



European Association of Regional Television
Association Européenne des Télévisions Régionales

PRIX CIRCOM REGIONAL 2006

JURY REPORT



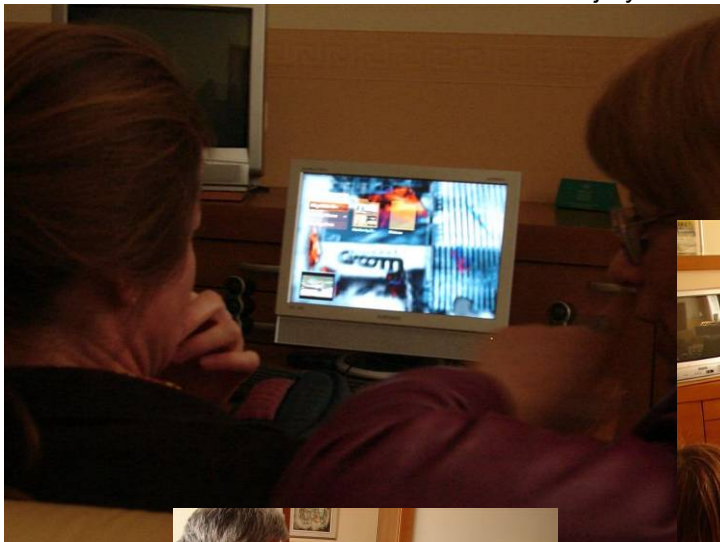
HOTEL HABAKUK

MARIBOR, SLOVENIA

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



This was Prix CIRCOM 2006 jury session in Maribor – see you in Kolding!



PRIX CIRCOM REGIONAL
2006

WINNERS' CITATIONS

and

JUDGES' COMMENTS

Chairman of Judges
DAVID LOWEN

May 2006

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REPORT OF THE CHAIRMAN OF THE JUDGES

I am delighted to report again on a stimulating and successful Prix Circom Regional, an activity which is at the core of Circom's existence and which sets a benchmark for the quality of regional programme production in Europe.

This is the only television award for programmes from all the regions of Europe, the most highly rewarded and the most highly regarded. The entries are judged by some of the most experienced programme makers in Europe and the winners and commended are worthy of watching by any professional who needs to know how European television tastes and quality are changing and by every professional who wants new, fresh ideas in how to attract regional audiences.

Entries

Entry numbers fell slightly this year because we closed two categories (Current Affairs and Most Original). The new category, Web, was experimental in 2006 and we were pleased with the number of entries – enough to show there is interest but not too many while we are uncertain how the judging should be organised!

The total entries were:

| | | |
|--------------------------|------------|--|
| Documentary | 63 | (2005: 51) |
| News Report | 28 | (25) |
| Television Across Europe | 26 | (30 as Cross Border) |
| Sport | 15 | (15) |
| Web | 17 | (new category) |
| Total | 149 | (177 with two other categories) |

This total is satisfactory but I still believe that more stations should be entering more programmes. By doing this, stations can often surprise themselves by the standards they are achieving and this gives great encouragement to their programme staff – and kudos to managers. It is an opportunity not to be missed or ignored.

The number of documentaries has risen again and the documentary format is also the main format in some other categories. Documentaries take the longest to judge and this increase put further strain on the judging proves which is both intense and extended.

There were 22 countries which entered. They were:

| | | |
|----------------|----|------------|
| Poland | 34 | (2005: 45) |
| France | 21 | (18) |
| Sweden | 12 | (11) |
| UK | 10 | (16) |
| Denmark | 9 | (10) |
| Hungary | 9 | (16) |
| Croatia | 7 | (9) |
| Slovakia | 7 | (nil) |
| Slovenia | 6 | (3) |
| Germany | 5 | (11) |
| Ireland | 5 | (6) |
| Romania | 4 | (5) |
| Czech Republic | 3 | (4) |
| Italy | 3 | (5) |
| Spain | 3 | (4) |
| Austria | 2 | (nil) |
| Netherlands | 2 | (5) |
| Norway | 2 | (3) |
| Belgium | 2 | (2) |
| FYRM | 1 | (nil) |
| Montenegro | 1 | (1) |
| Greece | 1 | (nil) |

This remains a strangely uneven spread. Some major production countries, such as Italy and Spain, are poorly represented and they should surely be aiming to be among the regular prize winners, not just entering. Poland maybe a busy country in television – but surely not more than three times busier than the UK, where entries dropped. In 2002, the UK had 34 entries against 19 for Poland.

Swedish entries have risen from 2 in 2002 to 12, while Germany's have fallen from 19 to 5 over the same period. France, on the other hand, had 21 entries in 2002 and the same number in 2006.

Perhaps the balance of power in television in Europe is truly shifting.

Categories

Two categories were lost from 2005: Current Affairs and Most Original. One category, Web Site, was gained. The comments of the chairs of the judges for each category are given in detail with the category results.

The Documentary category showed greater numbers and even better quality. The category was strengthened by the Avid Award, for which extra – but not exclusive - attention was paid to the post-production editing process. There were many programmes which could have been worthy winners. In their review meeting, the judges expressed some concern that the entries were often on very heavy subjects: they would have welcomed some lighter touches. Next year's entrants take note!

The News Report category again attracted fewer entries than one might expect, since all stations runs news bulletins. The judges, unusually, decided that they would recognise a "typical" regional story on a (typical) light news day – but one which showed ingenuity and style in approach. There were, however, no well-structured packages mixing location, graphics, studio and archive elements of sufficient standard. Again, next year's entrants, take note!

The loss of the Current Affairs category meant that some programmes were aimed at News when they might have fared better in a separate category. The Rules specifically mentioned that there should be no documentary or single issue programmes – but that did not seem to stop some stations entering inappropriate programmes.

The Sport category was of better quality than some previous years and it will be interesting to see if the World Cup in Germany brings forward some football entries for next year. It is probable that we will change the criteria to offer access to sports news reports, sports coverage and perhaps sports segments within magazine shows.

The Cross Border category was slightly refocused and re-named as Television Across Europe. The criteria was changed to favour co-operation between stations and co-productions, an important part of Circom's activity. The entries were again of a high standard and it is clear that television viewers are now comfortable about programmes which move across the (sometimes almost non-existent) borders of Europe.

The final category was for Web Site support for programming – to recognise those stations which use the internet to add value to their programmes and for their viewers. This was experimental in both criteria and judging method. We are grateful to the Circom Secretariat in HRT Zagreb for its support.

The Web category may be amended in its criteria next year and we will hope to take advantage of the universal availability of the Internet to spread the judging out of the closed sessions so that judges can prepare in advance. As server technology and downloading become more available, this may apply to other programme categories also.

Rules and Criteria

There were no major changes in the Rules but entry forms were changed to make it harder (we had hoped "impossible"...) for any entrant to forget to, say, add subtitles before sending off an entry. This made little difference: many stations still phoned to ask if they could be excused putting on subtitles and some still ignored the subtitling rule.

It is not clear how these stations expect judges from 14 different countries to be able to judge their programmes effectively without such an aid. They forego their chance of winning, which make the entry procedure a waste of time and energy. Broadcast quality subtitles are not required – just enough dialogue information on screen to help the judges.

Entries were delivered mainly on DVD but one or two stations failed to protect their disks well enough, which was a pity. In future, of course, the technology may allow direct delivery to the server or we may even be able to download or stream entries from source.

Sponsors

Circum Regional is indebted to the sponsors of the categories of the Prix. Broadcasters France 3 (Documentary) and ERT Greece (Sport) have been supporters for several years.

SVT Sweden has joined them with the courage to support the new Web category. This courage was rewarded with the winner in the category, although it was a close contest. It should be stated that SVT had no part in drawing up the criteria for the award!

The Committee of the Regions is associated with the Television Across Europe category and we welcome Avid, which has offered an award in the Documentary category. It was the decision of the Executive that it would be appropriate if this award should recognise excellence in video editing in addition to the quality of the programme itself.

We trust our sponsors will stay with us for 2007 and we look forward to others joining them so that we can make awards in new categories.

Judges

My thanks to all the judges who gave up time to view and comment on the programmes. It is a tiring but rewarding process, requiring skill, patience and commitment. The judges had these qualities in full.

They came from 14 different countries and this width helps add cultural experience.

The judges were: Bernd Kliebhan-Thomas (chair, Documentary category, HR Frankfurt); Daniela Drastata (HRT Zagreb); Hubert Schilling (F3 Alsace); Zuzana Kostelnikova (STV Kosice); Piotr Borys (TVP Warsaw); Carmen Parades (RTVS Madrid); Ove Mulvad (TV2 Fyn, chair News category); Dragica Vujanovic (RTVSlo Maribor); Vanda Condurache (chair, Television Across Europe category, TVR Iasi); Erika Koksor (MTV Szeged); Johan Linden (SVT Stockholm); Tonja Bozicevic (chair, Web Site category, HRT Zagreb); Gareth Price (chair, Sport category, Thomson Foundation, Wales, UK); Euro Metelli (RAI Trieste).

