AMOKFAHRT VON VOLKMARSEN)** ●  
 HR Frankfurt Main, Germany (44 min)

When a car driver ploughed into a crowd during a local carnival, 154 people were injured and many were traumatised. The producers go to the small town and talk to the people about what happened. It is an interesting follow-up to a major news event that shook many people. We meet many interviewees who tell us about the horrible event and how they reacted and felt at the moment, on the street. The judges would have liked to get even closer to the victims, maybe with a lesser presence of the reporter (when not necessary). But it is worth watching and appreciating.

**ID2021001 - 2020, THE YEAR OF THE PANDEMIC (2020, EL AÑO DE LA PANDEMIA)** ●  
 Canal Extremadura, Spain (59 min)

This is how the people of Extremadura resisted the pandemic during 2020. Stories are told in testimonies and by people in hospitals, schools, agricultural facilities, military compounds, community premises and so on. There is a clear message which emerges on the importance for communities to get together and show solidarity at all levels. Maybe it would have been even more interesting with a greater modulation of the themes and a greater diversity of images and sounds. But it is nonetheless prime evidence of the pandemic for future generations to watch and ponder.

**ID2021115 - DISCONNECTED (DÉCONNECTÉS)** ●  
 RTBF, Belgium (54 min)

Belgium decided to build a new motorway in the Couvin region, a colossal work bound to interfere with the lives of the inhabitants of the region. This is the starting point to elaborate on the subject of environmental and cultural impact produced by „big cement works'. The details flesh out the overall topic with elements of 'human life' in our era. People are represented by 'social' actors who, throughout, are always supported by precise editing with different images which expose the political, economic and social consequences of modernity. The format is enhanced by a careful direction, a high-quality photography and by a careful editing of images and sounds. All these tools increase the viewer's interest in the narrative. The viewer is drawn into the characters and into the debate about the conflict between the creation of jobs and infrastructures and the quality of life.

report

**DOCUMENTARY**

**ID2021106 - TRACES - FORGOTTEN PAST (SLEDI - POZABLJENA PRETEKLOST)** ●  
RTVSLO Maribor, Slovenia (30 min)

This is part of a series comprising a number of monthly shows about the preservation of natural and cultural heritage. In this specific case, the subject is the old tradition of the miller's trade that has identified the population of the Pohorje mountain range for generations. The contextualisation is accomplished thanks to an expert in the subject and an epic re-enactment with 'social' actors. This proves to be an effective formula that is well edited, resulting in various highlights on how the passage of time changes the local priorities in all places.

**ID2021107 - FRYSLÂNDOK - THE SERMON ON THE MOUNT OF THE FLAT COUNTRY (FRYSLÂNDOK - DE BERCHREDE FAN IT FLAKKE LÂN)** ●  
Omrop Fryslân, The Netherlands (29 min)

An episode of four documentaries collecting the perspectives and views of scientists, philosophers and artists about the future in the post-Covid era. Built on an expository format, this episode is based on points of view put forward by the two persons who conceived them. One is a civil engineer; the other, a music artist. Civil engineer Govert Geldof talks about his passion to embrace complexity and the need to rely on professionals, specialists and masters of craft, instead of 'spreadsheet managers'. Singer/artist Nynke Laverman sings and talks about her worries regarding climate disasters. This is an interesting idea and one that could be even more attractive with a richer visual and sound structure. A thought-provoking piece of journalism.

**ID2021141 - MR. KAZIO WOULD LOVE TO MEET MISS... (PAN KAZIO SZUKA PANI)** ●  
TVP3 Katowice, Poland (12 min)

Kazimierz Mróz is an extremely colourful person, very much cherished in Bytom, the town where he lives. It is a short story that, nonetheless, intrigues the viewer with a considerable diversity of images. However, we miss the opinions of people who know Kazimierz Mróz personally and who could further reinforce and detail his social and human profile. However, this is a very effective tale of a passionate character who spends his life trying to spread joy around himself but who ultimately wants to find love and affection.

**ID2021086 - THE SECRETS OF JOACHIM (TAJEMNICE JOACHIMA)** ●  
TVP3 Gdansk, Poland (52 min)

This is an historical portrait of Joachim Joachimczyk, a soldier of the Polish resistance movement during World War Two. His fate and story are indeed very cinematographic and heroic. We see fascinating archive pictures that take us back to wartime. The producers have done an impressive job searching and finding photos and documents about Joachim. It is a programme focused on a person's life and deeds without that person himself being involved. Therefore, it is testimony of how a story can be so well told through archives and contacts, many found by social media, alone.

report



## PRIX CIRCOM REGIONAL 2021

### ENTERTAINMENT AND DRAMA

#### WINNER

**ID2021011 – ACTOR (HEREC)**, ČT, Studio Ostrava, Czech Republic

#### COMMENDED

**ID2020120 - ROAD TRIP (TURAS BÓTHAR)**, TG4, Ireland

### JUDGES

<b>Chair</b>	Zsuzsanna Antala	MTVA	Hungary
	Chiara Tomasoni	RSI	Switzerland

### CHAIR'S REPORT

The category totalled 13 entries from 9 countries: Czech Republic 2, Spain 3, Poland 2, and Denmark, Slovenia, Romania, the United Kingdom, Norway and Ireland all 1 each. Despite the pandemic, this is a very good achievement as we know this genre requires many resources and the largest staff.

Each entry met the criteria for this category and we judges had no doubt that they were allocated in the appropriate category.

The world came to a standstill and the calm forced on us resulted in far fewer premature births. If I can use this in an analogy, I would say that all the works in the Entertainment and Drama category were much more elaborate and thoughtful than in the previous years – there were no “premature births”. Entries show a balanced high standard.

The variations inside the genre were also numerous: we have seen classic fairy tale (*A Dog and the Man*, Slovenia), a satirical weekly half-hour news background show (*Malicia News*, Spain), a documentary presenting the latest historical research in a very modern and informative way (*Disassembled Madrid*, Spain), a monumental, historical overview and commemorative supplement show (*Angels of December*, Poland, and *Golden Stag #Generations*, Romania), a „reality show” surprisingly effective for young people (*The Surprise Teacher*, Spain), and two exciting survival shows (*Nations Toughest*, Norway, and *The Challenge The Challenge - battling for Kilimanjaro*, Denmark), the simple and direct family show (*Dej pozor! Talk Show of Izolda Czmok*, Poland), classic television series (*Actor*, The Head of Medusa, Czech Republic, and *Ties*, United Kingdom) and a short fiction film (*It Is An Ill Wind*, Ireland) too.

In addition to the work of screenwriters and directors, the work of the technical teams proved also of a very high standard!

The jury was in a difficult position to make a decision, but, in the end, two of the top five works won us over the most. Both of these works absolutely meet the criteria of the category, both are regional and universal, and even fit well into the international context.

**Zsuzsanna Antala**  
**MTVA, Hungary**

report



## ENTERTAINMENT AND DRAMA

### WINNER

#### ID2021011 – ACTOR (HEREC)

ČT, Studio Ostrava, Czech Republic

(76 min)

We follow a young actor at the beginning of the 1950s during the Communist oppression. In the Czechoslovakia of that time, young people had to choose: standing up against the totalitarian regime, adapting to it, or even taking an active part in it. But in the case of our protagonist, things are even more complicated because he has to hide his sexual orientation. Under these circumstances, will he be able to overcome his fears?

For Stanislav Láník the questions are: What is the price of success? And for the viewers there are some surprises, too.

This drama features excellent storytelling and a very high-quality acting. There is excellent music, precise camerawork, and an accurate pace of editing.

Dialogues are alive and real, simply restraining and limiting the wording “less is more” and with the wise insertions of metaphors.

Very good use has been made of the Prague recordings of that time. Set designers, decorators and costume designers created a perfectly credible 1950s environment.

Although several Czech fiction films have been made about this era, perhaps none has been as “meat-cutting” as this. This series conveys empathy and is capable of surprising the viewers many times. In fact, we, as viewers, wished very much to keep on following the story. All in all, this is a work that fills a gap in the international context too.

The judges hope that, thanks to the exchange of programmes by CIRCOM Regional, many public service stations would broadcast this series.

### COMMENDED

#### ID2021195 - IT'S AN ILL WIND (IS OLC AN GHAOTH)

TG4, Ireland

(36 min)

Simplicity is the seal of truth: this is the idea that best characterizes this drama. It is the story of three brothers and the funeral of the oldest. He was looking for a way to prosper in America, while the other two, paralysed by their brother's departure, chose to stay. Then, because of a trivial cause, the two fall out with a huge row. In fact, despite sharing a common roof, their house is strictly divided in two halves so that each one can lead his own life in his own little world, full of pain and resentment. Then changes are triggered by the death of the “American” brother and by his weird, unusual burial because of the pandemic rules. So, the oldest brother finally returns home - dead. And that's when a beautiful, ballad-story unfolds.

Storytelling is succinct, full of meaningful silences, but everything is written in the eyes of the protagonists. The constant wind blowing from the sea and the barren environment further reinforce the impact of the film. Beautiful shots, amazing landscapes, very local realities. You can perceive the peculiarities of the territory, wild and rough like its inhabitants.

The loss of the brother ignites a process of reconciliation between the two survivors.

The excellent dialogues and acting performances create a masterpiece reminiscent of classic

## ENTERTAINMENT AND DRAMA

Greek dramas. It is an excellent short film, as well as a document about the pandemic.

The depiction is of an honest, melancholic world made also of self-sacrifice, forgiveness, love and brotherhood. It is great that the authors left the end of the story open to all possible developments, although it is clearly suggested that a door closed for decades between the two brothers is finally open.

And this is a multi-layered message to open the long-closed gates of forgiveness, rethinking and soul-searching. It is our only chance to go on, after the pandemic is over. Conscience is our only travel companion which, wherever we run into the world, we should never lose.

### OTHER ENTRIES

#### **ID2021017 - MALICIA NEWS (MALICIA NOTICIAS)**

TVG, Spain

(31 min)

This is a fresh parody of a daily news bulletin. It tells what is going on every day in Galicia using a recipe of irony, sarcasm and 'wicked' sense of humour. The name of the programme comes from a playful blending between Galicia and a Galician word that stands for mischievous or puckish behaviour (as in the English "malice"). A feel-good show meant to play down our daily worries, the authors were driven by a very noble intent when they created this format. Life is not life without humour, even in this difficult time of pandemic when we all need a "valve" to release tension and anxiety. The choice of the subjects is also very good and matches the intention of the show. This is ironic and humorous. It involves the audience, being live and with scope for wide interaction. It tells of local facts with irony, making a "pulse-check" of a regional reality. Undoubtedly a modern show but its rhythm and pace are sometimes a little too fast. The viewer might not have time enough to "digest" what he has seen and heard. In other words, the viewer is not left with the time needed for the so-called "aha!" experience. Perhaps it would have benefitted from some significant silences as well.

#### **ID2021038 - THE HEAD OF MEDUSA (HLAVA MEDUZY)**

ČT, Studio Brno, Czech Republic

(57 min)

This proves how the crime format might still find ways to be compelling and captivating, nourished by the best British traditions of the genre. Karin, the protagonist, is a very well-chosen and detailed character, with all her admirable strengths and personality but also with her fallibilities. Good pace, good camerawork and a very convincing acting. The narrative development holds up in a solid way. The subplot's links to her family are also very interesting. The stories also suggest that they might be part of our everyday lives. The suspense holds up until the end - with quite an unpredictable twist! Excellent music as well. This series not only matches Czech high standards but also those of any other European public service. Of course, there are some stereotypes as well, but they might be attributed to the international standards of today's crime series. This series also shows that Czech Television can rely on a regional studio's network capability to create something that usually belongs to central (not local) productions. Well done!

#### **ID2021074 - DEJ POZÓR. TALK SHOW OF IZOLDA CZMOK**

**(DEJ POZÓR. SZOŁ TOK IZOLDY CZMOK)**

TVP3 Katowice, Poland

(40 min)

We find out about Silesian traditions and to promote those who preserve them for future generations. These traditions are alive and continue to inspire the people of the region. We meet not only well-known artists and experts of the Silesian culture but also ordinary people who pursue their projects. This way, the audience learns that every action is important, even without publicity. The unifying element of the programme, which is produced in the industrial interiors of a zinc rolling mill in Katowice-Szopienice, is a typically Silesian piece of kitchen furniture, the so-called bifyj (sideboard). It is a symbol of warmth and security, decorated during the programme by local artists. Once finished, it is auctioned and the proceeds will go to a community centre.



## ENTERTAINMENT AND DRAMA

Viewers feel they are sitting with friends, having a pleasant afternoon tea in the most open, honest, no-frills way: there is a really warm atmosphere. Whether it's an archivist, a restaurant owner, an artist, a Silesian choir singer or an amateur of theatre, the participants all share interesting stories with us. Through all of them, we think about our own roots, families and national stories. The greatest virtue is its simplicity! It doesn't use unnecessary, self-serving technical elements - it only operates with honest questions and skilful editing. And this was done right in the middle of a pandemic! Of course, the format is really old-fashioned but this is part and parcel of the game!

**ID2021047 - DISASSEMBLED MADRID (MUSLIM MADRID) (DESMONTANDO MADRID (EL MADRID ANDALUSÍ))** Telemadrid, Spain (50 min)

We explore Madrid's Muslim Arab past and roots in an exciting way. It depicts the bygone centuries of Moorish history throughout the city and its surroundings. It has the power of relevance and also makes good use of modern filmmaking and illustration procedures, from computer graphics to drone pictures. Moreover, it features a sympathetic, sincere and engaging presenter. The experts on camera are also good and capable of sharing their latest scientific findings with the viewers. It is also an important, thought-provoking show, taking into account that Spanish historiography might sometimes tend to forget the Moorish traditions. Nonetheless, this is suitable for a young audience: it's a nice way to make "sexy" a show about history. That's why it is a pity that it switches between venues so quickly that the viewer - who isn't familiar with Madrid's most hidden alleys - finds it quite hard to follow. It would have been good to stay longer in some of the places, maybe accompanied by pleasant background music. However, the judges consider this an important and admirable piece of work.

**ID2021059 - THE CHALLENGE THE CHALLENGE – BATTLING FOR KILIMANJARO (UDFORDRINGEN - KAMPEN OM KILIMANJARO)** TV2 Nord, Denmark (45 min)

All fourteen participants - seven men and seven women between 21 and 67 years of age - are ordinary citizens with no special skills other than love for nature and outdoor activities. The series takes place all over the region and, in order to win the prize, the contestants must stay in the competition for ten full days of hard challenges. In this episode, there are eight contestants left and the instructors have decided to make it a very long day. We know how challenging this genre is, not only for the competitors, but also for the crews. That is why the excellent camerawork, the rhythm of the editing and the use of music are very much appreciated. At the same time, the two presenters seem sometimes a little far from the passion of the actions. The programme has an important message to deliver: hurdles and obstacles can be overcome because of our will power, which can move the biggest mountains. Moreover, even though produced during the pandemic, there are no production shortcomings, although the editing could be a little more dynamic, and music and graphics could underline some highlights better. The final result is good but sometimes too slow.