It is worth stating that all judges are required to declare an interest in any programme which comes before them for judging. In this way, we can avoid conflict of interest: all is transparent. On one category, it was decided to change the chair of the category because of a conflict and two judges were asked to leave the room so that the other judges could have a private discussion.

In addition, we had the administration expertise of Kresimir Macan (HRT Zagreb). This is probably Kresimir's last year in the Prix support team unless we can persuade him to have a handover year with the 2007 judging in Alsace. He will be greatly missed for his technical competence, unending enthusiasm, hard work and great humour. He has worked on the Prix for five years and he deserves the thanks of everyone who has won, entered or enjoyed the Prix programmes.

Judging hosts

The host of the judging in April was RTVSlo Maribor and the judges were based in the comfortable Hotel Habakuk in this ski and health resort. We thank Zoran Medved and his colleagues for their hospitality and efficiency, especially Peter Hanzl who looked after the technical equipment.

There were two technical innovations at the judging. First, all the programmes were transferred from DVD to hard disk and viewed from servers. This meant that we no longer had to handle large numbers of tapes around the judging, nor transport them to the conference. It made all programmes accessible

at all times to all judges in all judging rooms, so that judges could easily call up any programme for confirmation of their thoughts.

Secondly, the judges' reports were written to a networked system. This meant it was easier for the chairman to see how all judging groups were progressing and made it easier to clarify points in the reports. It was also easier for judges to access the reports of other judging groups in the same category.

Next year, the hosts will be France 3 Alsace and the venue will be a small town or village in the hills near Strasbourg.

Any proposals for the judging in April 2008 will be warmly welcomed.

Conference

The award ceremony is at the old castle in Kolding, Denmark, on Friday 26 May and there will be television pictures made available by TVSyd to all Circom members, especially winners.

During the conference, all entries will be available for viewing in the teletheque video library.

There will also be the usual chance to "meet the winners" by attending the conference workshops. This year, for a change, they will appear in different sessions.

The Web Site winners and some of the entries will be viewed and discussed in the Interactive Television workshop on Thursday 25 May, from 1630 to 1800. Attendance will give anyone interested the very best overview possible of the regional television web sites around Europe.

The Television Across Europe winner will be presented in the European Co-works session on Friday 26 May from 1130 to 1600.

The documentary winners and other entries will be shown and discussed in the Plenary session on Friday from 1430 to 1600 as the core element of a debate "D for Documentary – or D for dull, disappearing dinosaur" as regional television faces cost cuts and commercial pressures for audiences.

Finally

My thanks to all those – from the Secretariat, to the judges, to the entrants, to the sponsors – who have made this Prix so successful. We should never think our job is done or we have found the ultimate balance of categories or judging criteria. We should always hope next year will be better in quality and wider in compass. That is my constant aim.

DAVID LOWEN

Chairman of the Judges and President, Prix Circom Regional

AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2006

1. Documentary
Grand Prix Circom Regional trophy
5000 euros and trophy
Free visit to Kolding conference for one representative of winning station.

Special Award of France 3
3000 euros and trophy
Free visit to Kolding conference for one representative of winning station.

Avid Award
3000 euros and trophy
Free visit to Kolding conference for one representative of winning station.
2. News
Circom Regional trophy
3000 euros and trophy
Free visit to Kolding conference for one representative of winning station.
3. Television
Across Europe
Committee of the Regions Award
4000 euros and trophy
Free visit to Kolding conference for one representative of winning station.
4. Sport
ERT3 Award
3000 euros and trophy
Free visit to Kolding conference for one representative of winning station.
5. Web site
SVT Award
3000 euros and trophy
Free visit to Kolding conference for one representative of winning station.

JUDGES

Chairman of Prix: David Lowen

| | | |
|---------------------|--------------------|----------------|
| Piotr Borys | TVP | Poland |
| Daniela Drastata | HRT Zagreb | Croatia |
| Tonja Bozicevic | HRT Zagreb | Croatia |
| Johan Linden | SVT | Sweden |
| Bernd Kliebhan | HR | Germany |
| Dragica Vujanovič | RTVSlo Maribor | Slovenia |
| Hubert Schilling | F3 Alsace | France |
| Vanda Condurache | TVR Iasi | Romania |
| Zuzana Kostelnikova | STV Kosice | Slovakia |
| Erika Kocsor | MTV Szeged | Hungary |
| Ove Mulvad | TV2 Fyn | Denmark |
| Gareth Price | Thomson Foundation | United Kingdom |
| Euro Metelli | RAI Trieste | Italy |
| Carmen Parades | RTVE | Spain |

AWARD CRITERIA

1. DOCUMENTARY PROGRAMME

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

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

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

Please note that this category is for complete programmes with only one subject. Magazine programmes must be entered under other categories as must items which are longer than news items but still contained within another programme.

2. REGIONAL NEWS REPORT

The award is for the best news report of any length and structure. Only a single news report should be entered, not an entire programme. If an entire programme is received, judges will view only the main story.

Judges will look for a high level of journalistic quality and enquiry on a story which has interest and significance to its regional audience. They will expect the story to express the issues clearly, to explore them thoroughly with interviews and to add an explanation which places the event in context.

The report may be all on location camera or may be a sequence of “building blocks”, which uses location shooting and studio presentation to examine all the issues in the story. For instance, a report on a spectacular fire may provide excellent pictures but the judges will expect the report to include explanation of why this fire has special significance or relevance.

The judges will also look for good examples of how resources available to a television report are utilised to aid the quality of the story-telling: camera, sound, video editing, graphics, links, studio.

The news report must be an item within a programme: it should not be a self-standing news programme or “special”. However, it is acceptable that a news report can take most of a regular news programme, daily or weekly, where its importance merits extended treatment.

The award will be to the submitting station. It will be for the station to decide whether the representative to whom the award is granted should be a reporter, producer, director or any other contributor to the production.

3. TELEVISION ACROSS EUROPE PROGRAMME

This was formerly the “Cross Border” category. The revised award title is to stress the importance of television stations co-operating more fully and achieving co-productions which explore the differences and similarities between European peoples, states and differing regional and other ethnic cultures.

Please note that this category needs a more focused approach than just being an “international” story.

This prize recognises:

- (1) A programme produced by one station but covers an issue or issues on either side of a national border or strong cultural divide OR
- (2) A programme produced as a co-operative venture by two or more regional stations in different states.

The judges will give great weight to evidence of co-operation between television states even if this does not amount to a formal co-production. They will give more weight still if the programme is a full co-production.

The subject matter should highlight topics which have wide European interest. In particular, judges will welcome programmes which reflect increasing participation in decision making at a regional level.

Co-production partners should pay particular attention to the Rules of Entry.

4. SPORT PROGRAMME

This award will be for the best sports documentary or sports feature. The documentary or feature may be about any sport, on any sporting issue or about any sports personality: all ideas and approaches are welcome.

Judges will pay particular attention to programmes which present a view of the broader spirit of sport or its value in a wider community or in building personal character: sport as a challenge.

The judges will also pay great attention to conveying the excitement in characters, pictures and sound of sporting endeavour: sport as competition.

Coverage of a sporting event may be included but only as part of a fuller documentary or feature.

5. STATION WEB SITE

This new award recognises the value to regional viewers of web support for programme transmissions and the host station.

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

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

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

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

Since the web site may not be in English nor subtitled like the programme entries, the judges will welcome a detailed explanation in English of what the web site sets out to do and how it achieves this. The judges will expect a contact at the station to be available during the judging period on **Thursday 20 April and Friday 21 April** to discuss with them, in English or French, the content as it appears on the site.

This is a new award and we are aware that it may prove difficult to judge outside a one-nation context. This will put a great onus on the entrant to support the entry fully.

RULES OF ENTRY

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

1. Entries can be accepted only from member stations of Circom Regional. Programmes made by independent producers can be considered only if entered by Circom Regional member stations.
2. Each regional station may enter one programme in each category: News, Documentary, Cross Border, Sport and Web Site. That means each regional station may enter up to 4 programmes in total, plus the station web site.
3. Programmes must have been broadcast for the first time since January 2005 and should not have been entered in Prix Circom Regional 2005.
4. Programmes must be submitted as broadcast, except for additions required by Rule 6.
5. Each entry must be accompanied by a brief outline of the programme in English or in French which is sufficient to help the judges to understand more about the reasons for making the programme and the main theme or stories.
6. Each entry, including those in English, must have adequate sub-titles in English.
7. A copy of the script in English or French should also be provided: this will be kept with the programme tape in the Circom Regional archive.
8. The entry forms for programme categories, with outline, must be at the RTVSlo office by Friday 31 March 2006.
9. The programme entry formats for 2006 are DVD (first preference), or DVC-Pro or Beta SP if DVD is not possible. Entries, with all support material must be at RTVSlo by Friday 7 April at the latest. VHS cassettes are not acceptable.
10. The entries for the web site categories must be notified as soon as possible and in case by Friday 24 March 2006 to allow judges to view the sites before they gather to discuss them. Please note this is an earlier deadline than for programmes.
11. Entrants agree in advance that, should their programme be a category winner (not second prize or commended), they permit at least one regional transmission and one repeat of that winning entry by any Circom Regional member station within its own region during 2006 free of any licence or rights payments. An international version, without sub-titles, will be required for this.
12. Entrants agree in advance to one transmission of a winning programme (not commended programmes) by EbS (the European Commission's satellite channel) during 2006 free of any licence or rights payment.
13. Entrants agree in advance to promotional non-broadcast showcase screenings organised on behalf of the Prix Circom Regional.
14. Entrants agree in advance that brief excerpts from programmes may be broadcast as part of regional news reports or promotional items about Prix Circom Regional.
15. The cost of despatch, customs, insurance will be paid by the entrant.
16. Programmes and texts will not be returned but remain in the archives of Circom Regional.
17. Any cash prize or trophy presented will be to the entering Circom Regional broadcasting station. It will be for that broadcaster to decide who may represent the station to collect the award at any award presentation and who may keep the money and the trophy.
18. Where the entry is from one station but the programme is a co-produced programme, the submitting station is required to inform any partner stations who have contributed to that programme. The award will be made to the submitting station and it will be for the submitting station to decide how the prize money is allocated.
19. Where more than one co-producing station submit the same programme, any award will be joint. It will be for the winning stations to decide how the prize money is allocated.
20. Co-producing stations may submit different programmes from a series.
21. In any dispute, the decision of the chairman of the judges, David Lowen, will be considered final and binding on all entrants. Any significant dispute will be reported to the Executive Committee of Circom Regional.

GRAND PRIX CIRCOM REGIONAL 2006

DOCUMENTARY PROGRAMMES

WINNER MOJE DZIECKO JEST ANIOLEM TVP3 POZNAN POLAND

SPECIAL AWARD OF FRANCE 3

MÖRDAREN FRÅN SVT SYDNYTT MALMOE SWEDEN

AVID AWARD

NOUS N'ETIONS PAS DES BECASSINES FRANCE 3 OUEST FRANCE

COMMENDATIONS

VSECHNY TY ZAZRACNE DETI CT BRNO CZECH REPUBLIC
SKAZANA NA WOLNOSC TVP3 WROCLAW POLAND
LES RESIDENTES FRANCE 3 BOURGOGNE FRANCE

JUDGES

| | | | |
|----------|---------------------|------------|----------|
| Chairman | Bernd Kliebhan | HR | Germany |
| | Daniela Drastata | HRT Zagreb | Croatia |
| | Hubert Schilling | F3 Alsace | France |
| | Zuzana Kostelnikova | STV Kosice | Slovakia |
| | Piotr Borys | TVP | Poland |
| | Carmen Parades | RTVE | Spain |

CHAIR'S REPORT

Winemakers would say that 2006 was a good vintage. As the professional standards were mainly high, the choice was not easy.

The entries showed the wide range of topics covered by regional television stations.

The traditionally "classic" domain and strength of documentary films is telling the story of single characters or groups of characters, ordinary people telling sometimes extraordinary stories. Many films showed such individual stories of joy and grief, success and failure, luck and drama.

Another important field for regional documentary filmmakers is the tough journalistic investigation, bringing to light the dark sides of our societies. The jury saw impressive examples of this.

And there is also the historic documentary, in which the filmmaker manages to conserve events of the past and write down "oral history" with camera and microphone. In the best examples, the filmmakers could add important chapters to the collective memory of a region.

Two observations of the jury should be mentioned:

Many regional television stations offer in their programmes for 52 to 60-minute slots for documentaries. Though filmmakers in general seem to look at this very favourably, giving them the chance to develop a theme at a slower pace, the jury thinks that this might be a trap. Many one hour documentaries had a tendency to redundancy, seemed longish, not holding the tension for the whole time and losing the focus, while shorter films were more concentrated on their subject.

Secondly, the pursuit of visual excellence is very often in contradiction to authenticity and getting closer to the characters. Several films which were technically perfect did not really touch the jury. While on the other side impressive authentic situations were shot in a professionally unsatisfying way. Some outstanding entries showed, nevertheless, that an uncompromised search for both - visual quality and authenticity – is not in vain but may deliver striking results.

Bernd Kliebhan
Hessischer Rundfunk, Frankfurt

**GRAND PRIX CIRCOM REGIONAL 2006
DOCUMENTARY PROGRAMMES**

WINNER

**MY BABY IS AN ANGEL
MOJE DZIECKO JEST ANIOLEM
TVP3 POZNAN POLAND
(25'00)**

For a woman, losing a newly born child is a traumatic experience, rarely discussed in public. In this documentary, women share their most private moments. We learn that reality is even crueller than we could imagine: double moral standards of church and medical staff leave the women alone, without help or consolation. The camera follows the characters and we get very close to them. We sympathize with them and share their grief and their hopes. Even in very private situations the camera is present but in a very discreet way. Sometimes authenticity is lost when looking for visual excellence: in this film, there is no compromise.

**PRIX CIRCOM REGIONAL 2006
DOCUMENTARY PROGRAMMES**

SPECIAL AWARD OF FRANCE 3

EVIL FROM OUT THE SHADOWS

MÖRDAREN FRÅN

SVT SYDNYTT MALMOE SWEDEN

(57'00)

The brutal murder of 10-year-old Helen in Southern Sweden in 1989 shocked the region and became a major nationwide story for a long time. It was not until 15 years later that the case was closed thanks to due to DNA analysis and the murderer found. The documentary tells the story of this case and reconstructs the police research using rich regional archives and interviews with people who were involved. The investigation of the journalists went further: Who was the man who committed this terrible crime? The documentary gives a profile of the murderer, going back to his childhood, talking to his mother, his brother and colleagues. An impressive journalistic work combined with strong pictures and excellent editing.

AVID AWARD

**WE WEREN'T JUST »BECASSINES«
*NOUS N'ETIONS PAS DES BECASSINES***

FRANCE 3 OUEST FRANCE

(52'00)

The story of women who were sent from Brittany to Paris as 13 year old girls to be maids. A very interesting and unknown episode from French history, which has many similarities with the histories from other countries. It is much more common than we think and thus has a universal meaning. We learn much about their lives through their own memories, which are very often quite sad and moving. Quality, elegant filming with a human touch. It would have been so easy to have ruined this programme by insensitive editing. There are times when fancy edits can brighten a bad programme. But there are also times when clever editing can distract. This editing did not interfere with good interviews: it was restrained and controlled. Less can be more.

COMMENDATIONS

ALL THE PRODIGIES
VSECHNY TY ZAZRACNE DETI
CT BRNO CZECH REPUBLIC
(56'00)

Very nice surprise: a lovely combination of the study of classical music and the life of children. We meet eight talented children aged between 5 and 11 as they prepare for an international competition for young pianists playing Mozart in Brno. The director was successful in achieving a deep insight into the life of the children, who are interviewed in a very lively way, acting naturally and sometimes giving very surprising and funny opinions. It gives the impression that the children are very happy and not under pressure. The characters are excellent; and, thanks to the children, we have the impression that to study Mozart is quite easy and there is still time for other hobbies and plays. At the same time, we see the teachers and parents who follow the children and we realize a crucial point: any child can play Mozart but the child who is well supervised will play much better. This documentary is a brilliant musical lesson.

SENTENCED TO FREEDOM
SKAZANA NA WOLNOSC
TVP3 WROCLAW POLAND
(23'42)

This is the story of Ursula, a 32-year-old, who has just been released after 10 years in prison. The film shows the impossibility in her search for a job and how her family copes with the fact she is back with them. The black and white pictures project the deep approach of her struggle to adapt to a changed society. There are excellent characters and some brilliant scenes.

THE INMATES
LES RESIDENTES
FRANCE 3 BOURGOGNE FRANCE
(53'26)

Only a female filmmaker could get these confessions of women sentenced to long years in the detention centre Joux-la-Ville, France. She won the confidence of her characters and worked like a "midwife", helping them in their introspection, extracting suffering, anguish, shame and loneliness. An intense and touching document of life behind the prison walls with the women gaining our respect and they share with us in long interviews their most private feelings. The perfect camera work found impressive pictures to express the feelings of the inmates, yet always keeping them in anonymity. Edited at a slow but absolutely justified pace.