**ID2021102 - A DOG AND A MAN (PES IN ČLOVEK)** RTVSLO Maribor, Slovenia (3 min)

Fairy tales, fables and legends are the earliest records of mankind, connecting all the peoples and tribes of our world. This is an original interpretation of literary fairy tales and adapted folktales, enriched with sound and paintings or drawings of the main characters. All the fairy tale episodes were filmed in a small studio with set designs made from natural materials to give them a special charm and to indicate the connections between people and nature common in fairy tales. It is welcomed that the Maribor studio has made such tales for the youngest - and, indeed, not just for them during the pandemic. There are many resources and much creativity in this story of a friendship between man and dog. It is produced with a mix of video shooting and animation (cartoons). It has much that's original (the xylophone played by a man, the scenery, the contact with nature) but it is not entirely convincing - and sometimes the xylophone seems not to be the best choice. Moreover, the constant background music might seem to disturb a little the enjoyment.

report

## ENTERTAINMENT AND DRAMA

### **ID2021092 - THE SURPRISE TEACHER (EL SUPLENT)**

CCMA, Spain

(46 min)

Four highly-reputed individuals from various professions become substitute teachers for a day and accept the challenge of teaching a class that will be anything but academic. The substitutes stray from the ordinary and give a "life lesson" that seeks to transform the students through reflections, the sharing of experiences and emotional dialogues. The format strives to cut across generational gaps and offer points of comparison on important questions that are perhaps overlooked in schools. At the same time, there is a small but sincere tribute to schools and to the teachers who devote their lives to education. In this case, we see singer and musician Gerard Quintana, a well-known star, being the substitute teacher. He is a former student of the very school where he becomes teacher for a day. The direction, the editing and the musical choice do underline the best moments, making it very engaging and beautiful, making you both smile and reflect. "What is success? What is life for? What are the fears of the teenagers?" They talk about these issues and we discover that students prove more open in front of the famous star than with their own family or friends. Quintana also gives them his own telephone number. He is very natural and spontaneous but at the same time very thoughtful. Having said that, we also noticed some unnecessary interviews. It is a show which brings the world of celebrities close to young people, in a very effective way.

### **ID2021095 - ANGELS OF DECEMBER (ANIOŁY GRUDNIA)**

TVP3 Gdansk, Poland

(78 min)

This is an homage (through a remembrance concert) to those who had the courage to assert their rights and shed their blood in Poland during the unrest, strikes and riots of 50 years ago. The concert performers are both young stars and Polish music legends. It was on December 12th, 1970 when a large increase in bread and meat prices was announced. It rapidly led to unrest among the already struggling people. The strikes and demonstrations affected several cities and the government reacted with military power and there were casualties, including children, in the next ten days. There are effective archival recordings and interviews and these are complemented by modern animations immersed in the monumental, elegant, yet youthful world of the entire show. The sound and light technology is excellent, as are the camerawork, the direction and the editing. The show also features tributes, ballads, funerals and celebrations of rebirth. There are very varied performances, ranging from energetic pieces to piano solos. We share intense moments and a moving finale. It deals with an important moment in 20th century Polish history in a way that is interesting and eye-catching for all of us.

### **ID2021118 - GOLDEN STAG #GENERATIONS (CERBUL DE AUR #GENERAȚII)**

TVR Bucharest, Romania

(101 min)

This is a visually immersive and nostalgic look back at the music concerts featuring renowned artistes, special guests and young talent. The International Golden Stag Festival is a TVR landmark and a Romanian success story. This prestigious brand launched in 1968 remains the greatest international music festival in Romania and one of the top pop music festivals in Europe. Its stage has been graced by great celebrities such as Tom Jones, Diana Ross, Cliff Richard, Kenny Rogers, Josephine Baker, James Brown, Ray Charles, Joe Cocker. Well-known international artistes (Julio Iglesias, Christina Aguilera) and Romanian artistes (Andra, Paula Seling) have competed for the Festival's Golden Stag trophy. We go on a journey through the world of Romanian music and the festival's history, a passing of the torch from the golden generation to the talented artistes of today. Last year's festival was cancelled because of the pandemic but the producers instead devised a large-scale on-screen festival. The narration of the festival history is done clearly and it's easy to retrace the salient events of the previous editions. The interviews also prove that this Golden Stag can be eternal as it is passed from generation to generation. It is the case, for example, of Mircea Baniciu and his daughter, Ana Baniciu, who grew up following the footsteps of her father at the festival. Nor is it a negligible fact that this show provided an opportunity for Romanian artistes to perform during the pandemic. Excellent!



## ENTERTAINMENT AND DRAMA

### **ID2021168 – NATION’S TOUGHEST (NORGES TØFFESTE)**

NRK Trøndelag, Norway

(60 min)

A competition reality series in which 10 young participants fight for the title of “Nation’s Toughest”. This is the third round and quite different from the first two. The story is less about the competition in itself and more about young people dealing with rough times and new friendships. The participants are from all over the country representing different regions, personalities, and sports. Although we have seen many survival shows, this one is among the best examples of how such a format can be made in an accurate, exciting and enjoyable way. Of course, the natural condition of the Norwegian landscape also contributes but the camerawork is excellent along with the editing and the soundtrack. However, the biggest value here is the honesty and humanity of the competitors. Beautiful portraits of the protagonists, beautiful rhythm, beautiful pictures. There is a very good harmony between the crew and the competitors. The competition is not only a game of muscles and quick reactions but also a mental and spiritual struggle. We can witness the struggle of a team of young people in the midst of the toughest pandemic restrictions. The viewer joins all of them in their aspirations. Not only you can perceive the physical struggle, but also the mental one. The result is a perfectly balanced programme.

### **ID2021135 - TIES (BANNAN)**

MG ALBA, UK

(29 min)

This is a long running drama and an audience favourite. It deals with some hard-hitting personal stories in a setting familiar to many of BBC ALBA's traditional heartland viewers. The very fact that this is a series makes it difficult to judge by a single episode. Anyway, in this episode, a typical Scottish marriage is taking place. All seems fine and well but the groom hides a terrible secret that the audience will discover during the marriage party. It is a story about conflicts of interest. But the acting is not convincing and everything seems sometimes a little artificial. Nonetheless, the regional aspect of this production emerges very well through clothing, landscapes, locations, traditions.

report



## PRIX CIRCOM REGIONAL 2021

### INVESTIGATIVE JOURNALISM

#### WINNER

**ID2021149 - UNEQUAL FORCE?**

BBC London, UK

#### COMMENDED

**ID2021144 - THE PRICE OF DUTY (PLIKTENS PRIS)**

SVT Väst, Sweden

### JUDGES

<b>Chair</b>	Daniela Draštata	HRT	Croatia
	Daniele Guido Gessa	RAI	Italy

### CHAIR'S REPORT

The Investigative Journalism category was both inspiring and terrifying: we enjoyed creative journalistic treatments and were left speechless after discovering dark sides of an impressive range of issues tackled.

From police and military brutality to greenwashing, from human trafficking to criminal gangs and soul healer charlatans, the entries offered the highest level of journalistic inquiry and some showed exceptional level of persistence and bravery.

Investigative journalism production takes both respectable resources and dedication. It takes time, it takes extra commitment and courage to deal with hot topics, to gain the trust of those who dare to speak out. That kind of courage is possible only when the broadcaster supports its investigative teams and is ready to face possible legal threats. The jury would like to encourage broadcasters to support this most challenging part of journalism.

We enjoyed some exceptional programmes but we saw some in which we missed more strength in depth and regional emphasis. Some programmes were more popular science oriented, and interestingly enough, only two entries dealt with the pandemic.

There are some reporters we would like to mention for leading us effectively through their stories: the outstanding Winner Tarah Welsh (BBC London); the superb, Commended Frida Björk (SVT Väst); the brave Jennifer O'Leary (BBC Northern Ireland); the determined Rafael Udriste (TVR Bucharest); and the remarkable Emmanuel Morimont (RTBF). Sadly we could not award them all. It's clear that investigative journalism is a benchmark for quality so judging the category was a true joy!

**Daniela Draštata**  
HRT, Croatia



## INVESTIGATIVE JOURNALISM

### WINNER

**ID2021149 - UNEQUAL FORCE?**



**BBC London, UK**

(30 min)

In the UK black people are twice as likely to die where police force has been used and there is only one reason for that: consciously or unconsciously, the system is biased. That's the claim of one of the interviewees as the reporter drags us in a hidden world of a police brutality towards black Londoners.

There are powerful personal stories of victims and also serving and ex-officers, combined with statistics which reveal, layer by layer, how over the period of two decades Metropolitan Police officers failed to change their practice of using force much often against black people than white. In-depth research, a constructive approach where we hear word 'hope' several times, huge journalistic effort visible in an impressive network of sources, and commitment to tackle the complex issue combine to make this programme a true winner.

In the spirit of a public broadcasting service, the journalist states the issue, she develops it and then she proposes a solution. We can say there is an instructive and educative purpose which is remarkable – stop and search is unavoidable, so let's try to change the perception of it, as one interviewee says. And let's try to build a better future for our grandchildren, another interviewee suggests.

This piece is definitely a pearl, a real example of in-depth investigation.

### COMMENDED

**ID2021144 - THE PRICE OF DUTY (PLIKTENS PRIS)**



**SVT Väst, Sweden**

(7 min)

The story reveals dark side of Sweden's toughest military training programmes whose recruits are subjected to abuse. The K3 regiment alleged conduct is a matter of regional and national interest at the same time.

The piece is very informative and there is detailed journalistic planning and patience. The reporter takes her time to interview 44 conscripts letting us develop an emotional connection with some of them.

There is an excellent camerawork, hidden identity done elegantly with camera focus as well as editing. It was a smart decision to take two cameras for the interview with one of military commanders in which the journalist steadily insists to get her answers.

The regionality of the piece lies in the fact violence could affect everybody – as the journalist clearly says, military service has been made compulsory again, every Swedish young person could end up in an abusive and violent environment.

As a consequence, the piece is of great public interest and a true example of reporting on human rights. An eye opener!

report

## INVESTIGATIVE JOURNALISM

### OTHER ENTRIES

**ID2021015 - TRAFFIC (DISAPPEARED WITHOUT A TRACE - TV SERIES)** ●  
**(TRAFIC (SERIA DISPARUTI FARA URMA))** TVR Bucharest, Romania (48 min)

Romania holds the unfortunate first place as a source for sex and labour trafficking victims in Europe. The report explores mechanisms of luring victims into a 'voluntary departure': young girls from dysfunctional and poor families see their 'lover boy' as a hero, not a criminal. In depth research reveals terrifying facts on underage sex workers. There are great pictures and hidden camera, the reporter's pieces to the camera look credible. However, the jury would appreciate more experts and decision makers rather than different journalists commenting and would reconsider the music chosen.

**ID2021159 - DISMANTLING AVE (DESMONTANDO O AVE)** ●  
 TVG, Spain (53 min)

This programme explains in detail how the Galician railways have developed. Combining interviews by female presenters who ask simple questions and a male voice over 3D animated pieces, we learn about the complexity of the work. Powerful visuals, drone shots and famous Galician's places make this entry interesting and even entertaining. However, the jury thought this more popular science than investigative journalism.

**ID2021035 - THE MEDICAL EXPRESS (VÅRDEN OCH AI-VERKTYGET - VAD HÄNDE SEN?)** ●  
 SVT Skåne, Sweden (17 min)

When two Swedish regions bought the new *Medical Express* system for primary health care, SVT Skåne found that the company selling it had won an EU grant based on false data. A clear local angle, good in-depth investigation with interviews, documents, files, phone tapping transcriptions make this an important regional programme. Great images, persuasive personal stories of medics who quit their jobs because of the *Medical Express* system add much to its quality. Yet the jury needed more clarity.

**ID2021036 - SPIRITUALISM AS BUSINESS (OBCHOD S DUSI)** ●  
 ČT Studio Ostrava, Czech Republic (49 min)

Millions believe the bullshit of politicians so why would a desperate person not believe someone who offers hope wrapped up in a personal story? So says one of the protagonists as we follow the almost masochistic journey of Simona, whose daughter has passed away, from one to another 'spiritual assistants' who promise to connect her with the soul of her dead daughter. The jury enjoyed usage of the hidden camera that revealed the bizarre spiritual scene as well as putting the main expert into the edit room where he could watch the material and comment on it. However, the jury wouldn't mind fewer pictures of spiritual activities and more experts who would tell, among other things, whether these frauds are illegal and if anyone could be criminally charged for profiting on people's sorrow.

**ID2021150 - IN ANTICIPATION OF THE VERDICT (U IŠČEKIVANJU PRESUDE)** ●  
 HRT Zagreb, Croatia (12 min)

Ten years after the car accident which Marko Pavković survived but lost his both legs, he still waits for the court verdict. Marko believes he is entitled to the financial compensation. But the insurance company and bureaucratic procedure challenge the fact that he has a disability. They are playing the card of exhaustion, says Marko. The strong local character, smart usage of ten-year-old archive material, visuals with impact and smooth editing make this a good watch. However, the powerful personal story might have given a broader perspective on the court/ insurance companies' malpractice by including more voices.



## INVESTIGATIVE JOURNALISM

**ID2021049 - THE UFFIZI MUSEUM IN VAL PASSIRIA (GLI UFFIZI IN VAL PASSIRIA)** ●  
 RAI - Sede Regionale Alto Adige, Italy (30 min)

Towards the end of the World War Two, hundreds of masterpieces were taken from the Uffizi Museum in Florence and storage in South Tyrol, in Northern Italy. Was this operation to save the art from air strikes or robbery? Were the best pieces saved for Hitler? The programme reveals a complex war history where much is left to the interpretation. There was excellent archive material; we liked the use of footage from the end of the war. We enjoyed testimonies of people who were either children living in Val Passiria observing David from Florence coming to town or those whose family members were deeply involved into the operation. Among much more, they tell human stories that tackle both guilt and pride. Art experts and historians depict a spectacular period and make this programme very interesting to watch. It's a regional story but international as well. Strong visuals and editing displayed excellent craft skills.

**ID2021093 - BLUE CRAB, THE PLAGUE AT THE TABLE** ●  
**(30 MINUTS: EL CRANC BLAU, LA PLAGA A TAULA)** CCMA, Spain (42 min)

Blue crab is an invasive species that has arrived at the Ebro Delta region, in Catalonia, and over past eight years has spread along the Iberian Peninsula and eastern Mediterranean. The programme gives a full picture of this phenomenon; from fisherman to chefs, from biologists to police tackling the hot topic: what do we do as a society? Do we protect our environment or consider each situation as a business case? The jury enjoyed watching great images, beautiful and almost artistic graphics and following the many different angles. However, it's closer to an educational programme than investigative journalism.

**ID2021151 - BARBERS** ●  
 BBC South-East (Tunbridge Wells), UK (7 min)

Barbers were still working in South-East England during the worst months of the pandemics. This effective report shows their illegal activities as the journalist calls 50 barbers to make his appointment. He finds out many are working under cover and profiting as they have doubled their prices. Those who follow the rules are angry. This is a well-crafted and even entertaining piece. However, it lacked in-depth strength and could have answered why customers feel the need to break the rules, what are the health risks, and did those working illegally face charges?

**ID2021030 - TARGET (TARČA)** ●  
 RTVSLO Maribor, Slovenia (61 min)

A live talk show with in-depth investigative reports reveals fraud and corruption by the state agencies and officials who were facilitating medical supplies needed to fight the virus. The talk show is in an open-air studio, demonstrating smooth adaptation to the Covid-19 measures. Reports bring much evidence of a corruption with interviews, private correspondence and different documents. However, the usage of graphics and music might be done differently to avoid a sensationalist style.

**ID2021191 - GANGLAND: THE MURDER OF GLENN QUINN** ●  
 BBC Northern Ireland (31 min)

At the end of 2019, an innocent man was beaten to death in his apartment. The murder left the community in fear and that's exactly what South East Antrim UDA, one of Northern Ireland's criminal gangs, wanted. Petrified by fear, people rarely speak out. But the reporter takes a dangerous journey as she investigates not only a murder of Glenn Quinn but also the gang's links to European drug dealing networks. A strong regional angle and well documented facts make this entry is one of the bravest, as we see the brother of a victim and other community members devoted to reveal the truth and stop the paramilitary terror they are facing. The jury puts this piece high on the in-depth investigative journalism scale.

report

## INVESTIGATIVE JOURNALISM

### **ID2021173 - NORWEGIAN COASTAL VOYAGES (HURTIGRUTEN)**

NRK Troms, Norway (3 min)

Despite Covid rules, some cruise ships did not stop working in March 2020 and some people died on board. This story is about a Norwegian company which was issued a licence to work during lockdown after claiming it had no Covid-19 incidents. NRK's story proves the opposite as they interview a widow and her son living in Brussels, pointing out their beloved husband and father fell sick on the Norwegian cruise in early spring 2020. The second part of the story shows a higher level of in-depth investigation, dealing with social dumping and the low cost of labour. Private photos are used to depict the boat trip. The judges would have welcomed the chance to see more to understand better.

### **ID2021187 - # INVESTIGATION 'BANKS: ON THE HIDDEN ROADS OF OUR MONEY'** **(# INVESTIGATION « BANQUES : SUR LES ROUTES CACHÉES DE NOTRE ARGENT »)**

RTBF, Belgium (68 min)

The programme explores the hidden roads of our money in the 'greenwashing' of the investment funds market in Belgium. A unique narrative makes this complex economic issue easy to understand. It explains why some funds which claim to support 'green' or 'socially responsible' investment policies are hiding the truth of their portfolios. The jury enjoyed watching it and appreciates innovative approach of depicting the work of the investigative team, the persistence of reporter to seek the answers in Cameroon, in the United States and during various interviews in Belgium. The jury believe this programme has great international, even global significance. However in judging the best 'regional' programmes, judges couldn't find a strong regional angle.



## PRIX CIRCOM REGIONAL 2021

### MINORITIES IN SOCIETY

#### WINNER

**ID2021045 - HOW DID I LIVE IN A FOREST?... (CUM AM TRAIT INTR-O PADURE...)**

TVR Timisoara, Romania

#### COMMENDED

**ID2021164 - SHAMELESS (SKAMLØS)**

NRK Trøndelag, Norway

### JUDGES

<b>Chair</b>	Françoise Erb	FTV Grand Est	France
	Alina Amza	TVR	Romania
	Montse Armengou Martín	TV3 Catalonia	Spain
	Dagmara Drzazga	TVP Katowice	Poland

### CHAIR'S REPORT

This category saw a very rich variety of entries this year again and it was an exciting task for the judges with 29 contributions from 20 countries.

One which stood out is the beautiful documentary of RTBF *The Price of Folly*. What can Society do with ex-Jihadists when they leave prison? What is the price to pay for a moment of folly? Julie and her attempts to regain a normal life will stay in our memory for a long time.

Minorities and Covid: this topic is dealt with in two very good programmes with original angles. The report *Languages*, from BBC Yorkshire, which shows how language barriers have contributed to the spread of the virus, impressed the jury by its efficiency. And *Coronavirus: Who's Hit the Hardest?* from BBC London reveals, at a time when we did not yet know much about Covid, that ethnic minorities are more at risk. An excellent investigation.

The judges were also moved by *Lipoedema: Lorna's Story* from BBC ALBA, following the course of a woman affected by a genetic disorder. A documentary built with a very personal approach.

Our Winner and Commended deal with two periods of life: old age and youth – and prove there is hope...

One regret: some entries could have competed, perhaps with success, in other categories because their content does not fit with the fate of a minority.

**Françoise Erb**  
**FTV Grand Est, France**



## MINORITIES IN SOCIETY

### WINNER

**ID2021045 - HOW DID I LIVE IN A FOREST?... (CUM AM TRAIT INTR-O PADURE...)** ●  
**TVR Timisoara, Romania** (30 min)

In the mountains of Romania live a scattering of reclusive and old people, living a life with the rules of hundred years ago. They are alone in the forest, without neighbours, without medicine, stores and roads.

This minority is unique in Europe, surviving without help from outside. But at the end of Life, these old people are aware of their own loneliness.

What an extraordinary report, what a shock! The camera films their daily life as closely as possible. These old people, with simplicity, tell us their problems, their fears when the night falls and they feel alone with wolves and bears, their faith in God, their happiness when they meet someone else. These sequences are very emotional.

The film can be seen as a kind of philosophical parable about relationship: man-man, man-Nature, man-animals.

The sky and the majestic Nature which surrounds them make us understand how abandoned and remote they are from all. Beautiful pictures, terrible Nature. Whatever the season, the camera is present. And we can imagine how difficult it was each time for the crew to access such isolated places and to film, for instance in the deep snow.

The ending is amazing. After a first report, viewers who discovered this community, decided to bring goods, food, solar panels and medical care. The last part of the film shows this action of solidarity and the great joy of these old people, forgotten by the Romanian state, but who receive regular help from volunteers.

The jury loved this film which is finally optimistic and which shows, in this period of pandemic, what it is to be really isolated. An undeniable great winner.

### COMMENDED

**ID2021164 - SHAMELESS (SKAMLØS)** ●  
**NRK Trøndelag, Norway** (39 min)

This programme looks into how religion influences young people in Norway. Sofia and Nancy are two young minority women who want to investigate how young people can live their lives without negative social control and shame culture. They ask their peers and adults about important matters: religion, freedom and sexuality.

The jury loved this very well-prepared programme, fresh and well-oriented to young audiences.

The film is original, creative, well-paced, shot and edited. The two young girls are comfortable in front of the camera and ask relevant questions. This film tries to break barriers and prejudices.

We have appreciated its positive contribution against oppression of youth – a perfect example of the mission of public television.

report



## MINORITIES IN SOCIETY

### OTHER ENTRIES

#### **ID2021018 - AQUELANDO AT HOME (AQUELANDO NA CASA)**

TVG, Spain

(17 min)

This 'edutainment' programme tries helping children to deal with unusual circumstances: no school, no activities and a forced lockdown. Its content is perfectly adapted to the pandemic context. Aquelando, usually on air before the COVID lockdown, had to make adjustments. This programme offers videos shot by children who explain how to create scientific experiments. Sometimes the filming is not perfect but the pleasure of the children doing the experiment is joyful. The programme, fresh and alert, is completely interactive and shows how TV can be renewed when the circumstances require. But it does not seem to fit into the category's main theme.

#### **ID2021026 - BACK ON MY FEET (TAKAISIN JALOILLEEN)**

Yle, Finland

(15 min)

This is the story of a former top gymnast at European level, Jari Mönkkönen, who was completely paralysed after a failed double vault in training exercises. This new situation does not stop him from dreaming. The report shows the daily life of this 46-year-old man who needs help around the clock. There are no interviews, only the voice of this former champion and sequences with his assistant, with a new and promising athlete, and also with his family, wife and children. Videos of competitions regularly remind us of the great gymnast he was. The film, although losing here and there its rhythm, is moving, well shot and optimistic because Jari Mönkkönen has dreams like, for instance, opening a gymnastics hall in Spain. A touching encounter with a strong personality but we would have liked to hear also from his relatives.

#### **ID2021028 - NUTU, THE FIGHTER (NUTU, A HARCOS)**

MTVA, Hungary

(21 min)

The film is an encounter with László Farkas (his nickname is Nutu), a young and successful sportsman and coach. He is a real hero in the Roma community from his town in the north-east of Hungary. Through long interviews, he tells us about his childhood, and, with passion, about boxing, the sport he loves. He never gives up and trusts in himself. This was what took him forward in life despite his Roma origins. The report shows also what combat sports can bring to children and young adults and the admiration they have for their coach. A good example of success but the film is built like an extended piece of news, without any artistic elements, and is a bit repetitive in form and substance.

#### **ID2021051 - THE PRICE OF FOLLY (LE PRIX DE LA DÉRAISON)**

RTBF, Belgium

(64 min)

For almost three years, the film follows the footsteps of Julie, a Belgian ex-Jihadist who served a prison sentence in Belgium for joining the Islamic state in 2015. After jail, she tries to return to a 'normal' life and to regain custody of her daughter whom she took with her to Syria. The documentary shows how the 30-year-old woman tries to make amends for her mistakes but there are many obstacles. The film reveals gradually the struggles of Julie and you are torn at the beginning between condemning her for what she has done and wishing her the best. The scenes in the justice courtroom are impressive. The documentary, full of intense moments, explains very well how a young girl, converted to the Muslim religion, has switched towards radicalization. And how, with the help of her family, she can be reborn. It also shows, often with humour, the strong relationship between Julie and her mother who rediscover each other. And it gives, in the last part, a peaceful image of Islam. The jury loved the excellent storytelling which raises one of the current issues of our society: how to deal with former jihadists? Can the society trust them? A regret: some scenes are a bit long and too static.



## MINORITIES IN SOCIETY

### **ID2021058 - I'LL TELL YOU ABOUT MY LIFE (OPOWIEM O MOIM ŻYCIU)**

TVP3 Białystok, Poland

(12 min)

Eryka, a very strong eight years old girl, suffers from severe handicaps. She is missing her right arm and she has deformed legs. However, there is no pathos in this report. The film shows us the happy life at home of a disabled little girl, very mature and optimistic. Thanks to the love of her family, she undertakes difficult challenges and everyone is amazed by her determination to have a better life. Her parents, grandmother and sister are also interviewed. The way of filming is classical but there is such energy in this film when you listen to Eryka. A feelgood report!

### **ID2021067 - LIVING LOSS - FROM DREAM TO REALITY (LEVEND VERLIES)**

RTV Oost, The Netherlands

(59 min)

The documentary evokes the situation of a family whose son was born with congenital brain damage. Marijn, 17 years old, has the capacity of a child of two. His parents and sister have constantly adapted family life to him. Now, the boy is almost an adult and it is difficult, too dangerous for him and his family, to look after him at home. The time is coming to place Marijn in a special institution. The originality of this film is that it was made by Marijn's mother who is a journalist and the story is told from her perspective. We see images of Marijn over the years from when he was a little boy to the present day, scenes of everyday life. It is without voyeurism - but sometimes hard to watch. We realize that each moment was difficult for the family which has to adjust its life over and over again. The documentary, very well built, is interspersed with conversations with all members of the family, with Marijn's former nurse and also with a professional therapist in mourning and loss. The jury loves the variety and the force of images, the quality of the testimonials and the personal tone of the production.

### **ID2021075 - FAR FROM HOME (DALEKO OD DOMU)**

TVP3 Katowice, Poland

(20 min)

This bilingual programme talks about the traditions and rituals of an Orthodox Christmas. The film, composed of several parts, deals with religious and culinary traditions. The reporter visits a Ukrainian family and she attends the making of a Christmas dish. She meets the Consulate of Ukraine for a (rather long and institutional) interview. The goal of the programme is to help Ukrainians integrate into Polish society. Despite beautiful images, the treatment of the subject remains anecdotal.

### **ID2021122 - AT HOME WITH YOU (S VAMI DOMA/TUMENCA KHERE)**

RTVS Kosice, Slovakia

(27 min)

This is an educational show for Romani children in Slovakia. Two Romanian presenters and a Romanian actor speak both Slovak and Romanian language to lead children through the programme and act sketches. They are full of charisma and have a very funny way to present themselves to the public. The show is aimed at children who do not have a chance to follow on-line education at all during the period of pandemic. With good humour, the presenters sing, use riddles and puppets to explain the Romanian culture and traditions.

### **ID2021162 - ONLY ONE GOD (UM SÓ DEUS)**

RTP Azores, Portugal (25 min)

The only mosque in the North Atlantic is in Ponta Delgada, the capital of the Azores Archipelago. Califa Silas, born in Guinea-Bissau when it was still Portuguese Guinea, regularly attends this place as he now lives on this island far away from his family. A Portuguese neighbour, attracted by the mosque, wishes to meet this tiny Muslim community. The documentary outlines the fate of black Guinea-Bissauan African soldiers after the independence of Portuguese Guinea. It describes also the meeting of two communities, Christian and Muslim in which they discover they have similarities in their spiritual beliefs. The sincerity of the subject is partly spoiled by the artificial nature of this encounter.

report

## MINORITIES IN SOCIETY

**ID2021133 - THE TRIESTE NATIONAL HALL, FROM THE CENTURY PAST INTO THE NEW MILLENNIUM (NARODNI DOM, IZ PRETEKLEGA STOLETJA V PRIHODNJE TISOČLETJE)** ●  
 RTVSLO Center Koper/Capodistria, Slovenia (34 min)

This is the story of the Trieste Nacional Hall also known as the Hotel Balkan. This multimodal building, which has served as a centre for the Slovene minority in the city of Trieste, is a hotel, a theatre and included numerous cultural associations. The building reflects mostly the story of the Slovenian minority in Italy. On 13 July 1920 it was burned down by the Italian Fascists. A hundred years after the tragedy, the mighty building is returning into Slovenian hands, rising like a Phoenix: an important event for the country and for TV. We see the 'golden age' of the Trieste Nacional Hall along with architects, politicians and young members of the minority who give their vision of the Hall for the new Millennium. This was an informative production in a classical way, with varied sequences but without enough of a specific line to unify the subjects.

**ID2021146 - CORONAVIRUS SPECIAL - WHO'S HIT THE HARDEST** ●  
 BBC London, UK (28 min)

Are ethnic minorities more at risk of Covid-19? The BBC tried to answer this question in this special programme at the end of April 2020. The data of the National Health Service (NHS) revealed that certain ethnic groups were disproportionately dying from Coronavirus when compared to London's population overall. The programme examines the reasons that lead to such a situation (risks due to the profession or work, small, crowded accommodation, other health issues). A very complex investigation, which explains the details with very solid journalistic arguments. Some reports, with the testimonies of the families, have a powerful emotional impact.

**ID2021165 - THE STATUE THAT DIVIDED A CITY** ●  
 BBC West (Bristol), UK (16 min)

In Bristol, a city whose wealth was built on the Slave Trade, there is division over the toppling of a statue of a man linked to the trade. BBC West, after having explained this situation, arranged in the second part of the report, a discussion between two men, a young black rapper and a representative of 'All Lives Matter'. The aim was just to create the right environment for them to discuss in the street, without the intervention of a journalist. The two men on opposite sides found finally common ground and some agreement. This film, very well shot and edited, is a relevant way to illustrate the racial tension issues which hit the world last year.

**ID2021179 - THE MOVIE OF PER (PERFILM)** ●  
 SVT Värmland, Sweden (2 min)

This report draws attention to the disabled people often forgotten during the pandemic. Per, who has congenital cerebral palsy, has published a video on YouTube, a call for help. He has also contacted SVT Värmland, which decided to make this report. Too short for sufficient details of his situation but its publication on Facebook reached a large number of people.

**ID2021089 - RETURNING TO BĂNIȘOR (REVENIRI LA BĂNIȘOR)** ●  
 TVR Cluj, Romania (30 min)

In 2019 a reporter embarks on a journey into the past of her ancestors from the village of Bănișor in Transylvania. In this place, during the summer of 1944, local Jews and most other Jews in North Transylvania, then under fascist Hungarian rule, were deported to Auschwitz, where the overwhelming majority died. The reporter has only a few guiding clues - the small pre-Holocaust era Jewish cemetery on the village outskirts, three family pictures taken in Bănișor before the war and an uncle who comes back to Bănișor for the first time in 75 years. The niece and her uncle share painful memories of the past but hope to learn more about their roots so tragically severed by the Holocaust. The film is moving, the story interesting and is a good example of why we should always remember. But the narration has too many side-stories and this breaks the flow a little.



## MINORITIES IN SOCIETY

### **ID2021185 - THE SLAUGHTER OF THE NURSING ALLOWANCE (SLAKTEN AV VÅRDNADSBIDRAGET)**

SVT Halland, Sweden

(3 min)

The report shows how thousands of families in Sweden had their nursing allowance cut by mistake. This has affected children with disabilities like Asperger's and AD/HD (attention deficit/hyperactivity disorder). The Swedish Government was not aware of this and started an inquiry as a direct result of the reporting. This was a useful investigation about the cutting of social funds but carelessly filmed in places. A great effort is made to provide infographics which help us understand better.

### **ID2021139 - ANCIENT EASTERN LIGHT (DREVNA SVJETLOST S ISTOKA)**

HRT Zagreb, Croatia

(12 min)

This short report tells a moving story of an Iranian family (a woman and her children) who fled the country to avoid the violence of the husband and father. We discover everyday life in a new home, in Croatia, and keep our fingers crossed for them. The report is made in a simple way and the main character is charming. We would have liked to see more sequences and there is support only with the interview.