OTHER ENTRIES

THE STONE PICKER (*BERAC KAMENA*) HRT ZAGREB CROATIA (20')

Withdrawn.

OCCULT SCIENCES (*LES SCIENCES OCCULTES*) FRANCE3 RHONE ALPES AUVERGNE FRANCE (52'30)

The programme was supplied without English subtitles as required by the Rules.

THE CHALLENGE (*UDFORDRINGEN*) TV2/FYN DENMARK (9'48)

This is a story about a Danish family fighting for its handicapped son. Kim suffered brain damage in a car accident when he was 11 years old. As a part of his rehabilitation programme, his father took him to a 3000 km bicycle tour from Denmark to Lanzarote. We follow the father and son for the whole period using home video footage and the camera is present at the strongest emotional moments of their struggle. The producer managed to get very close to a family, their fears and hopes.

THE DAY I ESCAPED MY WEDDING (*DER TAG, ALS ICH MEINER HOCHZEIT ENTKAM*) ARD GERMANY (52')

The programme deals with a serious issue – the conflict between the conservative traditions of the Turkish family and the modern thinking of the new generation brought up in Germany. The story is about two sisters who fight against the opinions of their mother who wants them to be obedient Turkish wives. The producer has put great efforts into the reconstructing of the story: we follow the girls in Germany, in Turkey, and in many everyday situations. There is also a visit to a Koran school, discussion of the problem of the arranged marriage, and a look at the integration problems in a typical small German village. Comprehensive but sometimes you get the feeling of just too many issues in the one programme.

FACTORIES FOR TRENDIES BOURGEOIS (*LES USINES A BOBOS*) FRANCE3 PARIS ILE DE FRANCE - FRANCE (51'10)

A film about new uses for abandoned factories in a suburb of Paris. For some years, these former squatter areas have been transformed into new living and working spaces, trying to establish a new way of trendy, bourgeois living. The film gives us an inside view of the visions and realities of creative people. Using old photographs and current pictures, the producer tells us how a urban nightmare may become a little oasis. The story is mainly told by interviews with interesting people and by nicely shot pictures of architecture. We would have preferred to see more pictures of everyday life instead of listening to very long interviews.

THE LAST LETTER (*LA ULTIMA CARTA*) TVE TERRITORIAL CENTERS SPAIN (26'43)

The story of a lost letter. A Spanish soldier wrote to his wife in 1937. The letter was intercepted by Franco's army during the Spanish Civil War and it reached the addressee only after 67 years. The director uses archive footage and drama scenes to bring us back to the times of the Civil War. He creates two parallel stories – one about the war and the other about the real 'letter story', where the soldier informs his wife in a secret way that he will join the republican army. It is an original idea to relate the war through this letter but a pity that the letter gets lost in the history of the war; the balance of the two points is not always equal.

MYTHOLOGIES OF THE SPACE - THE GDANSK SHIPYARD (*MITOLOGIE PRZESTRZENI – STOCZNIA GDANSKA*) TVP3 GDANSK POLAND (49'21)

The shipyard of Gdansk is a historic place. Founded in the late 19th century, its walls saw wars and strikes, enthusiastic engineering and hard labour. Nowadays, this site has become an artistic venue. The documentary tells, in a parallel montage, the history of the shipyard and its modern use. Excellent camera work and creative editing. Nevertheless, we stay too distant from the characters – and perhaps this was the price paid for the excellence of the camera work.

WONDER MIDWIVES (*NAITRE EN CREUSE*)

FRANCE3 LIMOUSIN POITOU-CHARENTES FRANCE (52'15)

An impressive and moving documentary about the work of midwives in a rural area of France. The excellent camera follows the characters while visiting pregnant women at their homes and in the hospital. One of the most emotional moments of the film is the birth of a child, the joy of mother and father and the intense support of the midwife. A film with strong emotions - perhaps the most intense,

positive emotions couples can ever experience in their life. Some question marks remain: did the producer "use" the families to tell his story? Would the story be more impressive if it had concentrated on fewer cases?

GASPARD DE LA NUIT (*GASPARD DE LA NUIT*) FRANCE3 SUD TOULOUSE FRANCE (52')

A film about the search of the black French 34-year-old Marie-Adelaide for her roots. She finds out that her Congolese father lives in Brazzaville and decides to visit him and his family, despite the reservations of her adoptive parents. Marie-Adelaide tells about her feelings in a very reflective and open way. We are very touched by her emotions meeting her real father and her fears that she will hurt her adoptive parents. The story is told without commentary, showing us much interaction between the characters, mainly in a chronological order. This is very authentic and impressive. Nevertheless, we feel that the story could be told in a stronger way, using a better construction and a more sophisticated approach to the storyline.

CLARA B (*CLARA B*) FRANCE3 ALSACE FRANCE (52'17)

The story of Strasbourg from the beginning of the last century told in a very unusual and creative way. In drama sequences, an archivist tries to reconstruct the life of a fictional photographer and cine-lover Clara B. There is excellent camera work and editing. We rarely see such a creative example of usage of old library pictures in a documentary film.

JUZEK (*JUZEK*) STV KOŠICE SLOVAKIA (6'52)

This is a short portrait of a 50-year-old man who lives alone in countryside in Northern Slovakia. He tells about his life and shows us round his home and this provokes questions about a way of life on the edge of society. This is a good example of how a single video journalist may find people like this without creating barriers between the viewer and the protagonist and tell the audience an interesting story.

JIU RIVER VALLEY PEOPLE (*OAMENI DIN VALE JIULUI*) TVR TIMISOARA ROMANIA (60')

The documentary describes the community of miners from Jiu River Valley, who live in very poor conditions, extracting coal in a very primitive way. Good camera work, which plays with two colours: the black in the mine and the white of the snow. The setting is very attractive and the characters too. We could not understand why the editing of this otherwise interesting material should be so slow. For this reason, the intention to show the real life of the community, unfortunately, fails. Also, we miss the interviews which come only in the second part of the film and, even then, fail to satisfy our curiosity.

**MEMORIES OF A FORGOTTEN WAR (*MEMORIES OF A FORGOTTEN WAR*)
BBC SOUTH UK (26'30)**

An original approach to mark the 60th anniversary of Victory in Japan Day. Two former soldiers tell us their personal experiences of the so-called "Forgotten War" in Burma, Asia. The producer has built the script not only around the interviews of the two old men but also around their close relatives, a sister and daughter. The daughter of one man has even travelled to see the places where her father struggled during building of the Burma railway. Both women give very interesting views and personal comments in the odyssey of their close relatives. This is a very well made historical work of a little known period of the war.

THE WOLF'S CHILD (*WILCZE DZIECKO*) TVP3 WARSAW POLAND (29'27)

The story of a German woman who examines the bad attitude of Russian troops towards Germans during the Second World War when she was a 15 years old girl. It is a very subjective re-telling of what happened in the past, using archive materials and pictures to support this personal story. Her story is very strong and sad and the pictures describing the action are very well made. The atmosphere is very strong but we miss the main character: the heroine is far away from the story, sitting passively in the studio, re-telling it in monologue. She is not involved enough in the development of the story.

**OPERA BEHIND THE WALLS OF THE GHETTO (*BRUNDIBAR – OPERA ZA ZDMI GHETTA*)
CT OSTRAVA CZECH REPUBLIC (58')**

The film offers a different point of view on the life inside the ghetto. It reconstructs the Brundibar opera which was played by children in the Terezin ghetto during the Second World War. The story is told by five people who survived - four women and a man. Each character tells his or her own personal story. We liked very much the idea of "re-playing" of the opera once again with today's children dressed in

wartime clothes. It was shot and edited in a lively and fresh way. However, the successive interviews with the main characters slow the rhythm: the personal stories resemble each other too much so that the film loses tension.

MATA HARI FROM VIZOVICE (*VIZOVICKA MATA HARI*) CT OSTRAVA CZECH REPUBLIC (54')

Withdrawn: same region as Opera Behind The Walls of the Ghetto and no video received in time for judging.

TVR CLUJ FOR TRADITIONS (*TVR CLUJ PEHTRU TRADITII*) TVR CLUJ ROMANIA (7'42)

The documentary presents a region of Romania, the Maramures, where tradition and religion are still very important and alive. We can see the inhabitants using music to express their deep religious feelings. There is evocative filming of winter landscapes - very poetic. There is no particular storyline: rather, it is an impression from which the viewer can understand better how the life is lived in this region.

EUSKADI 2050 (*EUSKADI 2050*) ETB BIZKAIA SPAIN (60')

This film is a futuristic look at what Euskadi, the Basque region of Spain, will be like in the middle of the twenty first century. What will people eat? What will the climate be like? How will they travel? This programme tries to answer these questions using techniques like interviews, graphic sequences, film clips and news reports from 2050. There are good ideas in content and style, with slick editing.

HOME TRUTHS: REAL COST OF PERSONAL CARE (*HOME TRUTHS: REAL COST OF PERSONAL CARE*) BBC SCOTLAND UK (29'37)

This documentary addresses a very serious social problem of personal care of older people, breaking some taboos and seriously questioning the public system of personal care. There is a very good use of practical examples, which give the story a deep meaning.

BLUE ROSES GARDEN (*VRT PLAVIH RUŽA*) HRT CROATIA (30')

This documentary tells the story of an orphanage in a mansion near Zagreb where about 100 children with the greatest physical and mental disabilities live. Some pictures are shocking but the programme focuses on the main issue of the care of the children with interviews with the volunteers in charge, led by an Italian priest. It is he who sees in the children the rarest of beauty: like a rare "blue rose". The volunteers tell how they themselves develop character through contact with the children. It is a very moving subject but with quite static, routine pictures.

JUST FOR REAL (*KUN FOR ALVOR*) TV2 NORD DENMARK (10'30)

One from the series of programmes showing how the medical emergency service in North Jutland, Denmark, works. In this episode, there is the story of the death of a 9-year-old boy in the arms of his rescuers. It is realistically approached, with good pictures. The production team consulted with the parents of the boy before proceeding with the broadcast. This is a well-made report from a concrete situation but the programme lacked a broader panorama and context.

BEING SLAVEN (*BITI SLAVEN*) HRT BJELOVAR CROATIA (30')

The story of a disabled young man who meets the challenges of life with a great courage. He tries to live in the most "normal" way and who rides and plays other sports with great success. The subject is very interesting but it is all a bit static with many talking heads. The story develops quite slowly and does not grip the viewer enough.

THREE DIMENSIONS (*TROJWYMIAR*) TVP3 KATOWICE POLAND (33'59)

The film was made in a series produced by three local media: television, radio and press. This particular piece shows the problem of adopting and bringing up disabled children. The fact that the three journalists were actors themselves, inasmuch as they were also learning how to be parents, added to the strength. The story was covered with pictures in a good way. However, it was not always easy to follow the storyline, because there were rather too many sub-plots.

UNDER THE MAGNIFIER (*POD URUBNOGLEDOM*) RTV SLO LENDAVA SLOVENIA (30'47)

This is the story of a textile factory which employed Slovenian and Hungarian workers using state aid. The closing of the firm caused legal and social problems, especially because of the use of public money to help set up the factory. The programme shows the Slovenian-Hungarian relationship "under the magnifier" of this real-life case study. This is more of a current affairs report which does not

expand to a broader picture of trans-border work. The presentation of the issue is not very clear: it takes some time to understand what happened and why it is important.

IN OUR VILLAGE OF RAJSK (*U NAS W RAJSKU*) TVP3 BIALYSTOK POLAND (21')

This documentary deals with a war crime from 1942 when a village was destroyed by the Nazis. The willpower of the villagers has brought the place back to life. The footage is tremendous and the interviews with the eyewitnesses are respectful and touching. This could have been one of the top competitors but for our feeling that we have seen this kind of story before. It, so to speak, lacks originality.

COAXIORUM (*COAXIORUM*) TG 4 IRELAND (26'00)

This documentary describes love customs and rituals in Kerry through the generations. For instance, sleeping with wedding cake under you pillow is reputed to have the power to bring the object of your affections into your life. There are magic potions – like the Coaxiorum – herbal remedies and even the idea that a long lonely walk can help bring love. We can see how much we have in common with past generations. The picture of the society is nicely constructed showing different habits, superstitions and through numerous statements of women of different ages on courtship, marriage and fertility. Modern pictures are nicely combined with original old black and white images. This is a universal picture of something that was, is now and always will be important.

**BEETHOVEN AND SLOVAKIA (*BEETHOVEN A SLOVENSKO*)
STV BRATISLAVA SLOVAKIA (38')**

The story of Anton Schindler who wrote a biography of Beethoven in the middle of the 19th century. He was Beethoven's secretary but wrote a study in which he changed many facts in the composer's life, removed friends and even forged Beethoven's handwriting. An intriguing tale. But the storytelling lacks focus, with too many different angles and questions that never gets a full answer. Good editing and much creative work with historical artefacts, paintings, statues and photos to make this history come to life.

100 INVENTIONS (*100 IZUMOV*) RTV SLO MARIBOR SLOVENIA (15')

The idea of telling the story of every day inventions to which everyone can relate is really good. The history of baby carriages and the lock and key is interesting; the story of high heels is compelling. But the composition is problematic as it veers between a historical approach and quite conventional factual reportage. The musical track is not in harmony with the story or the pictures.

REFLECTION OF THE MEDIA SOCIETY IN THE WORK OF IVAN ŽERJAL (*ODSEVI MEDIJSKE DRUŽBE V DELU IVANA ŽERJALA*) RAI 3 FRIULI-VENEZIA GULIA ITALY (7'35)

Withdrawn – same region as Trieste: A Real Coffee Town.

TRIESTE: A REAL COFFEE-TOWN (*TRST –MESTO KAVE*) RAI 3 FRIULI-VENEZIA GULIA ITALY (12'35)

Coffee is of interest of almost every adult person in Europe. This short documentary gives the viewer a good insight of the coffee business in Trieste, with its importers, distributors and many coffee shops. Nevertheless, the composition is more of an extended news piece (it was in a monthly magazine show) than a documentary.

FACING THE TRUTH (*FACING THE TRUTH*) BBC NORTHERN IRELAND UK (59'11)

No DVD was received in time for judging.

TO BE AT HOME SOMEWHERE (*VALAHOL OTTHON LENNI*) MTV BUDAPEST HUNGARY (52')

Bedo is a small village on the Hungarian-Romanian border. It is a place where different nationalities live together in mutual tolerance. The example of the integration of the Roma minority indicates that this village is special. What are the reasons why one community can live together and respect each other – and yet another cannot. This is the key question this documentary has tried to answer. However, it is done in traditional way; with long interviews and voice over. The film did not persuade us.

**THE CHALK CIRCLE OF UKRAINE FIGHT FOR NIKOLETT (*UKRAJNAI KRETAKOR*)
MTV DEBRECEN HUNGARY (10'30)**

A legal battle over a child's custody between a father living in the Ukraine and a mother living in Hungary. A good story, well told, containing high production values but lacking in emotional

atmosphere given the subject matter. It would have been better to have concentrated more on the little girl and a little less on the lawyers.

**MIRACLE AT THE FOOT OF THE TENKES HILL (CSODA A TENKES ALJAN)
MTV PECS HUNGARY (8'10)**

A pilgrimage in Hungary, with a good narrative; interesting but not exceptional. The reporter could have combined the origins of the pilgrimage with his travels, instead of creating a background sequence at the start in a style very different from his reportage. The reporter told his story well and the photography was also good but the idea did not lend itself to an outstanding documentary.

DISLOCATION (FICAM) MTV TRANSDANUBIA HUNGARY (11'56)

A very good story on the feelings of various disabled people. This had high production values. However, it might have been better to concentrate on one person, particularly one well-spoken young woman who caught the emotions better than the other participants. There were several good individual stories which could even have been developed into a series of programmes in greater depth.

SILVER AGE (EZUSTKOR) MTV SZEGED HUNGARY (25'04)

The story of a 70-year-old local artist. It had a slow start with no reference to his paintings until later in the programme. The beginning should perhaps have been a montage of photography and/or paintings rather than a straight talking head. The best visual sequences came too late to engage the viewers.

THE HILL (BORSO-HEGY) MTV MISKOLC HUNGARY (13')

A two-part story of a Hungarian village into which a Slovak plane crashed in 2006 with the loss of 40 lives. The story of the crash itself should have been nearer the start of the programme, giving some dramatic impact, instead of the story of the village followed by the crash. The programme should have been more of a unified whole.

SOMEBODY (NETKO) TV MONTENEGRO SERBIA AND MONTENEGRO (22')

A strong portrait of Netko - alias Somebody (a translation of his name in English) - abandoned as five-year-old when his family was killed in Tuzla, Bosnia and Herzegovina. As a small boy, he decided to look for a place with good people and a nice environment so he moved to Bar on the Montenegro coast. Looking much older than his 19 years, he now reflects on his short and unhappy life. Black and white pictures add to this very sober point of view: the sadness of a cruel reality.

**INSIDE OUT LONDON: HERE TO STAY (INSIDE OUT LONDON:HERE TO STAY)
BBC LONDON UK (19')**

In a great piece of investigation journalism, a journalist goes undercover to live the life of an illegal immigrant from the Punjab in London. He discovers a network of support that enables illegal immigrants to thrive underground for years without being caught. There is a very modern way of shooting and editing. This is dynamic and easy to understand, giving all important information in a clear way.