### **ID2021143 - THE GIRLS WHO WERE CALLED MONSTERS (FLICKORNA SOM KALLADES MONSTER)**

SVT Väst, Sweden

(7 min)

The investigation of the state-run youth detention centre Björkbacken in Gothenburg reveals how girls age 11-16 routinely were being abused by staff. Management knew about the mistreatment without interfering. This report more naturally has a place in the category Investigative Journalism as the main characters are not truly minorities but victims of the Swedish prison system.

### **ID2021193 - CIARA NÍ É - LIFE THROUGH IRISH (CIARA NÍ É - SAOL TRÍ GHAELIGE)**

TG4, Ireland

(51 min)

This documentary looks at the transformation of the Irish language communities outside the Gaeltacht, the districts where the government recognises that the Irish language is the predominant vernacular or language of the home. We follow the poet Ciara Ni É, a young woman who meets teacher, students, politician and singer and tries to understand how and where the Irish language evolves and if it is successful with younger people. The panorama is very complete and the subject often educational, sometimes a bit demonstrative. Ciara Ni É is a good guide and the journey with her is interesting, even if the interviews are sometimes too long. The shooting and editing are good, the film is classical in form.

### **ID2021034 - MY HOME – A PIANO RECITAL WITH TOMAS KACO (MY HOME – KLAVIRNI RECITAL TOMASE KACA)**

ČT Studio Ostrava, Czech Republic

(75 min)

A disciplined rebel returns to a stage in Ostrava where, years ago, he looked up to his role models. Tomáš Kačo, a young Roma piano virtuoso who studied at the prestigious Berklee College of Music in Boston, United States, once sold out the famous Carnegie Hall. The film shows an excellent performance but the programme hides the great story behind the player. The final result is a concert very well recorded and edited but no more.

### **ID2021062 - LIVING LIKE BACK IN THE DAYS (LEVER SOM I GAMLE DAGE)**

TV2 Nord, Denmark

(11 min)

The report tells the story of a young man from north Jutland, Denmark. At the age of 17, he began to wear clothes from the years 1940-1945. And his home is full of mementos of the time of World War Two. The subject is sympathetic: he is a curious collector, if a little freakish. He may be different – but he does not really fit the category definition.

## MINORITIES IN SOCIETY

**ID2021039 - SECRET HISTORY – SEXUAL PAST OF THE CZECH LANDS – PART 3: ORGASM FOR THE 21ST CENTURY (TAJNA HISTORIE- SEXUALNI DEJINY CESKYCH ZEMI – DIL 3.: ORGASMUS PRO 21. STOLETI)** ●  
 ČT Studio Brno, Czech Republic (52 min)

How have thirty years of freedom stamped itself into the perception of sex and sexuality in the Czech Republic? Does censorship still exist? Are sexual minorities tolerated? The film tries to answer these questions with lightness and humour and shows how the fall of Communism influenced sexual revolution in this country. It contains much well-chosen archival materials. However, it is more a documentary about what has changed over 30 years and the various sexual preferences of contemporary people: a kind of 'catalogue' rather than a question of 'minorities'.

**ID2021071 - LITTLE STORIES - YORDANKA (МАЛКИ ИСТОРИИ - ЙОРДАНКА)** ●  
 BNT, Bulgaria (9 min)

The report shows a wonderful heroine, Yordanka Velcheva, who devotes all her free time to take care of and play with the little Roma kids living in a small settlement of Petrevene, Bulgaria. Her aim is mainly to improve their life and socialisation by understanding the importance of education. The film is made in a very simple way and is a good example of public service. We admire the commitment of this woman and support her work very much. This programme is part of an interesting series that shows short stories devoted to people who help their community.

**ID2021114 - LIPOEDEMA - LORNA'S STORY (LIPOEDEMA - SGEULACHD LORNA)** ●  
 MG ALBA, UK (59 min)

Lorna Taggart, from the Isle of Skye, Scotland, has battled Lipoedema all her life, and this documentary aims to shed a light on her struggle, and that of many thousands of others like her in Scotland. Lipoedema is a genetic disorder of which very little is known, where abnormal fat cells lead to a disproportionate accumulation of weight in the middle of the body. The story is very touching. Thanks to her openness in front of the camera, we discover Lorna's pain and shame. The film is powerful and well made, although it is a pity that in many shots the sound effects are not audible but drowned out by music. The approach is personal because Lorna's brother is the director. It is a good example of how public TV can help to uncover some difficult situations.

**ID2021127 - TWILIGHT OF MT. GILJEVO KATUNI (SUMRAK GILJEVSKIH KATUNA)** ●  
 RTS Belgrade, Serbia (27 min)

This programme deals with the problems faced by nomads from the Peshter plateau - Bosniaks, a national minority in Serbia. This plateau has the epithet 'Serbian Siberia' because of its extremely low temperatures. The lack of water and poor electricity mean the cold creates difficult living conditions. It should be emphasised that the author directed, filmed, operated a drone, and edited this programme. There are beautiful pictures of the landscape and people who suffer in this remote mountain area. A regret: the commentary sometimes repeats what we see in the pictures.

**ID2021145 - BEYOND THE FENCE. THE STORY OF A HOLOCAUST SURVIVOR (DINCOLO DE GARD. POVESTEA UNEI SUPRAVIETUITOARE A HOLOCAUSTULUI.)** ●  
 TVR Bucharest, Romania (20 min)

The film recalls the tragedy of 600 Jews in the ghetto of Mostovoi, Transnistria, on Romania's eastern border with the Soviet Union. The mass murder was carried out on September 19, 1942, just two days before Yom Kippur, the most important Jewish holiday. The programme explores an important issue: the Holocaust in Romania viewed through the personal experiences of a selected heroine, Adolfină Regenbogen. However, the structure of the programme could be better and the explanations by a historian are too long and he becomes a 'talking head', slowing the tempo. It is a pity.



## MINORITIES IN SOCIETY

### **ID2021157 - LANGUAGES (LOOK NORTH)**

BBC Yorkshire, UK

(5 min)

A short report on a very important topic: how language barriers have contributed to the spread of Covid-19 among minority communities. In Bradford (one of Yorkshire's biggest cities), 15% of the population does not have English as first language. This lack of understanding was leading to an increase in misinformation, fake news, and so to serious consequences during the pandemic. We welcome this report in which the journalist chooses a few people who live in this city and represent different minorities. The story is well told. It moves forward and it is punchy with no wasted time.

### **ID2021171 - DEAF DENIED EDUCATION (DÖVA NEKAS UTBILDNING)**

SVT Örebro, Sweden

(9 min)

The city of Örebro, Sweden, has appointed itself 'The European capital of sign language'. Deaf people and hearing impaired from all over the country come to this place to study. But the reporter discovers that the municipality, to reduce costs, has adopted a policy which means that deaf people could no longer join a professional education programme because they are denied a sign language interpreter. Deaf students tell how they feel excluded and discriminated. This is a very useful report with good tempo of narration, credibility and real characters. The national authority has now demanded that the municipality of Örebro reconsiders its policy.

report



## PRIX CIRCOM REGIONAL 2021

### MOST ORIGINAL AND INNOVATIVE

#### WINNER

**ID2021196 - IMAGINE 2020 (SAMHLÚ 2020)**

TG4, Ireland

#### COMMENDED

**ID2021003 - FROM THE BALCONY (DESDE EL BALCÓN)**

Canal Extremadura, Spain

### JUDGES

#### Chair

Christine Schwarz  
 Andreas Riedl

RTBF  
 ORF

Belgium  
 Austria

### CHAIR'S REPORT

This year has been a year in which everyone has been forced by the lockdown and pandemic to think new thoughts and find new answers. And regional television has had to be inventive.

We judged 22 very diverse entries, from small one minute items to full shows, from fiction to long documentaries, made for TV to online productions. 2020 was the year of the pandemic. No-one knew exactly what the year would bring. People had fears and hopes. Hospitals were full of Corona-patients, doctors and nurses at the edge of nervous breakdown. Some lost their jobs and others lost loved ones: some, no doubt, both. We were locked in our homes and confronted with ourselves. The Arts were lying down. And there were uncountable efforts to handle the crises in one or other way, as our working methods had to change drastically.

We have seen a lot of good stories, dealing directly or indirectly with this Covid context. We could highlight some stories about psychological and medical aspects as in *Burnout: A Self-destructing Programme*, or, as in *The Teddy Doctor*, a simple explanation of the virus for children.

We learnt about devotion of caring staff and economic disasters. We saw scenes like science fiction in empty streets and an empty village in Portugal.

We were given answers about what will be in life after this shock situation, with very human testimonies. We could also see what people were doing in their 'spare' time during the confinement. And there was humour also.

Above all, television professionals invented new and highly original ways of serving and keeping in touch with the regional audience.

**Christine Schwarz**  
 RTBF, Belgium

report



## MOST ORIGINAL AND INNOVATIVE

### WINNER

**ID2021196 - IMAGINE 2020 (SAMHLÚ 2020)** ●

**TG4, Ireland**

(81 min)

In a small Irish town, every year artistes, like singers, painters, dancers, poets, storytellers gather. But because of Covid-19, the festival is cancelled for 2020.

Nevertheless, a travelling storyteller comes to the village and decides that if the people cannot go to the festival as usual, he will bring the festival to the people and use every possible place in the village to turn into a stage.

This film has a mixture of reports and fiction, nicely complementing each other. With the reports we learn about the regional art-work and the artists and artistes explain their motivations. With the fiction we can dive into music, dance, poetry performances. We are not looking at the festival, we are living it.

The Covid measures are even used creatively to find scenes and sets like, for example, a van in which the woman selling fish and chips sings in her truck well away from others. To keep 'social distancing' poets are sitting at an enormously long table: women are singing in a little boat far away from others.

This film is a most original and innovative approach to show that despite the Covid measures, art is still alive. The whole setting, the handling of the camera, the lights, especially the festive light chain along the streets, the editing and the unbelievable performance of each single artist is breath-taking.

It is also a message of hope as it shows that humans, when they stay together, can beat the darkest and most terrible times.

For all these reasons, this film is the absolute winner of this category.

### COMMENDED

**ID2021003 - FROM THE BALCONY (DESDE EL BALCÓN)** ●

**Canal Extremadura, Spain**

(21 min)

Bored at home, as there is nothing to do and you have to stay inside?

*From the Balcony* is an online show made by two young presenters. These fresh and dynamic guys not only succeeded in an entertaining way to present little film clips made by viewers. They also managed to overcome the technical slowness and sound problems of a dialogue exchange via an online interface. We really have the impression that they are in the same studio. They even use split screen and nice lightning contrasts to make it look like a real studio show.

The graphic design is clever and amusing - not at least with the unfolding toilet paper rolls used as the subtitle canvas.

The show is an innovative way to get a smile on the face, even in these times.

report

## MOST ORIGINAL AND INNOVATIVE

### OTHER ENTRIES

**ID2021014 - BURNOUT: A SELF-DESTRUCT PROGRAMME** ●  
**(IZGORELOST - PROGRAM ZA SAMOUNIČENJE)** RTVSLO Maribor, Slovenia (25 min)

This explores the root causes of 'burnout' and how to beat it. Sufferers and experts have their say. It is very difficult to find suitable pictures to illustrate well such a theme. Therefore, there are some very innovative approaches in this documentary, especially with the interactions between the presenter and 3D graphics, like for example when she strokes a lion or chases an emoji with her hand. However, despite these innovative graphic approaches the programme remains a series of poignant testimonies.

**ID2021023 - SMOOTH ROUTE (RUTA AMODIÑO)** ●  
 TVG, Spain (33 min)

Sitting in a car and driving through a ghost city: no other cars, no trams, no pedestrians, nothing. It is the time of Coronavirus. And there is no comment, no sound, no music apart from the atmosphere in the car. That's the plot, the setting of *Smooth Route*. Empty streets, no traffic, no humans outside, no life - and yet the car stops at every red light. This piece of TV is confusing! It is a testimony of what life was in lockdown. In later years, this will even be an impressive historical document, when hopefully nobody will see cities and streets this empty again. Finally, the main question is, what do the viewers get out of it? We could not find a sophisticated answer but we liked the idea and originality.

**ID2021025 - FINNISH SAUNA (SUOMALAINEN SAUNA)** ●  
 Yle, Finland (13 min)

*Finnish Sauna* is not only there for wellbeing, distressing, relaxing and 'philosophising'. Sauna is everywhere and is found in various models: in the back garden, part of the house or even mobile, lived as an event floating on the river. We meet with friends or colleagues to have small talk or to make business. Even for the traditional washer lady, sauna is a passion. We understand the importance of sauna, omnipresent in Finnish life, where it is integral part of the culture. However, there is no special innovative or original approach to the storytelling.

**ID2021041 - TPA SUPPORTS THE MUSEUMS OF ASTURIAS** ●  
**(TPA, CON LOS MUSEOS ASTURIANOS)** TPA, Spain (4 min)

Making old pictures come alive is great but when these old pictures are famous paintings on display in several Asturian museums this is even greater. With the help of modern animation techniques, the pictures are really coming alive for around two minutes. The spectator gets an entirely new angle and will be more interested to see the picture in real-life. The idea is simple but brilliant and the technical solution very impressive. Each spot shows one painting and with an insert you get further information about the title, the artist and in which museum the picture can be seen. It is a very good idea to offer this in a time of isolation and to encourage people, as soon as it will be possible, to go to the museum. However, the entry stays at the level of a title and artist presentation.

**ID2021081 - THE MYSELF MIRACLE (MIRACOLUL: EU)** ●  
 TVR Bucharest, Romania (157 min)

This is a story about people who changed their lives radically. Triggered by illness, stress or other experiences they managed their fate and became 'other humans'. They want to share their experiences and create groups of volunteers, also wanting to change something in their life. They are accompanied by the camera and keep making comments, while the experts explain their healing progress. There is a certain tension but the setting, camera and editing are missing innovation. It could have been improved by tighter editing and a shorter length. Some medical explanations also are rather obscure.



## MOST ORIGINAL AND INNOVATIVE

### **ID2021055 - TELL ME WHAT HAPPENS NEXT (RACONTE-MOI L'APRÈS)**

France 3 Bretagne, France

(3 min)

The city names of Brittany scroll graphically and stop at Saint-Thonan, where a woman works at the biggest Breton printer in that region. Then Covid arrives for her husband, colleagues, and herself. Nicely shot in black and white, this woman explains what she went through. This story stands as an example for so many other individual stories about feelings and fears, economic problems in business, even guilty feelings of not being able to help and about an enormous development of solidarity in hard times. The title of the story 'Tell Me What Happens Next) shows in her case the force to fight through and face the unknown, especially with her so-called 'Brittany spirit', a regional label of strength. This woman is so captivating and human that you stick with her until the end. Even if this story shows innovative angles, it nevertheless remains a portrait.

### **ID2021132 - BEAT YOUR TEENAGER - IN FORTNITE (TÆV DIN TEENAGER - I FORTNITE)**

TV Syd, Denmark

(22 min)

Fortnite is a virtual reality game played largely online by teenagers. Four parents decide to compete against their own teenagers and – hopefully - beat them. To prepare themselves, they will be coached at a Universe Science Park. A big challenge as this is a virtual reality intensive game. We found out that playing this game uses many values, such as stress handling, courage, overcoming fears, trusting a partner, keeping calm, situation handling and teamwork. For longer than three months, the parents trained to reach the level of their children, to win against them in a final battle. This is an excellent story with philosophical reflection about education and confrontation of generations and worlds, as in this virtual game world our children are far ahead of the parents. The parents must be educated to succeed in reaching the excellence level of their own children. The live shots are pushed in contrast and colour to match as much as possible virtual 3D reality. Text, graphics, and subtitles also fit in a cartoon style to this gaming world. For all these innovative approaches, this entry was remarkable but, in the end, it remained a mix of a casting and competition show.

### **ID2021057 - WHEN NORTH JUTLAND SHED FUR (DA NORDJYLLAND SMED PELSEN)**

TV2 Nord, Denmark

(18 min)

In times when people are talking about wearing a mask or not, mink farmers are about to lose all their industry. In a science fiction like ambiance, the government decided to kill all the minks as Coronavirus spreads in North Jutland. This story shows the terrible loss of the farmers, their struggle for surviving, the end of the greatest mink production in Europe, the end of an historic era. The remarkable fact of this report is that the two journalists did not leave their homes. All interviews were made with Zoom/Skype/Teams technology and nevertheless they did a great job. They also used an impressive image design and neat graphics. This is a very good example of how serious journalistic work can be done during Covid and how other innovative approaches can be found. A very well edited and constructed report.