**THE KARAWANKEN MOUNTAIN RANGE-BORDER IN THE SOUTH (DIE KARAWANKEN –
GRENZE IM SÜDEN) ORF CARINTHIA AUSTRIA (44'50)**

An interesting and well shot documentary in traditional style telling the story of the mountain range between Austria and Slovenia. There was good photography and well edited pictures. It had high production values but lacking in dramatic atmosphere despite the visual images of warfare which has been so much of the history of these border hills.

PETER'S AUSCHWITZ (PETERS AUSCHWITZ) TV2 SYD DENMARK (16')

This story must never be forgotten: the story of the concentration camp, Auschwitz. As a boy living near Kolding, not far from the Danish-German border, the main character of this documentary went to the cinema with his father not long after the end of the War. They saw on the large screen the horrors of Auschwitz. At once, he was fascinated by the question: "How can Man be so cruel?" Fifty years later, he is still trying to understand: but the more he learns, the less he understands. Very professionally produced, with high skills in camerawork and editing, and an excellent combination of archive material and current footage.

A STOP NAMED DESIRE (*PRZYSTANEK NA POZADANIE*) TVP3 SZCZECIN POLAND (19'22)

An interesting story about prostitutes carrying on their "oldest" profession along a major road near the German border of Poland. The authorities know they cannot stop the prostitution. Instead, they try to fight it on details like threatening to punish customers for polluting the environment with used condoms. Perhaps the documentary is a little too diverse, with too many characters not involved directly with the story. The documentary gave a very persuasive picture of what actually happens in such areas.

**BRINTA, READY WRAPPED (*BRINTA, GAAR IN HET*)
TV NOORD GRONINGEN NETHERLANDS (24'50)**

A warm, light and easy-going film about breakfast food and its importance for the region and the people involved in its making. Work is for many people the most important part of their life but rarely covered in regional programmes, except when there is a problem. We liked how the film reflects the passion of the people for Brinta, the simple instant breakfast food, with which everybody in The Netherlands has grown up. Excellent pictures and editing show the modern style production, historic footage adds background information and shows that Brinta is a national legend.

**DENMARK'S BIG WEDDING (*HELE DANMARKS GLOBRYLLUP*)
TV 2 OSTJYLLAND DENMARK (40'33)**

The Danish royal wedding brought the largest number of cameras to one spot during one day. At the same time, cameras from all studios follow Danish people all over the country, from upper class homes to immigrant ghettos, to see the different reactions of people while they watch the wedding. This gives a very good example of the various views at the same moment in very different settings. The film is very lively and it keeps you smiling all the time.

**A RIVER OF LIFE (*UN RIO DE VIDA*) TVE CENTRO TERRITORIAL EN CASTILLA Y LEON SPAIN
(57')**

The Duero river is shown in the most beautiful pictures with a high educational commentary and much good information. We learn the importance of the river giving life to the surroundings and the environment. The challenge of making a documentary on a river is great but well solved here. But perhaps it lacks appeal to viewers without a deep interest in Nature.

**LIVING ROUGH: A WEEK AMONGST HOMELESS (*PLATTE MACHEN – EINE WOCHE UNTER
OBDACHLOSEN*) WDR DÜSSELDORF GERMANY (29'02)**

A realistic report about homeless people in Dusseldorf by two reporters who stayed for one week with them on the street. A very close and personal camera approach, with very direct shooting. There is no attempt to avoiding any of the real scenes, even the tough ones in their tented homes and on the streets of the city. It is not really a documentary but it is without doubt a strong report.

A DANCE IN THE COUNTRY (*NA WSI ZABAWA*) TVP3 LUBLIN POLAND (23'27)

This is a story about an old dance floor in the country where young people can drink and dance to disco music. It starts with a well made opening sequence of music, with an old man riding a bicycle that invites viewers to the dance floor. After such an exciting set up, the programme slowly loses its pace till it reaches what happens on the dance floor. However, the judges praise the creative camera work and the attention to detail.

**BLACK SHEEP: SONS OF O'CONNOR SCARTEEN (*BLACK SHEEP: SONS OF O'CONNOR
SCARTEEN*) RTE CORK IRELAND (35')**

No video was received.

**WHEN YOU SAY FOUR THOUSAND GOODBYES (*WHEN YOU SAY FOUR THOUSAND
GOODBYES*) RTE GALWAY IRELAND (52')**

A portrait of an Irishman who has devoted his life to helping the poor, sick and dying of Africa. He tells his own story, revealing a true idealist and, in spite of all odds, he remains a true optimist. In the presentation style, you might prefer a little more showing than telling. Nevertheless, the viewer gets a good impression and inside knowledge of his work and life.

**A PICTURE OF BIRMINGHAM BY BENJAMIN ZEPHANIAH (*A PICTURE OF BIRMINGHAM*)
BBC WEST MIDLANDS UK (29'10)**

This is a self-portrait of a Rastafarian poet who rediscovers his world of inspiration in a journey back to his past. The viewer has the opportunity to understand the poet as well as his Jamaican background in Birmingham. Benjamin tries to search for the roots of his art but also to find new inspiration for his poetry. There is good, imaginative camera work. Nevertheless, the hero is so self-obsessed that he never gives the viewer much chance to enter his universe. There is some charming scenery of Birmingham but little interaction and it is perhaps sometimes a bit slow.

GEOGRAPHICA – A REDISCOVERED CIVILIZATION (*GEOGRAPHICA – CUCUTENI. O CIVILIZATIE REGASITA*) TVR BUCAREST ROMANIA (22'13)

This is a documentary on new theories on the amazing culture of the Cucuteni. This tribe was one of the most surprising and complete stone and bronze age civilizations in Europe, dwelling in the north of Romania and into Moldova and Ukraine 3000 years ago. There is good use of archive material and authority of specialists. However, it was a little dull in structure and might have struggled to draw the average viewer into the story

THE LIFE WITH IZAK (*ALT FOR IZAK*) NRK MØRE OG ROMSDAL NORWAY (28')

This follows the life of an unusual woman who lives alone with three children, one of them, Izak, a multi-handicapped boy aged six. In six years, she has had to spend 90 weeks with Izak in hospital. She knows, too, that her child will die. Yet, despite all these difficulties, she still manages to have a life of her own and can devote love and time to her other two children. This is a positive message in a very positive atmosphere: a life which can be very difficult but also very rewarding.

A PICTURE OF TYNESIDE (*A PICTURE OF TYNESIDE*) BBC TV NEWCASTLE UK (29')

DVD damaged in transit. Poorly packed.

WIND ON WEDNESDAY – MERCURIUS FOUNTAIN (*WYN OP WOANSDEI – MERCURIUS FONTEIN*) OMROP FRYSLAN NETHERLANDS (23')

This is one of a series of programmes examining various intriguing social problems. The junkies, dealers and street kids have given the zone around the Mercury Fountain in Ljouwert a bad name. The reporter talks with junkies, shopkeepers and people in the area trying to show the reality as it is. There are some very poignant pictures of drug addiction, many vox pops and occasional subjective camera work to tell the story. However, it feels more like a portrait of two drug-addicted homeless people rather than a proper investigation.

CARDBOARD BOX (*KARTONSKA KUTIJA*) MRT SKOPJE FYRM (30'30)

A Romany community is living near (too near?) to a residential zone. Snapshots of everyday life make us aware of some characters and their way of thinking. Their existence is based almost entirely on collecting old paper and they shelter in cardboard boxes. But they seem to have accepted their lot in good faith. The jury were impressed by the sensitive camera work with good shots and some excellent framing. There was also good editing and an appropriate use of music. However, we were disappointed that the producer failed to find a character who could really draw us into the story. This meant the storytelling was sometimes stuck in clichés.

DADS IN WAR (*MON PAPA EN GUERRE*) FRANCE 3 LCA FRANCE (52')

A film built on the story of letters which were written by children to their father during the First World War. A piece of art, with excellent use of pictures, graphics and animation: very elegant in atmosphere and presented in a very creative way. Sometimes, it is a bit difficult to follow the exact storyline because it is rather the general story of Life and Death.

LIKA, SO CLOSE TO US (*LIKA, TU PORED NAS*) HRT ZAGREB CROATIA (30')

This was entered in the News Report category but the judges agreed it should properly be considered as a Documentary. The attractive tourist region of Lika in Croatia suffered in the war of the 1990s. In three specific stories of the inhabitants of the area, the film describes the harsh reality after the war. Even though the country has many attractions, it is sparsely populated, mostly by older people; the young move out and are not interested in coming back. Sensitive shooting, nice editing, live interviews.

PRIX CIRCOM REGIONAL 2006 NEWS REPORTS

WINNER *ZGUBIONE PORTFELE* *TVP3 KRAKOW POLAND*

COMMENDATION
 FAITH IN THE FUTURE *BBC WEST, BRISTOL, UK*

JUDGES

| | | | |
|----------|-------------------|----------------|----------|
| Chairman | Ove Mulvad | TV2 Fyn | Denmark |
| | Dragica Vujanovič | RTVSlo Maribor | Slovenia |
| | Vanda Condurache | TVR Iasi | Romania |
| | Erika Kocsor | MTV Szeged | Hungary |

CHAIR'S REPORT

Being a member of the jury at Prix Circom Regional is both a privilege and a challenge. You have to judge the work of television professionals from different backgrounds, traditions and priorities, professionals living and working in very different countries.

News stories sometimes tend to look very much alike; sometimes news agendas can be very similar also. This year, however, there was quite a variety – which is a welcome reflection of the diversity of cultures of the Circom membership.

In the past, this category was for News Programmes. Last year, it changed to News Report in the belief that the judges should be concentrating on the quality of news item construction and journalism rather than on the structure of a news magazine programme. Even so, some of the entries were long for traditional news. In some cases, they were more like features than news.

Nevertheless, the judges were once again were impressed by the high level of European regional journalism. Having watched items and programmes for two days without a break, you can only feel confirmed in the importance of news journalism away from the big television centres.

The winning entry stresses the fact that persistent, creative and well trained reporters have an important role to play in the society even in small matters. It stresses the fact that you should never give up and that you must treat and respect the small “story” as high as the traditional top story.

Ove Mulvad
TV2 Fyn

PRIX CIRCOM REGIONAL 2006 NEWS REPORTS

WINNER

LOST WALLETS *ZGUBIONE PORTFELE* TVP3 KRAKOW POLAND (1'30)

Sometimes you sit at the news desk desperately searching for relevant, important news stories to be produced and broadcast in the next news show. Some days nothing happens - but you cannot cancel the programme for that day putting on screen a sign with the words: "Nothing happened in Krakow today!"

No, this is the true challenging day in news. And it will reveal your ability to find relevance and importance of even small incidents of society.

In Krakow, two schoolgirls found a wallet containing 2000 PLN (around 550 euros).

Immediately they gave it to the police, who found the owner. This could have been the end of that story.

But a journalist took up the challenge and put the story into context. What is the psychological reaction to finding other peoples belongings? What is the current state of crime? Why did the girls not simply keep the money?

And, as an appendix both humorous and thoughtful, the story ends with an experiment - leaving a wallet with money and clear identification of the owner in it on a public place. What happens this time? Guess for yourself...

Add to all this good skills in camerawork and editing and you have all the reasons why such a small, everyday story can end up as a European prize winner.

COMMENDATION

FAITH IN THE FUTURE *FAITH IN THE FUTURE* BBC West, Bristol, United Kingdom (8'30)

This is an excellent item about the fight of a mother to reconcile with God after the murder of her daughter in the terrorist attacks on July 7th 2005.

Julie Nicholson, a Bristol vicar, has decided to step down as a parish priest because she cannot understand the murderers and feels herself unable to preach forgiveness.

The reporter found the right way to approach the mother and to tell her moving story. There is sensitive camera work, intelligent editing and no melodrama - just fair and balanced storytelling.

OTHER ENTRIES

THE TRANSFORMATION PROBLEM (*ODPREDAJ NEMOCNIC – SUTAZ*) STV BANSKA BYSTRICA SLOVAKIA (1'35)

The problems of Slovak health care and transformation of the Slovak hospitals are quite well described in this report. We can hear many experts talking about the consequences, but are comments of the patients and ordinary people are missing. The patients with their real health problems should be heard.

INCINERATOR (*SPALOVNA*) STV BRATISLAVA SLOVAKIA (5')

What happens every time authorities or big companies decide to erect large buildings? Neighbours protest about it and protest even more if the construction could be dangerous for the environment, like an incinerator. This story deals well with the problem of planning to build an incinerator in the Nitra region of Slovakia. It could do with a few more facts, if they exist. We need to know: Is this really dangerous or not?

PROBLEMATIC PASTOR (*PROBLEMOVY FARAR*) STV KOŠICE SLOVAKIA (1'10)

This is a report about the change of pastors in a small Slovakia village. The bishop wants him to move to another village but the pastor wants to stay. It is an interesting story, with many comments from local people. The facts are given in a clear and simple way and there is a nice pay-off. However, we never get to hear what the priest has to say and the camera work is below standards: for instance, during interviews we can see a hand holding a microphone.

LIVING WITH AIDS (*LEBEN MIT AIDS*) HR FRANKFURT GERMANY (3'41)

A young girl tells her story about being tested HIV positive. This gives the opportunity to make an informative story about the importance of protection in sex and the consequences, if you do not take the threat as serious. The story is very well produced but perhaps feels more like a public campaign advert than a news story which forces its way into the daily news agenda.

VIOLENCE AT WORK (*TJÄNSTEMAN*) SVT VÄST GÖTEBORG SWEDEN (10'08)

Desert Storm; the War in Iraq? You can experience just as much violence when you're a bus driver in the quiet city of Goteborg, Sweden. Well, at least according to a local bus driver. He tells how people will not pay, threaten the drivers, attack them, throw stones at his bus, and more. The same goes for traffic wardens, also under threat every day. You believe what they tell you but here was a good case for the use of a hidden camera to get more evidence.

ANOTHER VIEW AT THE GHETTO (*GELLERUP – MED ANDRE ØJNE*) TV 2 OSTJYLLAND DENMARK (8')

TV2 Ostjylland invited a Turkish reporter to work at the station for a week covering stories in a ghetto with many Turkish inhabitants. She managed to get behind the taboos and encouraged some Turkish women to talk about the suppression of women and arranged marriages. The brilliant reportage was followed up by a live studio interview with a Turkish female local radio host. Congratulations for dealing with a difficult subject in a creative way.

NEW FACE (*NOWA TWARZ*) TVP3 KATOWICE POLAND (10'02)

Iza, eight years old, suffers from a badly burnt body. She gets financial help for surgery, partly collected among the viewers of this TV station. You cannot avoid being touched and feeling sorry for the poor child in this decent and well told story. But is it a news story or a campaign to raise more money? And what happens to children who are less lucky than Iza and fail to get on television?

GOLAK RECOMMENDS (*GOLAK POLECA*) TVP3 BIALYSTOK POLAND (2' 59)

This is an "omnibus", a collage of different cultural events and happenings across one of the Poland's regions. This is a collection of short reports rather than news in the real meaning of the word. An interesting approach with many pieces to camera by the reporter and an innovative editing style.

BBC LOOK NORTH (*BBC LOOK NORTH*) BBC YORKSHIRE UK (5')

A reporter investigates whether rumours about lack of care and abuse in a nursing home in Halifax are true. Thanks to this report, the health service and inspection teams are pushed into action and there are severe consequences for the home. This is journalistic reporting to the high professional standards of the BBC but perhaps now a little stereotypical.

THE VILLAGE OF TORSAS (*TORSÅS BY*) SMALANDSNYTT SVT VÄXJÖ SWEDEN (2'47)

This is a report about the revival of a part of Sweden devastated by a hurricane after which hundreds of thousands of people lived with power failures for weeks. The opening sequences of the report are well done with good camera work. The crowds and the mess after the hurricane are well presented, with many telling close-ups of faces. But you did not really see what actually had happened during the hurricane. A weak structure allows the story to drift and we never reach an effective conclusion.

IN FOCUS: DAVORIN SADAR (*V OBJEKTIVU*) RTV SLO MARIBOR SLOVENIA (8')

A report on the former financial mogul Davorin Sadar, founder of Dadas, the agency which was in control of the Slovenian currency exchange market for many years. After being accused by the Government, he escaped to the USA and five years later, in 2005, was handed over to Slovenian authorities. We watch in exclusive interview with Sadar in his cell and the reporter gives the background of the whole story. We get the facts from all sides. Good journalism.

AN SMS TO THE POLICE (*SMS DO POLICIJI*) TVP3 WROCLAW POLAND (3'10)

Deaf-mute people in Wroclaw can now send SMS to the police to get help if needed. This story is told with a talented mix of reportage, interviews, humour and even dramatic reconstructions. It is no doubt a very good idea and a story which should be told in a news show. There is a slight taste of a police promotional video. But never mind, this is a story you will remember the next day when all other stories are long forgotten!

BORDERLINE BETWEEN POVERTY AND AFFLUENCE (*GRANICA BIEDY I DOBROBYTU*) TVP3 RZESZOW POLAND (12'17)

This is a report on the Polish-Ukrainian pedestrian border crossing in Medyka. The problem is that this border crossing is mainly used by smugglers and not by tourists. The first report shows us a vivid picture of what 's happening there: the awful conditions for people who queue in a long row. A camera catches their impatience as they wait and we can see their overloaded bags and cases. The comments of the "smugglers" add more personal view to that atmosphere. It is a pity the story does not develop well enough and facts are repeated.