### **ID2021167 - THE VIDEO DIARY - THE CORONA CRISIS THROUGH THE EYES OF THERÉSE (VIDEODAGBOKEN - CORONAKRISEN GENOM THERÉSES ÖGON)**

SVT Öst, Sweden

(20 min)

This online project tells the story of Therése and the hospital she works in. Her department was turned into a Covid-19 intensive care ward. Her well-structured work and life changed overnight as she and her colleagues had to manage through these hard times. She covered her work and her very private feelings on short video clips with her mobile-phone. That enables us to get a deeper look on what it means to fight the pandemic in medical matters as well as in psychosocial way. It is hard for Therése, for the patients, and also for the relatives. But she did such a great job that she was thanked for her excellent work. This report shows on one hand the difficult medical struggle against the illness, trying to explain how the patients are treated. On the other hand, it gives deep insights how the medical staff struggles physically and mentally. This is a regional media project, with some good ideas, like, for example, putting the videos in a timeline together with short articles for explanations to support the local audience through the Corona-crisis.





## MOST ORIGINAL AND INNOVATIVE

### **ID2021066 - THE EASTSIDE GRANDSTAND BINGOSHOW** ● **(DE OOSTTRIBUNE BINGOSHOW)** RTV Oost, The Netherlands (14 min)

Three well known sports experts in the Overijsselse region of The Netherlands normally present the soccer-show Oosttribune. But with the beginning of the pandemic lockdown, football matches have been cancelled and everyone was asked to stay at home. The brilliant idea here was to keep the show time and the presenters - but to use them for something else. Therefore, the *Oosttribune Bingoshow* was developed to entertain instead of commenting on football matches. 10,000 viewers followed the show online and took the opportunity to have a good time sharing the game and the gains. The flexibility of the presenters to perform in any way was remarkable. The production used a well-known older game format and a virtual bingo set was created rapidly and improvising a second studio in an animal farm. This entry was close to the winners.

### **ID2021076 - MUSICAL GREETING CARD UNDER CORONA - MAESTRO ALEKSANDAR MARKOVIĆ (MUZIČKA ČESTITKA POD KORONOM – MAESTRO ALEKSANDAR MARKOVIĆ)** ● RTV, Vojvodina, Serbia (9 min)

This is a new TV format in which an artist speaks to the audience in front of the camera telling us how he survives the pandemic. In this case, a very well-known conductor tells us how important physical activity is for him. It is a monologue with overlaid film sequences, about kite surfers on a lake and among them, the conductor. It looks like the kite-surfing recordings are made with a Go-Pro or similar mini-camera. During the monologue we see also how the conductor prepares an important New Year's Gala concert. The video offers the viewer the opportunity to think about these strange times by hearing music and watching kite-surfing. However, there were no new forms of editing or new ideas of picture composing.

### **ID2021079 - DISMANTLING MADRID: THE MADRID OF THE HABSBURGS** ● **(DESMONTANDO MADRID, EL MADRID DE LOS AUSTRIAS)** Telemadrid, Spain (51 min)

*Dismantling Madrid* leads the audience to ancient Madrid in an exceptional way. The presentation and the choice of music offer a very informative and exciting visit in Spain's capital. The computer animated graphics are breath-taking, like for example when an artificial island raises out of a pond in a park. These computer animated integrations fit perfectly in the live shots, where life keeps on going. It is difficult to say that they are not real. It allows the audience to connect the dots about what Madrid looked like in former times. The camera-work is very modern with quick zooms, quick movements, time-lapse and drone-flights. It is a very modern piece of TV and, of course, it is an impressive and innovative city-portrait. However, we are nearly overwhelmed by so much repetitive computer animated effects.

### **ID2021098 - TAKING OFF (BARCELONA) (WNIEBOWZIĘCI)** ● TVP3 Katowice, Poland (20 min)

This is a young and stylish travel report. Two Polish journalists are taking off to Barcelona with the mission to report on the travel and the city on a low budget. They discover a big city with technology support, such as a simultaneous translation via smartphone. Two very resourceful, curious, human, and just endearing young reporters who share their tasks of camera and sound recording as well as their impressions. This is a very innovative and creative way of storytelling. They account for everything while travelling and show the prices with graphic animations. They even make a total budget at the end and can therefore 'prove' that you can spend a weekend in Barcelona for an affordable price. A well-made travel-magazine, with some new stylish elements.

### **ID2021111 - INSIDE (A-STAIQH)** ● MG ALBA, UK (11 min)

This is a series of five short stories made by viewers during the first lockdown. Being 'Inside' and at home, having a lot of time, they find many different things to do, such as home-sounds-ranking, telling stories about their stay in Wuhan as a student, editing beautifully filmed shots from home, starting crochet, jogging around the house or planting radish seeds and watching





## MOST ORIGINAL AND INNOVATIVE

them grow. These stories are funny and fresh, showing with humour, neat storytelling and editing how citizens became creative and positive in these hard times. The judges enjoyed the fresh style and unusual approach to answer how one can spend time during lockdown with innovative ideas and the ability to bring them, with very simple technical equipment, on screen.

### **ID2021112 - THE WETLAND (MOKRAĎ)**

RTVS Kosice, Slovakia

(52 min)

In this beautiful wetland region, bird ringers have installed an ornithological station. Helped by these rings and nets, they can catch birds, identify the species and determine the routes the migrating birds take. Motivated by writing down data and collecting information about the birds, this story is also about the passion of these people. They are not paid for their work; they even incur costs which they pay themselves. They don't have luxurious accommodation and sacrifice their holidays to be there. It's about people doing something without any interest in money, believing that their work makes sense. The camp is there to re-establish the relationship between birds and humans. It's a mission, a lesson of humanity, of respect, the opposite of our consumer world. However, it could perhaps have been shorter, which would have added a bit more drive as a result.

### **ID2021128 - THE TEDDY DOCTOR (BAMSELEGEN)**

NRK Trøndelag, Norway

(14 min)

Cuddle, Maria's teddy bear is ill and warm. He sneezes and coughs. Could he have caught a virus? Charlotte, *The Teddy Doctor* will examine the teddy with the help of Maria. They will put special protection clothes on, glasses and masks and make a snot sample and analyse it in the 'teddyolosis' machine. Unfortunately, Cuddle has indeed caught the virus and will have to go into quarantine in order not to infect the elderly. Maria will have to wash her hands regularly with the help of the 'foam and soap song' and stay at home for some time watching TV, playing games, or baking cake. Shot in fresh colours, with the help of dolls, this is a very cute idea to make young children understand what Coronavirus is, how it infects the people whom you love most, why and how to respect sanitary measures. In the series, which was also very successful online, even difficult expressions, such as quarantine, can be clearly explained for children. Above all, this is a pedagogically well-made media project for online and TV.

### **ID2021147 - CONFINED IN THE VILLAGE (CONFINADO NA ALDEIA)**

RTP, Portugal

(20 min)

Montsanto, a small Portuguese village is normally visited by thousands of tourists because of its historical and geographical background. With the pandemic, it is now totally isolated and its inhabitants are confined to the village. One of them is the storyteller and he decides to show life during the lockdown, equipped only with his mobile phone and his computer. On first glance, one would not realise that this was made using only a mobile phone but that may well be the reason why there are such strong interviews and deep insights into the thoughts and fears of the people. The unusual way of recording and editing, in fact as one man-show, this makes it outstanding. Unfortunately it loses its strength towards the end.

### **ID2021192 - THE CARE CAMP**

BBC South (Southampton), UK

(4 min)

To protect the residents of the Victoria House care home on the Isle of Wight, the care staff decided to isolate themselves with them. The motto was 'no-one in, no-one out'. So, they built a care camp in the garden and organised themselves inside the house to sleep, eat and share the daily life. They left their families, husbands, children behind to protect the lives of the most vulnerable residents, aged between 82 and 103. This is an impressive story sharing lockdown on a voluntary basis and the devotion of this caring staff. A big challenge also was the question about how to get the pictures out, as no camera crew could get in. Therefore, the producers briefly trained the isolated staff members to use their own phones. Even if this is a very touching, human and regional story, it remains a traditional news report.





## MOST ORIGINAL AND INNOVATIVE

### **ID2021148 - OPERATION FRISIAN FLAG (OPERAASJE FRYSKE FLAGGE)**



Omrop Fryslân, The Netherlands

(1 min)

In this cross-media project, TV, online and radio media are working together to find Frisians all over the world. In the end, every Frisian is shown on a worldwide map and the TV spot explains how. This is an excellent and funny way to research the worldwide regional Frisian influence and, last but not least, it should be noted that the Frisian flag has a beautiful design based on red water lilies, which graphically look like hearts. However, there was not enough storytelling and deeper information to this very innovative and nice idea.

### **ID2021178 - AN UNUSUAL EVERYDAY LIFE (EN OVANLIG VARDAG)**



SVT Dalarna, Sweden

(5 min)

The story shows all the activities of SVT Dalarna during the pandemic and how the TV station involved its audience in different ways, especially via internet. The project combined a blog with TV reports and interviews. People were asked to send their photos, videos and documents of their activities to show how life kept on when time stopped. There is an innovative angle in the camera and photo presentation. This project is meant to document the crisis for the future generations with banks of visuals and testimonies. A good idea and a very regional media-project which also shows, that media-crossing projects might be a very effective way to stay in close touch with the audience, especially in times of crisis.



## PRIX CIRCOM REGIONAL 2021

### MUSIC AND ARTS

#### WINNER

#### ID2021126 - THE MASTERPIECE (IT MASTERSTIK)

Omrop Fryslân, The Netherlands

#### COMMENDED

#### ID2021054 - DREAMING & INTERLACING (SNIVANJA I PREPLITANJA)

RTV, Vojvodina, Serbia

### JUDGES

#### Chair

Mojca Recek	RTVSLO Maribor	Slovenia
Martin Novosad	ČT	Czech Republic
Lucía Herrera Cueva	TPA	Spain
Róisín Ní Thuairisg	TG4	Ireland

### CHAIR'S REPORT

As in all categories, judges were looking for high professional standards and creative originality. This category highlights the social value of music and arts and the contribution they make to regional culture and the culture of the smaller nations, as expressed in video creative content.

This year we had the opportunity to watch 24 entries. The subject matter was wide. Many entries provided examples of beating Covid lockdown and bringing musicians from various locations together. We were able to admire the fun and creative originality of bringing music and audience together at a time when we needed it the most.

Above all, this proves to us how culture is an essential element of our lives.

This year the Winner is an extraordinary documentary about the personal story of an artist from Friesland. We were thrilled with the power of storytelling, as well as by outstanding direction, camera and editing.

The Commended offers visually attractive format, showing detailed fragments of the artwork and arouses curiosity.

**Mojca Recek**  
**RTVSLO Maribor, Slovenia**



## MUSIC AND ARTS

### WINNER

**ID2021126 - THE MASTERPIECE (IT MASTERSTIK)** ●

**Omrop Fryslân, The Netherlands**

(29 min)

This is an extraordinary documentary about the personal story of an artist from Friesland.

The reactions of people in the opening sequences encourage the viewers' curiosity. We see a sculpture being lifted and transported but we don't yet know what the sculpture is. The story then begins to unfold as Hans Joutas creates his work.

Hans is a likeable character; he tells his personal story with humour and talks fondly about his father who passed away during the filming.

We share a fantastic experience about the dream of the artist and his father, both fans of footballer Johan Crujff, resulting in a bronze statue of their idol - The Masterpiece.

In the end, the documentary shows us not just artistic creation but also a love story between a son and his father.

The images are extremely poetic with outstanding direction, camera and editing. We were impressed by the power of the storytelling.

It is an inspiring documentary that let us dream about Life and Art.

### COMMENDED

**ID2021054 - DREAMING & INTERLACING (SNIVANJA I PREPLITANJA)** ●

**RTV, Vojvodina, Serbia**

(9 min)

In this programme, short audio-visual forms were created by merging two artistic disciplines: contemporary visual applied art of tapestry weaving and musical art of the 20th and 21st century written for piano.

Both disciplines are beautifully combined with piano musical impressions processed in the form of a clip on the art of traditional local tapestries. The form is visually attractive, showing detailed fragments of the art work and arouses curiosity. It is a simple, but attractive format.

The programme contributed to the celebration of the 60th anniversary of Atelier 61, founded by the City of Novi Sad. This was also a way to offer viewers a combination of a virtual exhibition (of tapestries) and a virtual concert (of miniatures written for piano) during the pandemic.

An impressive idea and worthy of being our Commended.

**OTHER ENTRIES****ID2021005 - ALEXANDRA (ALEXANDRA)** ●

TVR Iasi, Romania

(76 min)

Alexandra is a young Moldovan who is one of the top violinists in the world. Not only are we privileged to hear and see this exceptional musician perform, we also have an insight into the importance of music in her life, the significance of her family and of those who went before. Sasha is an extremely engaging character and to hear her perform is mind blowing. She plays with such passion and emotion. Her youthful and playful character brings freshness to this story and her genuine love of her talent shines through. This is a fine documentary about love, passion and sacrifice for music. The story is well-told even if the production is not innovative and made in a classical way.

**ID2021010 - THE WORLD IS WELL MADE - PART 1 BUCHAREST** ●**(LUMEA E BINE FACUTA - PARTEA 1 BUCURESTI)**

TVR Bucharest, Romania

(47 min)

The team of the avant-garde culture magazine Infinitesimal together with their leader Sebastian Vlad Popa organised a week of multimedia cultural events in the heart of the capital. The premise is counterpoint to the idea that everything is bad or debatable in today's Romania. Although they appreciated the reference to the whole nation, the judges failed to find a strong regional relevance. They did recognise the value of this programme. There was great movement of the interior camera, very intimate, imitating the view through the eyes of the viewer. The camera movement outside, on the street, was somehow more chaotic (as the outside world might be). We admired the connection between different kinds of art (music, books, paintings...), generating some unique jam-session moments. The show itself is a bit like an experiment, which unfortunately doesn't work very well outside the space and context of contemporary Romania.

**ID2021088 - PHOTO ALBUMS FROM WOJTKUSZKI (ALBUMY Z WOJTKUSZEK)** ●

TVP3 Gdansk, Poland

(50 min)

Stanisław Kazimierz Kossakowski was a pioneer photographer living at the turn of the 19th and 20th centuries. We learn about his life and achievements in the field of science and photography. He is also proof that the term 'to be European' is not a new concept. A 3D effect on the subject's photos brings them to life, encouraging the viewer's curiosity. This is the story of a man told through a montage of his photographs with supporting interviews from relevant contributors. This documentary gives us a wonderful insight into history of the time in Poland and Lithuania and other parts of Europe, but the main emphasis is on this Polish aristocrat and his love for photography, his technique, his collection and his relationship with people. However, it is a conventional approach and the judges would have welcomed more creativity in the development and treatment.

**ID2021094 - EL BOLO (EL BOLO)** ●

CCMA, Spain

(51 min)

This story brings Merixell and her close friends together on her roof top for an intimate gig in a fine example of beating lockdown and allowing the show to go on. This is a lovely story about how a young musician plays an intimate concert for a deserving fan and her daughter. They have 48 hours to prepare and they do this with great excitement. Merixell is a night nurse and we can imagine the strain and pressure she was under during the tough times when Covid was roaring through Spain. Therefore, we know that she deserves this treat and it also proves to us why culture is an essential element of our lives. It is an interesting way to expose and highlight new local talent from Instagram to television and to try and connect with a young audience.



## MUSIC AND ARTS

### **ID2021020 - RECONCILIATION (SMIRENI)**

ČT, Studio Ostrava

(96 min)

The key here is 'reconciliation'. This drama draws attention to the torture of German soldiers on a farm in Czechoslovakia after World War Two. It is based on personal memoirs. The drama is very well directed and the backdrop is subtle but effective. The acting is superb and the contrast with a cabaret act is very cleverly and creatively done. The cabaret mixes songs with chamber theatre scenes with the aim of encouraging the community to think for itself. A brilliant production but, as scripted drama, it might have been in the wrong category.

### **ID2021082 - TENOR (TEHOP)**

BNT, Bulgaria

(56 min)

This is a musical portrait about the Bulgarian tenor Kamen Chaney, who has a big character and even bigger voice. The aim is to connect opera with a wider audience: music opens the door to creativity. The story is engaging but the structure follows the classic style of interviews and the settings for some of the interviews have not been given sufficient thought.

### **ID2021097 - ŚLĄSKIE 4 YOU (ŚLĄSKIE 4 YOU)**

TVP3 Katowice, Poland

(20 min)

Jerzy Jotka Kedziora is a sculptor and we explore his ideas and find out how he works. There are some powerful images and we get an insight into his work in reflecting the values of Silesia. Everything is accessible to everyone in a well-told story with effective editing and direction. This is a conventional filming of a documentary with no fresh angle.

### **ID2021104 - GRANDFATHER FROST'S COTTAGE (V KOČI DEDKA MRAZA)**

RTVSLO Maribor, Slovenia

(17 min)

This is a live programme based on Koči Dedka Mraza, a children's folktale from Slovenia. Every year, children go to see Grandfather Frost: except, of course, during the pandemic. Grandfather Frost is similar to Santa Claus and was invented for children by the Communists after World War Two. Watching it will bring joy and wonderment for any child as Christmas is a special time but perhaps this was not the best category for it.

### **ID2021080 - WITH W FOR WOMAN (CON M DE MUJER)**

Telemadrid, Spain

(36 min)

International Women's Day is important all over the world and this programme does a great job of promoting female achievement by celebrating with famous musicians throughout Spain. This concert showcases nine artistes who express their emotions and commitment through their voices, creating a musical letter. Different genres of music from Flamenco to pop to rock add to the appeal. Locations are cleverly chosen, taking us on a tour of Madrid, and all have an important meaning in the storytelling. The performances are well directed.

### **ID2021160 - TO YOU FROM ME (TIL DEG FRA MEG)**

NRK Trøndelag, Norway

(29 min)

Mona Anita was abused and tortured as a child, along with her 16 siblings, by her stepmother. It is a horrific story and it has left Mona Anita traumatised. To bring her misery to an end – and start a fight for other, similar children – it took the efforts and struggle of a politician Wenche Mernich-Bache. Now, in this brilliant format Mona Anita can say 'thank you' with the surprise gift of a song for Wenche sung by one of Wenche's favourite bands during Advent. It is a moving story – and one of four in the series building to Christmas. However, the direction was weak in parts and there were some awkward shots.

report



## MUSIC AND ARTS

**ID2021124 - JULIE FOWLIS: MUSIC AT HOME (JULIE FOWLIS: CEÒL AIG BAILE)** ●  
 MG ALBA, UK (29 min)

This is a superb example of how to beat lockdown by bringing musicians from various locations together via Zoom: very entertaining and much needed! Julie Fowllis, a Scottish folk musician, invites brilliant musicians from all over the world to join her and connect with the audience at home. It is an outstanding idea for audience and for the musicians. Technology allows them playing together despite being far apart. It shows us the universality of music. Maybe the judges would have welcomed a greater regional essence and a slightly more innovative treatment. Broadcasting from their sitting rooms has become the norm for many musicians in lockdown, therefore it was not an entirely new concept.

**ID2021006 - LUDWIG TRAP BEETHOVEN (LUDWIG TRAP BEETHOVEN)** ●  
 RSI, Switzerland (51 min)

To celebrate the 250th anniversary of Beethoven's birth in 2020, RSI (the Italian speaking Swiss Television) has developed its own special tribute – Ludwig trap Beethoven – which focuses on the connection between adults and young people: a difficult relationship today and also in the times in which the great composer lived. We explore the connection between Ludwig and his nephew, Karl, in 10 animated chapters and through 10 iconic Beethoven works. At the same time, it intersects with the modern processing of approaches to his music. The programme introduces viewers to Beethoven's conception of music in a broader social context and tries to bring it closer to today's listeners in an innovative way. The judges appreciate the original workmanship and recognise it as innovative. It really made the decision of winner and commended hard.

**ID2021019 - A SONG TO LIFE (UN CANTO Á VIDA)** ●  
 TVG, Spain (40 min)

This is a tribute to the Galician people and the emotions they felt during the Covid lockdown and the loss of their beloved ones. The concert, a mixture of music and images, was produced when the lockdown was near its end as a way of bringing people some relief after the strong pressure, they experienced during those long three months. There was beautiful scenery, something that viewers would appreciate, especially in lockdown. The scenery is the focus in the beginning as there are almost no people on the street; but towards the end more people, even crowds, can be seen. Impressive shots of the landscape intertwine with a truly emotional concert performance. Nicely shot and cut, with sensual music which draws emotions and is more and more optimistic towards the end... no matter what... it's a wonderful world.

**ID2021096 - COUNTRY OF TAMBOURINE (PAÍS DE PANDERETA)** ●  
 TPA, Spain (113 min)

The programme honours the true guardians of Spanish traditional culture, the pandereteras (those women who play tambourines). They are very proud of their 'country of tambourine'. Asturias is a region in which tambourines are one of the traditional musical instruments. This is clearly a programme made in the region for the viewers of the region. Various musicians play and are interviewed. The format may be a bit old-fashioned and predictable but we get know different sorts of music and hear about the pride in the traditions of Asturias. But it is rather long and at times it can feel a bit monotonous.

**ID2021109 - ISTRIAN ANTIDEPRESIVE (ISTARSKI ANTIDEPRESIV)** ●  
 HRT Zagreb, Croatia (13 min)

We find out about famous musicians from Istria during these difficult and challenging moments for music and arts. The story is well-told, with good editing and excellent camera work. However, we the judges would have welcomed more music and maybe a longer duration. Perhaps it's more suited for 'digital first'?





## MUSIC AND ARTS

**ID2021044 - FOREVER YOURS, FOREVER MINE (ZAUVEK TVOJ ZAUVEK SVOJ)** ●  
RTS Belgrade, Serbia (4 min)

This musical excerpt is dedicated to the celebration of the 250th anniversary of the birth of composer Ludwig van Beethoven. The idea for the song came from Beethoven's famous Waldstein sonata. The basis for the words is one of Beethoven's letters, addressed to his 'immortal love'. The transitions from one scene to another are smooth and create a beautiful ballad, a beautiful love song. However well done, it does not offer anything fresh or new.

**ID2021050 - LYNX – FRANCESCO COMELLO, A PHOTO SHOOT FOR HOPE  
(LYNX – FRANCESCO COMELLO, UNO SCATTO DI SPERANZA)** ●  
RAI - Sede Regionale Friuli Venezia Giulia, Italy (6 min)

This is a short portrait of Francesco Comello, a Friulian photographer who explores through his images those places in the world where poverty is all pervading, where survival is not granted, where the most violent and dramatic face of reality is often shown. He uses photography to reveal his own feelings in a small part of the world enclosed in one photograph. It is a sort of lyrical realism. We get to know his work very well, with the photos raising vivid emotions.

**ID2021060 - 'GRAND BAZHART' - 'PUNK IS NOT DEAD'  
(LE GRAND BAZHART 'PUNK IS NOT DEAD')** ●  
France 3 Bretagne, France (52 min)

Punk was a real tidal wave which continues to mark the minds almost half a century later. It arrived in France through Brittany thanks to the installation of the direct connection between Portsmouth and Saint-Malo. We meet the original Punks who remember the emergence of this movement that revolutionised culture and music. The viewer is a witness of combining art, cooking, music... the entire culture connected with Punk. The storytelling keeps the viewer interested and wanting to know more about the subject. In the end we do enjoy some punk music and all the subjects meet in a 'concert.'

**ID2021021 - CLAP! (CLAP!)** ●  
RTVCYL, Spain (26 min)

Clap! is a cultural programme: a caring space where music and artists can express and speak and where the painting surprises us. We examine new forms of artistic expression. This could also explain why there is no introduction to the programme from the presenter: we are literally thrown in the middle of a conversation. It's more like a talk show about certain music groups intended for fans. The judges would welcome more musical input. Although it was useful to have an insight into all the stages of making a music album - a recording studio, a record, recordings of the last concert before the Corona crisis. The backdrop set is also well chosen - an empty concert hall. It is nicely shot but not exceptional and, at times, more of a report in style.

**ID2021029 - HENRIK'S FREEDOM (HENKRIKOVA SVOBODA)** ●  
RTVSLO Center Koper/Capodistria, Slovenia (50 min)

Hinko Henrik Smrekar was a talented Slovene painter, graphic artist and caricaturist, a companion of great Slovene writers and painters in the period between the two world wars. He was imprisoned by the Italian occupiers in World War Two and died during the war. An actor playing the artist explains his ideas and his often satirical work to a student. It is a great story and it is told well as the young student reveals the facts of his life through interviews with several experts. The mood of his artwork is well supported by the music. The format is on the edge between documentary and reportage, which sometimes degrades the narrative style.

reportage



## MUSIC AND ARTS

### **ID2021068 - 25 YEARS BUSJE KOMT ZO (25 JAAR BUSJE KOMT ZO)**

RTV Oost, The Netherlands

(15 min)

This is about a one-hit wonder from 1995, which celebrated its 25th anniversary in 2020. The duo, singer Gerard Oosterlaar and guitarist Bas van den Toren, look back on that period, in which the chorus of 'Busje Komt Zo' was etched in the memory of half of The Netherlands like a real earwig. The story is bizarre but interesting and funny. The storytelling is vivid with first hand testimony. It is well supported with recordings from the past and is strongly local in context.

### **ID2021197 - NO FRONTIERS (FOR WOMEN'S AID) (MEITHEAL NA MBAN)**

TG4, Ireland

(68 min)

This is an inspiring and empowering TV show run by the best Irish musicians and artistes, performing directly from their homes. Domestic abuse has surged globally and in Ireland during lockdown. That is why the idea of fundraising to support victims of domestic violence is excellent. The programme format is light-hearted and positive, with a strong message. Being present in homes of the artistes is very comforting and soothing. Although there was no professional TV crew, the pictures are great and well combined, especially when several musicians are playing together



## PRIX CIRCOM REGIONAL 2021

### NEWS PROGRAMME

#### WINNER

**ID2021009 - REGIONAL SURVEYS / RED ZONE (ENQUÊTES DE RÉGION / ZONE ROUGE)**  
France 3 Grand Est, France

#### COMMENDED

**ID2021161 - CORONAVIRUS - NHS SPECIAL**  
BBC London

### JUDGES

<b>Chair</b>	Janina Strothmann	Hessischer Rundfunk – ARD	Germany
	Joe Reddington	RTÉ	Ireland

### CHAIR'S REPORT

This year the main topic in the category was, of course, Covid-19.

The jury learned much about the impact in different countries and how the people all over Europe face this terrible pandemic.

The judges saw hospital staff who were at the end of their tether but still not giving up; patients who fought their way back to life; desperate restaurant owners; hopeless students; farmers who cried because they had to kill their mink; but also people who managed to cope creatively with the crisis. There was an incredible variety of emotions: hope, sadness, solidarity, tiredness.

But Covid was not the only topic: BBC Yorkshire showed the jury how racism and history are connected and how it still influences our society today. And the snowfall of the century in Spain was the topic for Telemadrid, with reporters on air for more than four hours to report the news.

The decision for the jury was not easy but at the end we agreed that the winner was in a class of its own.

**Janina Strothmann**  
**Hessischer Rundfunk – ARD, Germany**

report



## NEWS PROGRAMME

### WINNER

**ID2021009 - REGIONAL SURVEYS / RED ZONE (ENQUÊTES DE RÉGION / ZONE ROUGE)** ●

**France 3 Grand Est, France**

(53 min)

Most of the news programmes submitted this year dealt with the topic of Covid-19 and its consequences. In comparison, the treatment of the subject by France 3 is really exceptional.

The programme was broadcast after the first wave of Covid and dealt comprehensively with the origins and progress of the pandemic in its region. It covers a wide range of issues, but dives deep into each. It works with a remarkable range of frontline voices, each speaking honestly and with reflection.

The presentation is also extraordinary. The presenter is not in a studio, she is in the middle of Mulhouse – on different flatscreens or advertising hoardings. This creative presentation was engaging without being a distraction. The whole look (camera, montage, design) is modern and has a kind of beauty.

### COMMENDED

**ID2021161 - CORONAVIRUS - NHS SPECIAL** ●

**BBC London, UK**

(28 min)

They are heroes of the pandemic - the hospital staff who work daily with the people who are sick with Covid-19. Every single day they try everything to ensure that these people survive. But not all survive and so it is often the nurses who accompany patients in the last hours of their lives while relatives have to stay at home. They experience grief, hope and frustration up close.

We find out how helpless, sad, frustrated and yet still full of passion these people are in their work. The production is very impressive. The focus for each item is clear and throughout there is a balance between the emotional and the factual, between the patient and the healthcare worker, the despair and the hope.

The production team succeeds very well in showing the consequences of Covid-19 for the health system and the people who work there: honest, authentic, determined.

report



## NEWS PROGRAMME

### OTHER ENTRIES

#### **ID2021016 - BBC SOUTH EAST TODAY** ●

BBC South-East (Tunbridge Wells), UK

(28 min)

This special edition focuses on the response of the health service, frontline workers and families to Covid-19, including political and healthcare interviews. Very confidently presented, the reporting balances the factual and the emotional, and the contributors showed the rawness of their experience but also their reflections on this. The mix of challenging live interviewing and edited reporting worked well. Really wonderful was the ending: a motivational poem reflected the team's connection with their audience. All in all, this programme is a success.

#### **ID2021033 - LIFE ON CHANNEL THREE (ZIVOT NA TRETÍ)** ●

ČT, Studio Ostrava, Czech Republic

(16 min)

The magazine presents a wide range of topics in a short running time. A brief news overview shows us the most important topics of the day. We learn through a yoga teacher how breathing can help us in this difficult time and learn much about the origins of our first names. The three presenters are competent and sympathetic. For the jury, however, it was more of a lifestyle magazine than a news programme. The jury wished a little bit more regional pertinence.

#### **ID2021056 - THE NEWS 7.30 PM NOV 5TH 2020 (NYHEDERNE 19.30 05.11.20)** ●

TV2 Nord, Denmark

(21 min)

This news programme deals with two important topics: the lockdown in several municipalities in Denmark as a result of the coronavirus Cluster 5 mutation of Covid-19 and the killing of millions of mink thought to be responsible for spreading it. On both stories, the reporters are close to those affected. The first part reacts live to the decisions of the government to close restaurants, bars, schools etc. In this case, we learn how the restaurant owners feel and what their fears are. The second part is close to the people who had to carry out the decision of the politicians to kill millions of mink, believed to be the cause of the virus. This is the more emotional story. We meet farmers who have lost everything they own. It is good journalistic work but the jury missed a variety in the topics.

#### **ID2021063 - TIK TAK (TIK TAK)** ●

France 3 Bretagne, France

(63 min)

*Tik Tak* is a magazine for the young Bretons. The presenter is not in studio but in an exhibition. The topics are very close to the young target group. There is a short news overview, and then longer reports about young special protagonists, like an artist. It is a very creative kind of news programme with a name that is reminiscent of a social media platform. Making news for a young target group is very difficult and it is a serious question if that demographic can ever be reached by television.

#### **ID2021072 - SPECIAL NEWS PROGRAMME: MADRID UNDER THE SNOW (ESPECIAL INFORMATIVO: MADRID BAJO LA NIEVE)** ●

Telemadrid, Spain

(240 min)

After Covid-19 it was one of the topics in Europe: the extraordinary snowfall in Spain. When an event like this occurs, the viewer wants to know everything. Telemadrid meets this need. For more than four hours they are there in the snow. It is really outstanding what the reporters and presenter Silvia Intxaurre achieved. Overall, this news magazine is a good presentation for a regional public under a different lockdown during Covid.

report



## NEWS PROGRAMME

### **ID2021101 - FACTS IN THE MORNING (FAKTY O PORANKU)**

TVP3 Wrocław, Poland

(57 min)

This is an interesting and informative morning programme with a good mix of news and lifestyle issues. The presenter is sympathetic and competent. The viewer knows after watching every important issue in the region. That is a proof of good journalistic work. However, the jury would have preferred to see fewer interviews and more exciting reports.

### **ID2021105 - COVID19 - 2020 (COVID 19 - 2020)**

RTVSLO Maribor, Slovenia

(26 min)

This programme had great access to health professionals in the university hospital. There are strong interviews throughout with staff, and good actuality from the Covid wards. A lot of issues for staff and patients, both global and local, are covered. A special point: the presenter is missing. The user or viewer sees a series of reports and it is not easy to connect reports without a presenter. The jury recognised a brave attempt but missed a common thread through the programme. It was never quite clear what to expect and what the goal was.

### **ID2021138 - BBC LOOK NORTH - HAREWOOD OB**

BBC Yorkshire, UK

(28 min)

The death of George Floyd shocked the whole world and brought a wave of cohesion to European cities as well. Everywhere people took to the streets and demonstrated against racism and against police violence. BBC Yorkshire produced a special programme based at one of the region's main tourist attractions: Harewood House. The invisibility of black people in Yorkshire's history was told with frankness, creativity and positivity. The house as a central character and location gave structure and coherence to the programme. The viewer learns a lot about racism and the history of Harewood House.

### **ID2021186 - MIDLANDS TODAY: JOBS SPECIAL**

BBC West Midlands (Birmingham), UK

(26 min)

This deals with the effects of Covid-19 on the work and jobs. Many people have lost their jobs or are worried about them. The programme starts with the particular and not the general issue. This is an engaging way to begin and the individuals are given time to explain their problems. The jury especially welcomed the follow-up with tips for jobseekers. Overall this programme focusses on positive steps in dealing with unemployment. It is a good example of constructive journalism.

report



## PRIX CIRCOM REGIONAL 2021

### NEWS REPORT

#### WINNER

**ID2021177 - LIFE AFTER LOSING TWO SONS TO SUICIDE**

NRK Nordland, Norway

#### COMMENDED

**ID2021181 - THE STORY OF TORGEIR WHO WANTS TO DIE**

NRK Nordland, Norway

### JUDGES

#### Chair

Joe Reddington

Janina Strothmann

RTÉ

Hessischer Rundfunk – ARD

Ireland

Germany

### CHAIR'S REPORT

It will come as no surprise that the Covid pandemic weighed heavily on all our colleagues in news reporting across Europe's regions over the past year. Reporters and editors went to great lengths to bring the tragedy into focus as it unfolded since early 2020. This made the judging more challenging as broadcasters, both big and small, tackled the same subject.

The standard of entries was very high throughout and the determination of our news colleagues shone brightly and proudly.

It is also clear from Prix 2021 that the multi-platform approach is more and more becoming the norm.

The real surprise here is that it wasn't a Covid story which won the category nor, indeed, which was given the Commended honour.

The category Winner, from NRK Nordland, told the story of a mother who lost two sons to suicide and how she is dealing with their deaths. It is an unsettling, powerful story told carefully, quietly and sensitively, a story which illustrates the importance for our regional journalism of trust and connection with our audience.

The category Commended came also from NRK Nordland and it, too, told the arresting story of how the parents of a young man with severe disabilities supported his choice to end his life by euthanasia in Switzerland.

It was hugely difficult not to include other entries as Winner and Commended: TVR's immigration story from Timisoara, Telemadrid's family who spent lockdown in their car, the compelling Covid-access stories from various BBC regions, RTVS, RTBF and others, as well as the SVT reports on the sex industry and the permafrost story from CCMA.

**Joe Reddington**  
**RTÉ, Ireland**

report



## NEWS REPORT

### WINNER

#### **ID2021177 - LIFE AFTER LOSING TWO SONS TO SUICIDE**

**NRK Nordland, Norway**

This is a very powerful and moving report centred around Monika Vassbotn, a mother who has lost her two sons to suicide. Monika is open, frank, considered and carefully emotional in telling us her story.

The report is deeply affecting and leaves a powerful and lasting impression on the viewer.

The judges felt that the reporter built up trust with Monika and this trust shows throughout as the story unfolds: Monika generously shares her memories, her archive and most importantly her thoughts and feelings.

This is not an easy report to watch, but it is sensitively told and avoids the sensational. A complex, well-structured story which takes the time it needs to convey the depth of the subject.

### COMMENDED

#### **ID2021181 - THE STORY OF TORGEIR WHO WANTS TO DIE**

**NRK Nordland, Norway**

This is a story to stop viewers in their tracks, an arresting story of love and compassion, of suffering and dignity.

Torgeir Djønnne Lian had a rare muscle disease which left him with severe disabilities. He told his parents of his wish to travel to Switzerland where he could die by euthanasia. Their support for his choice and the journey which they embarked on is told with great frankness and we are allowed access to Torgeir as a child and young man as he makes the ultimate choice.

Once again, the relationship between reporter and the family is clearly one of trust and belief and the sharing of this life-altering testimonial with the audience is truly affecting.

While this is a powerful and emotional report, the judges felt that the viewers were still left enough space to make their own minds on a very controversial subject.

report



## NEWS REPORT

### OTHER ENTRIES

#### **ID2021042 - GHOSTS OF CARNIVALE (FANTASMI DEL CARNEVALE)**

RAI - Sede Regionale Veneto, Italy

This report took us to the heart of Venice and one of its calendar highlights. There was great access to the Carnivale and the characters and it was a visual and acoustic treat. It looked at the themes of the Carnivale itself and of the post-pandemic future for the city. It was ambitious in trying to broaden the discussion from the present to the future, from the Carnivale to the future of the iconic city itself. We felt that it needed more time to develop each of these themes and to give more breathing space to the story.

#### **ID2021099 – SWIMMING POOL IN THE GARAGE (BAZEN V GARAŽI)**

RTVSLO Maribor, Slovenia

Lovely piece about Katja, the Olympic swimmer, and her need to keep training despite all of the swimming facilities being locked down. Though a short piece, we got a sense of her determination not to give in and to try her best in her garage pool.

#### **ID2021073 - MOBILE HAIR SALON IN THE PANDEMIC (MOBILNI FRIZERSKI SALON U DOBA PANDEMIJE)**

RTV, Vojvodina, Serbia

Clever video-journalist angle on the pandemic, using a mobile hairdresser rather than a shop. The issues are the same however: how do businesses survive amid the public mental health concerns? There is national context offered for Holland, but only a reference to Vojvodina, so the regional relevance to its own audience could have been stronger. While the language issue meant that we didn't get a flavour of Larissa's own voice, the correspondent did an excellent job as both presenter and client!

#### **ID2021083 - MADRID DIRECTO: A FAMILY CONFINED IN THEIR CAR (MADRID DIRECTO: FAMILIA CONFINADA EN UN COCHE)**

Telemadrid, Spain

This is a very straightforward and powerful story: emotional, engaging and challenging. Alfonso, Mercedes and Borja all open up about their lockdown life confined to a car. This is a story from the community, not from a news editor. Although it leaves us with so many questions about how they ended up in this situation, their plight is unsettling for viewers in a way that a news programme or report should be. The follow-up piece is heart-warming and affirming and well handled by the reporter, who sets it up well but lets the family tell the story. We would have liked to explore why it seemed to take a TV report to get Alfonso a basic necessity from the authorities.

#### **ID2021153 - CCU (CRITICAL CARE UNIT)**

BBC South-East (Tunbridge Wells), UK

This report and interview is a follow up to a full, special programme by the BBC at the Royal Sussex County Hospital. The access is good and there is a trusting relationship with staff members and patients. Well rounded off with a studio interview with the correspondent.

#### **ID2021129 – THE SEX TRADE IN GOTHENBURG (SEXHANDELN I GÖTEBORG)**

SVT Väst, Sweden

The sex trade is so busy, even during the pandemic, that police are picking up one 'customer' every 20 minutes on this street. These are compelling, brave reports, each of which dealt with a separate side of the story. It was left to the contributors to tell the story and the reporting team allowed this to happen. They asked open-ended questions which allowed the main characters to talk and the journalists to stay neutral and non-reactive. This is a very difficult topic and required good research to earn the trust of different groups involved.





## NEWS REPORT

### **ID2021116 - HEALING WALKS AT HOSPITAL DEL MAR (PASSEJOS CURATIUS HOSPITAL DEL MAR)**

CCMA, Spain

A very engaging and well-rounded report, surprising for most viewers that an intensive care unit (ICU) could get back to a pre-Covid expectation of delivering services. Led by strong interviews and strong pictures, the story is told well and structured well. The final scene where we go with the patient onto a beachfront promenade is uplifting and surprising. Good access to the hospital ICU team and the access was well used.

### **ID2021120 – COVID ON THE FRONTLINE**

BBC Yorkshire, UK

A really strong report, clear and focussed, which used the hospital access to its fullest and limited the interviews to the strongest contributor only. This ensured that the central theme was developed from the patient, to the clinician to the senior manager, and left the final words and message to the patient.

### **ID2021100 – NATIONAL RESEARCH INTO COVID (NACIONALNA RAZISKAVA COVID 19)**

RTVSLO Maribor, Slovenia

This report looked at a 3,000 person survey on the extent of Covid in Slovenia. A widespread reluctance to be swabbed as part of the survey was countered by RTVSLO having its own journalist take the survey, as she was one of those invited. A reminder of the journey we have all taken since the beginning of last year and a useful piece of public broadcasting for a national audience in Slovenia. The judges were interested to find out what the test results were.

### **ID2021046 – TIMISOARA HARBOUR (REFIGIUL TIMISOARA)**

TVR Timisoara, Romania

This was a strong report on migrants and asylum seekers which touched on a range of themes: the overall context in Europe and Romania, individual case stories, the camps and the temporary accommodation, the official response and the response of the public. The material was good: good access to the people on the streets, the testimony of individuals, political response and public response. The judges felt that the lack of time meant that none of the individual themes were fully developed and the rushed pace made it difficult to absorb. This would make a powerful stand-alone programme allowing the topics raised to be broadened and developed.

### **ID2021121 – THEY ARE SAVING LIVES ALSO DURING (O ŽIVOTY BOJUJÚ AJ POČAS VIANOČNÝCH SVIATKOV)**

RTVS - Banska Bystrica

A strong report from a Covid ward, with a message to people to stay away from each other at Christmas. The reporter did extremely well to capture the images and conduct the interviews on his phone and showed what can be achieved working alone. Good interviews with staff but we would have liked to see more interaction with patients which would have added to the emotional appeal of the piece.

### **ID2021117 – RUSSIA PERMAFROST (VIURE EN PERMAGEL)**

CCMA, Spain

This was a compelling and unusual story from Yakutsk in Siberia on the changes to permafrost from climate change. Arresting pictures, good interviews, a theme built around the immediate threat to normal everyday life from suddenly-collapsing buildings were some of the ingredients in this report. When the report moves on to the building collapse, it is compelling and well told. This is a story which would have benefitted from more time to develop the two linked themes, building collapse and climate change.

report



## NEWS REPORT

### **ID2021152 – MANNERING**

BBC South-East (Tunbridge Wells), UK

This was an excellent report, which fundamentally tells the story of Karen Mannering, a pregnant mother of three children who is in hospital with Covid. She posted her own powerful story with a strong warning for everyone about staying safe. She pulled no punches and the report showed a keen digital-ears policy and a good instinct for bottom-up, local storytelling.

### **ID2021154 – CORONAVIRUS – BATTLING THE SECOND WAVE**

BBC London, UK

This is a well-told, well thought-out, traditional report. Great access to the ICU and rapport with staff and it covered most topics. It was good to leave the key message to the end and not to add any voiceover to dilute it. Worked well online too, with a huge number of people viewing on Twitter. The number of interviewees did, at times, take away from the overall effect in such a short piece: the same number of strong characters could easily carry a full programme.

### **ID2021156 – GRANDPA VEČERNÍČEK HAS A NEW HOME (DEDUŠKO VEČERNÍČEK MÁ NOVÝ DOMOV)**

RTVS – Kosice, Slovakia

Pleasant, uplifting nostalgia item showing the relocating of a fairy-tale house to preserve it and make it available to the public. Traditional storytelling techniques would have been well augmented by use of some more movement and engagement of interviewees with the house.

### **ID2021172 – BORDER COMMUTING (GRÄNSPENDLING)**

SVT Värmland, Sweden

This was a good case study on the effects of border closure on communities used to crossing over and back unhindered, a side-effect of Covid-19 around Europe. The characters in this report were strong and clear in their narrative. The judges felt that they needed more time to develop their stories. Good digital listening to get the story.

### **ID2021189 – CORONAVIRUS IN A NURSING HOME 'THEY NO LONGER HAVE THE STRENGTH TO FIGHT' (CORONAVIRUS DANS UNE MAISON DE REPOS 'ILS N'ONT PLUS LA FORCE DE SE BATTRE)**

RTBF, Belgium

This report from early in the Covid crisis shows the effect of the pandemic on the residents of a nursing home in Brussels. Clear editorial purpose and some surprising interviews are the core of the piece, which allow us to engage with both staff and residents. The sometimes-startling clarity of views among the older residents gave great insights and food for thought.

report



## PRIX CIRCOM REGIONAL 2021

### VIDEO JOURNALISM

#### WINNER

**ID2021188 - THOMAS YSTRØM**, NRK Rogaland, Norway

#### COMMENDED

**ID2021140 - JAMIE MORELAND**, BBC London, UK

### JUDGES

#### Chair

Gunnar Henrich

Hessischer Rundfunk – ARD

Germany

Eivind Undrum Jacobsen

NRK Nordland

Norway

### CHAIR'S REPORT

Entering this category this year was even harder than in previous years because of the Covid pressures on production. Working as a VJ usually means you are closer to the people than working with a team. You accompany people, stay by them, and tell their stories side by side.

During the pandemic, VJs have to take care of their own health and the health of their main subjects – but still need to be close to them. Worse, they have had to operate technology in masks, protection clothes and gloves. A really big challenge!

Coronavirus is a reminder there are no borders and people are suffering in the same way everywhere in Europe. Some VJs have told the same stories in the same way: others have tried to figure out fresh angles and journalistic perspectives in offering public service or hope.

About half the entries were short news items which did not really demonstrate the qualities of what a VJ's work could be like. In the other half, there were some journalistic diamonds of stories, technical skills and exciting TV productions.

There was a range in the quality of entries. Some were stylised and demonstrated high-end production values. Some did not really differ from stories that conventional two or three person teams could have produced.

What is confirmed is that 'mojo' work has nowadays become an equal standard form of VJ work. Camera and mojo elements are floating and mixed with each other. VJs now use all camera-types depending on the best practise.

As Video Journalism is one of the skills categories, the jury had to judge not only stories and storytelling but also the range of technical skills of every VJ. The judges considered camerawork, editing and sound, as the VJs are working in between journalists and technicians – and as both!

But in the end, when all technical skills are exhausted, it is still the story that grabs the viewer. Some stories were new and surprising and others clearly demonstrated the opportunities of working as a VJ: getting very close to those telling their stories.

#### Gunnar Henrich

Hessischer Rundfunk – ARD, Germany

report



## VIDEO JOURNALISM

### WINNER

**ID2021188 - THOMAS YSTRØM**

**NRK Rogaland, Norway**

The winning entry offers three films of beauty. ●

The first entry tells of an art exhibition with pictures of people whose personal stories will empower others. The film has a very distinctive look with beautiful pictures, perfectly set lights, and editing that underlines the message. A piece of art in the VJ category this year.

The second entry explores how loneliness during lockdown can be countered by a project called 'Phone Friend'. We meet the lonely and those who help on the end of the phone line. Again this entry shows camera work and editing on a high level.

Finally, we find a derelict boathouse which is a magnet for photographers. They just cannot resist the damaged building. Short it might be but this piece shows just how to tell a story and construct a film as a VJ – and one which works properly as online media. The pictures are as beautiful as postcards and it tells a beautiful and compelling story where no real story lays.

### COMMENDED

**ID2021140 - JAMIE MORELAND** ●

**BBC London, UK**

The judges agreed that Jamie Moreland is an assured young video journalist who dares to experiment with different formats.

He tells constructive news stories that can give hope or encouragement even in bad times. He has an eye for details, a mindset and an editing skill that make his stories different from others. His first story is on how to use public transport such as buses and underground trains safely during the pandemic and he incorporates photographs and graphics. It is made with excellence and is a public service.

The second entry is about a handicapped girl whose dream comes true when she gets a job in a theatre, despite the restrictions of the pandemic. It is very well edited with a lot of filmic ideas, a special look with picture-in-picture and an individual approach. It is a positive story which gives hope and sticks in your mind.

Finally, we follow Indian dancers who are nominated for an award. Like the others, this is well shot and well edited – and always stays close to the subjects.

An excellent Commended.

report

## VIDEO JOURNALISM

### OTHER ENTRIES

**ID2021052 - JOLANTA ZARĘBA**

TVP3 Rzeszow, Poland ●

The three entries show running sports events for a social benefit. Two entries are about a hill-running woman who tries to collect money for a medical ventilator/respirator for a local hospital by a series of seven runs, one every day of a week. The third entry shows another uphill running event for the benefit of a sick man. All the entries have the mood of news-stories even if they are produced without any commentary. We have been missing the chance of bringing the viewer closer to why this is happening. We don't see the hospital, nor the sick man. We cannot dive into the reasons for these runs, to understand why they are so necessary. More background information would have made it more emotional. The filming was partly a bit static working with jump cuts.

**ID2021069 - TIJMEN VAN WISSING/NICO WANTIA**

RTV Oost, The Netherlands ●

This is about living through the Corona crisis. A farming family escapes the worst of the virus but fears the impact on milk prices. The second entry follows a woman GP in a small town worrying about her patients with heart disease and other problems who cannot get proper medical help. There is a fine mixture of VJ material and private footage on mobile and we feel really close to the subject. In the third entry, we meet a truck driver collecting rubbish and find how his work-home life balance has changed with the virus and why he sees less of his family than he would like. However, we do not go into this deeply enough. We liked the idea of diving into a small town with its different people and their different personal stories and understanding the beating heart of Overlissel. And where the journalist is not able to participate because of Corona restrictions, the interviewee does the filming: a creative solution that adds extra dimension to the report.

**ID2021175 - DUMEA CIPRIAN ANTONEL**

TVR Bucharest, Romania ●

The first story is about a food project with a food bank helping to deliver food to those who cannot afford much. We hear from the head of the project and hear many facts about it – but we could have met more of those who benefitted. This had a newsy mood which was not helped by underlying piano music. In the second piece, we join a religious procession and there are some fine pictures. However, we do not meet anyone and there is no interview or story development. The third entry shows the people and work of a centre for those with special needs and we share the creation of Christmas gifts such as candles etc. We learn about the centre's history and hear from the leader of the centre. But again we wish to get closer to the people with special needs and discover how this centre affects their lives and gives work, hope and a perspective to their lives. Again, underlying music confuses the mood.

**ID2021085 - PHILIP BROMWELL**

RTÉ Ireland ●

Children's experiences under Covid, an unlikely concert performer and outdoor teacher. Three fantastic snapshots of an unimaginable year of pandemic. The jury saw a steady storytelling technique and solid camera guidance. Throughout, the reporter lets well-composed images and voice carry the stories without himself requiring a prominent place. The children all live in poor situations. They suffer from being locked away for safety reasons and unable to meet friends, grandparents or other family. It is intense and shows how the young suffer. We follow a healthcare worker who, because of Covid travel restrictions for overseas performers, is offered a chance of performing with a national orchestra. We see the build-up but not the event, which is a pity as this would have been more intense. We meet a university teacher giving outdoor lessons for his students. Everyone is outside, connected by laptops. A unique idea to make home-schooling more attractive. These films were well shot, well edited and had good use of music.



## VIDEO JOURNALISM

### **ID2021119 - LEONOR SUAREZ RODRIGUEZ**

TPA, Spain ●

Leonor Suarez is the first journalist allowed into a special Covid hospital with 144 patients and is able to follow medical staff closely. Some patients become healthy again but others die. It is a news report with the hospital as the subject: maybe following a single doctor would have made it even more intense and emotional. In the second video, Leonor shows viewers how to use a mobile phone to film their own lives during lockdown. The third video is a day with the Covid ambulance, one of 10 in Gijon bringing the elderly to hospital. The films are well shot and edited, as one would expect from Leonor. But this time we have been missing a little bit of something special on top.

### **ID2021061 - RANDI GITZ**

SVT Norrbotten, Sweden ●

The first entry is about a group of divers/scientists researching the Swedish underwater-world of rivers for mussels. They are important for water quality as each one filters 50 litres per day. The entry is well shot and edited, with underwater pictures of mussels and animals. Even a drone was in use – beautiful. The second entry is a really strong story telling how people living in a mining area are losing their homes because of sinkholes. The mining company will pay for those who leave but not those who can stay. It is a story about business and 'small people' who have to suffer. It is very well made with drone pictures that show the dramatic effects. The third entry is a guide on how to handle the home office. Dividing the day into five periods and running a strict schedule seems to be one method to cope with not seeing your colleagues. In sum, solid work, with one really strong story, creative reporting techniques, and the use of drone pictures and underwater cameras.

### **ID2021123 – BEN MOORE**

BBC South (Southampton), UK ●

We hear how the death of a friend inspires take-away food operator to start trading food vouchers for handing over knives, swords and weapons used on the streets – and saving lives. This is a unique story with a great main character. The story combines emotions, background information and is well shot and perfectly edited. The second video shows the tensions of prisoners and their families, especially how they miss their children. It is very well edited with music and sound on pictures shot with a 'big-chip-camera-look': that makes it cineastic with a very modern look. The third story is about people who find energy by climbing trees: a feelgood story for Covid times! Three good entries with perfect storytelling, perfect camera work and perfect editing with a special look on details like sound effects and music.

### **ID2021155 - JAMIE COULSON**

BBC Yorkshire, UK ●

We have two aspects of Covid, with the emphasis on dementia. The first is in a nursing home and the second concentrates on how a couple feel they are losing precious days in the company of a loved one who is slipping away while they have to obey distancing rules. It is again a well told story, very sensitive and emotional, close to the subjects. The third is an emotional story of a strong man now suffering from deadly motor-neurone disease. He has decided that soon he will consider turning off the ventilator which keeps him alive. Jamie Coulson has followed this man and his fight for many years. It is a sad and emotional story.

### **ID2021142 - ANNI KIRKEBY LAURIDSEN**

TV Syd, Denmark ●

We meet a 15-year-old girl who is suffering long-term Covid. There is solid camera work and editing but perhaps lacks some emotion. The second story deals with a company giving its female employees free sanitary aids to cope with a 'taboo' in which women have to cope with all the costs. It is fascinating but we do not learn enough about the results and how others might learn from this experiment. The third entry is a very nice idea of learning about home-cooking from a chef. However, we never quite get to the full meal, which is a pity. Camera and editing are good throughout.





## VIDEO JOURNALISM

### **ID2021176 - ANNA DRYNDA-SOPNIEWSKA**

TVP3 Katowice, Poland ●

The first entry is a MoJo film about trip to a hairdresser for a cut the first time after lockdown – a visit we all know very well. All shots are made with the mobile and we forgive some technical uncleanliness. The story is not going really deep but is nice to watch. The second entry is a tribute to a highlands region. It is a personal impression of her family's own region's culture and music. We hear the region's music and meet a singer in typical dress. There are drone pictures of high quality. In the third story, we find out how Corona masks are made. It is kind of a lifestyle film but has in parts the mood of a commercial.

### **ID2021182 - OLIVIA RICHWALD**

BBC Yorkshire, UK ●

There are two Corona stories – and a third which offers some heart-warming hope for the future. The first piece is an intense look at what is happening inside a nursing home in which many have died. There is no main character but a range of patients, nurses and managers. We get close and emotional. Next, we are in a hospice with similar stories and similar deep emotion. There are signs of hope in the third story in which we see thousands paper angels hand-crafted by children and hanging in a church. It is part of a fund-raising for ambulance services. The story is well told with camera, editing and storytelling at a high level.

### **ID2021183 - CASPER SEWERIN**

SVT Halland, Sweden ●

We explore three themes of Covid. In the first entry, we look at the plight of the potato industry as restaurants and school kitchens close down. In the second, we meet a man who is streaming his gardening activity and tips to encourage others during lockdown. He encourages the lonely. The third entry is a short look into the world of the hearing-impaired during the crisis. When others wear masks, they cannot read from the lips and understanding is even more difficult – a short but unusual and interesting story.



## PRIX CIRCOM REGIONAL 2021

### YOUNG ONSCREEN TALENT

#### WINNER

**ID2021137 - DENNIS SIVA LIE, NRK Trøndelag, Norway**

#### JUDGES

<b>Chair</b>	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
	Eivind Undrum Jacobsen	NRK Nordland	Norway

#### CHAIR'S REPORT

Our 11 entrants were young and fresh onscreen-talents. They ranged from experienced presenters, on-location reporters, live reporters and also reporters with mobile phones in selfie-mode. They are tomorrow's onscreen stars - in fact, 'our' successors of the future.

In some cases, humour is leading, in other cases acting or seriousness.

As a jury, it is heart-warming to see all these talented young professionals trying out new ways of presenting, finding new ways to make our content look new and fresh. That is what keeps it still interesting for our clients – the viewers – and encourages them view and use our programmes day by day.

In that fact, we had much fun watching all these talented young people, even though it is hard to judge the best of a group of high-level entries which differ so much in the style of presenting. For a presenter perhaps it is that sharp edge which adds personality while still having the content as the main purpose. That was what we were looking for: a presenter with individual opinions, an individual style and a personality that the viewers can feel – all in the setting of the content that matters.

We picked the ones who stayed in our minds for a long time, because of their content and the manner of presenting.

TV needs faces to whom the viewer can respond. It needs young and fresh ways of telling stories and to deliver content. This year's entrants show that Europe has a lot of young talents and we believe they will make their way in the different stations leading to success.

**Gunnar Henrich**  
**Hessischer Rundfunk – ARD, Germany**

report



## YOUNG ONSCREEN TALENT



The Young Onscreen Talent award has been created in memory and honour of Vanda Condurache, the inspirational Romanian producer, manager and trainer.

*Picture: Vanda screening programmes, Prix CIRCOM 2006 judging, Maribor*

### WINNER

#### ID2021137 - DENNIS SIVA LIE

NRK Trøndelag, Norway

Dennis Silva Lie is the presenter of the science programme *Newton*. He is just right for this crazy and amusing popular science show. He and the format are anarchic, funny and interesting all at the same time.

In this episode, Dennis tries many different ways to melt ice and snow while explaining along the way why water freezes or melts.

He demonstrates a natural playfulness and complete commitment but never gets in the way, only enhancing the progress of the programme, which is truly a playground for adults and would surely interest anyone in science – and many not interested.

Dennis has charm and presence. He is a clear winner!

### OTHER ENTRIES

#### ID2021078 - GAISKE MEINSMA

Omrop Fryslân, The Netherlands

Omrop Fryslân has established a concept to help reach young viewers by taking various social media trends and making their own versions. Gaiske tests out various topics and challenges and encourages good interaction with the audience. The host is central in the storytelling and owns the concept. Omrop Fryslân is experimenting with really innovative and fresh formats for TV and online. They have made a nice online format with sympathetic presentation, you keep on watching and stay tuned...and this young woman could be a rising star.

report

## YOUNG ONSCREEN TALENT

### ID2021084 - ESTHER ESTÉVEZ CASADO

TVG, Spain ●

Only 2.7 million people speak the language of this host. Even so, Esther has gone viral with her content made for social media and television. In the concept *Digocho Eu* on TVG and social media, she talks about the Galician language. In a modern setting, the 23-year-old has challenged some traditional storytelling forms. She is very sympathetic and professional and the jury would actually trust everything she says. Her style of storytelling is very authentic and she is not putting herself into the limelight but puts the content first.

### ID2021108 - ALBERTO CATALÁN

Telemadrid, Spain ●

All media operators want to be close to the news. Alberto Catalan is Telemadrid's eyes on the ground through live news reporting from wherever they happen as they evolve. And what a great on-screen reporter Telemadrid has in Alberto! He brings the viewer directly to the middle of the action with the reporter as his guide. The live reports become very authentic as he not only looks at the issues but also acts. Alberto also has clear journalistic skills and ethics as he heads for the heart of the action.

### ID2021110 - ARANZAZU SANTOS

Telemadrid, Spain ●

Popular culture and people are the focus of the programme *Juntos* and presenter Aranzazu Santos in Telemadrid. They tell about celebrities, popular phenomena in social media and stories from everyday life. She presents the stories in different ways, both live from studio, reports or live from the city streets. Aranzazu is clearly in charge, worthy of our trust and professional.

### ID2021136 - LYDIA GIESELMANN

NRK Trøndelag, Norway ●

Lydia presents an online show *Unormal* (which means 'not normal'). It is aimed at young people and the subject is sex, consent and boundaries. Talking seriously about sex and the dangers of virtual abuse but not from a teacher's or parent's perspective is beautifully done. The anonymised story is told both with graphics and by Lydia in the studio. The studio setting is toned down so that there is plenty of room for the story and the reporter. Lydia gets very close to the target group with this very relevant format.

### ID2021158 - JOSIE HANNETT

BBC South-East (Tunbridge Wells), UK ●

Josie demonstrates her journalistic quality in a story about mental health in young people during the pandemic. She does this with reportage and in the studio. She also deals with stories on knife crime and racism. Josie is a solid presenter and journalist. She is emotional, close to the people and straight in her questions. The wide range of social themes from suicidal children to gang crimes or the Black Lives Matter movement suit the reporter and her style.

### ID2021163 - PEPE TORRECILLA SILLERO

CMM, Spain ●

Both as a presenter and reporter Pepe Torrecilla Sillero shows that he handles the art of journalism very well. In the studio, he shows great calm but also playfulness and kindness. Through the collage of work done, we see interaction with colleagues, a presenter who explains stories using numbers and graphics and a reporter in the field. He is an absolutely solid presenter – sympathetic, friendly, trustable.

### ID2021174 - FERRAN MORENO

CCMA, Spain ●

Ferran Moreno is not afraid to tackle major journalistic themes with clear journalistic method and clear storytelling: the refugee crisis, unauthorised workers without papers, or the world climate. The full toolbox of journalism is well used and the contrast between the near and the more official is handled well. In Ferran, we see a young journalist and live reporter with good skills and strong appearance.



## YOUNG ONSCREEN TALENT

### **ID2021180 - ALICE LOTH**

SVT Halland, Sweden ●

Alice seeks to reach digital users aged between 20 and 39 with a wide range of journalism and experimentation. She works as a VJ, a reporter or in front of the camera. She has a good sense for mixing approaches to create unique results. She makes mojo reports, challenges herself in fixed formats and tells important stories, often with a slightly unexpected angle. Alice masters both the technical and also the more traditional formats of the TV genre.

### **ID2021184 - MICHAŁ CZAPLICKI**

TVP3 Katowice, Poland ●

Michał is an unlikely guinea pig for an athletic or wild sporting challenge. But he demonstrates his presentation talents as he tackles rock climbing and quad bike driving. He is confident and good as a presenter, even if the concept does not challenge him to any great extent and we find out nothing of his journalistic ability. His voice is good so it is not surprising he is in demand for voice-over work.

## THANK YOU

**CIRCOM Regional and the Prix CIRCOM Regional wish to thank:**



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