STILL GOING ON (*NADAL TRWA*) TVP3 LODZ POLAND (3'26)

This is a journalistic investigation into a corruption deal between ambulance service workers and funeral homes. The funeral trade pay for information about patients' deaths to help them be first to organise funerals and make good profits. The journalists go under cover to get answers from the accused giving more authenticity to the report. Professionalism with journalistic accuracy.

UNSUSPECTED DANGER UNDER WALLOON'S FEET? (*WALLONIE:UN SOUS-SOL EXPLOSIF?*) RTBF BELGIUM (27' 49)

No video arrived in time and this programme could not be viewed.

RE:ACT: THE DEATH OF COUNTRY SHOPS AND VILLAGES IN CRISIS (*RE:AGERA – LANTHANDELSDÖD OCH BYAR I KRIS*) SVT FALUN SWEDEN (4'56)

The report deals with an important problem in small communities around Sweden: the struggle to maintain public services so that small villages can survive. Situated some 20 kilometres from a large town, the village of Oje, with just 250 inhabitants, manages to keep alive. It is a refreshing story about survival told by real people.

TELESCOPE-INTERNATIONAL THEATRE FESTIVAL MALTA 2005 (*TELESKOP*) TVP3 POZNAN POLAND (12')

A current affairs programme (rather than a news report) focusing on the important Malta Festival in Poznan, one of the well-known theatre events in Europe. It gives us a lively and broad image of its atmosphere: background, history, main events and response. Good camera work, lively presentation. However, the judges felt that something of the spirit of the feast was missing.

REGIONAL KEMO (*REGIONAL KEMO*) TV 2 SYD DENMARK (14'19)

This is the story of a new treatment for liver cancer. The crew followed a patient and his family for a year, from the moment the treatment started until promising results were obtained. The storytelling benefits greatly from the human approach. The information becomes stronger, more convincing and the journalist manages to avoid any kind of sensationalism. A good story, well told.

REPORTING SCOTLAND (*REPORTING SCOTLAND*) BBC SCOTLAND UK (29')

This is an entire news programme dealing with the first day of the G8 summit in Scotland, viewed from different angles. The meeting itself, the violent street protests and the Live 8 music concert in Edinburgh are the subject of an unusual news edition with no studio links or interviewees. The judges commented, as always with the BBC, the high professional approach of the production team.

THE DRUNKEN STAROSTS (*STAROSTOWIE NA BANI*) TVP3 SZCZECIN POLAND (2'26)

A coach excursion of some West Pomeranian officials, students and teachers to Brussels turned into a scandal. It happened because of the behaviour of the "starosts" (the old ones) who got drunk during the journey. The other participants felt ashamed and outraged. Good balanced packaging, with rhythm and some humour.

VILLA VESTA (*VILLA VESTA*) ABC STOCKHOLM SWEDEN (8'50)

Villa Vesta is a nursing home for patients with dementia disorders. Even though the old people feel at ease and their families are happy with the conditions, the home will have to close its doors because it cannot fit the new regulations imposed by the Swedish government. The story makes us think about what is of greater value for an old person: modern facilities or human contacts? The jury noted the good construction as well as good framing and editing.

THE STORM (*NAWALNICA*) TVP3 LUBLIN POLAND (2'42)

This is a story about the flood damage caused by a storm in the Lublin region. Because the old water pipe system broke down, the water could have been poisoned. A reporter of the regional TV station took the initiative to call the health service and organise immediate help. Unfortunately, we did not see enough of what the reporter did and the editing does not let the pictures tell the story well enough.

EXTREME RIGHT GROUPS (*LES GROUPUSCULES D'EXTREME DROITE*) FRANCE 3 LCA FRANCE (25'33)

A complete 'dossier' on the raising and development of the right wing extremist groups in Lorraine. Nazi ideology is still alive within a minority who try to organise itself illegally. We have a detailed analysis of the phenomenon with background and archive material as well as interviewees from all sides. Correct use of camera work and editing in a classically constructed piece of television.

ALTERNATIVE ROUTES BY SEA (*ITINERAIRE BIS VIA LA MER*) FRANCE 3 OUEST ET FRANCE 3 MEDITERRANEE. FRANCE (24'57)

One way to make European roads safer would be to find new routes for heavy lorries. Could travel by sea be a solution? Even though it is cheaper, this kind of transportation takes longer and it is less flexible. However, after the tragedies in the Alps tunnel, the discussion about how to improve safety and avoid traffic jams once again has suggested the sea as a possible answer. The viewer is given an overall picture of the situation with different points of view and good involvement in the debate.

A GREENER LIFE (*LA VIE EN VERT*) FRANCE 3 ALSACE FRANCE (26')

Two French persons are living and working in Greece dealing with road construction and environmental matters. This is a really interesting programme and very professional produced and told. However, it is hardly a News Report and might have been more successful if entered in the Television Across Europe category (but in which F3 Alsace already had an entry).

PRIX CIRCOM REGIONAL 2006 TELEVISION ACROSS EUROPE

WINNER *ROZMOWKI WSCHODNIOGRANICZNE
TVP3 LUBLIN POLAND*

COMMENDATIONS

*RENOVATION DE L'ORGUE DE LA FRAUENKIRCHE DE DRESDEN
FRANCE 3 ALSACE FRANCE*

*DER TAG ALS ICH INS PARADIES WOLLTE
HR - ARD GERMANY*

JUDGES

| | | | |
|----------|-------------------|----------------|----------|
| Chairman | Vanda Condurache | TVR Iasi | Romania |
| | Ove Mulvad | TV2 Fyn | Denmark |
| | Dragica Vujanović | RTVSlo Maribor | Slovenia |
| | Erika Kocsor | MTV Szeged | Hungary |

CHAIR'S REPORT

This new category was called Cross Border but this year it has been strengthened with more emphasis of co-operative production and the name changed to indicate that "borders" are fewer and of less importance in a modern Europe. It is highly appropriate that this category is sponsored by the Committee of the Regions.

The criteria not only stresses the importance of co-operation between television stations across Europe but also encourages television productions to explore the differences and similarities between different cultures for a better understanding of our world.

There were 27 entries and the task of the jury was not among the easiest. We noticed high professional standards as well as original presentation techniques and, sometimes, unexpected angles of approaching the stories.

Some already traditional Circom co-productions submitted new interesting items and we also had the opportunity to view documentaries or feature reports produced by regional television stations in some very different parts of Europe. Very few productions could be accused of lack of imagination.

However, the judges would have welcome more real co-productions, especially now that the criteria do not rely only on common borders.

Besides the journalistic quality, our decision making was determined by 'the European relevance of the story'.

The award goes to a Polish production who tells in a vivid, lively way about life as it is at the Polish-Ukraine border, while the two commended programmes, French and German, speak in a different way about important human values: forgiveness and understanding.

Vanda Condurache
TVR Iasi

**PRIX CIRCOM REGIONAL 2006
TELEVISION ACROSS EUROPE
COMMITTEE OF THE REGIONS AWARD**

WINNER

**THE EASTERN-BORDER TALKS
ROZMOWKI WSCHODNIAGRANICZNE
TVP3 LUBLIN POLAND
(21'45)**

Living on the border between Poland and Ukraine has become a kind of lifestyle. The documentary introduces various characters: common people who try to build a life on both sides of the border. They may have given up some opportunities but also enjoy unexpected possibilities when they cross the border.

We witness smuggling, people trying to sell and buy all kinds of goods on the black market. But also get to know everyday life in Ukrainian and Polish homes.

The jury was delighted with the freshness of the journalistic approach, the vivid presentation as well as the warm humour. Excellent camera work, good editing and rhythm.

COMMENDATIONS

RESTORATION OF THE ORGAN AT FRAUENKIRCHE IN DRESDEN *RENOVATION DE L'ORGUE DE LA FRAUENKIRCHE DE DRESDEN* FRANCE 3 ALSACE FRANCE (15'15)

Even 60 years after the end of the Second World War, the memories linger. Die Frauenkirche, symbol of Dresden, completely destroyed in the bombing of February 1945 is finally restored. Its organ has been rebuilt by Daniel Kern, a Frenchman from Alsace. The crew follows Daniel in his workshop in Strasbourg and to Dresden until his work is complete. It is an excellent programme with beautiful pictures and intelligent use of testimonies and archive material. It portrays both German and French and speaks about peace and reconciliation.

THE DAY I WANTED TO GO TO PARADISE *DER TAG ALS ICH INS PARADIES WOLLTE* ARD GERMANY (52')

A would-be suicide bomber tells his story in an Israeli security prison. Palestinian Mohammed Besharat was 16 in 2001 when he tried to blow himself up in a bus. His life, as well as those of another 53 innocent people, were saved because the bus driver prevented the attack.

It is a reconstruction of the planned attack with testimonies of the young man, the bus driver, their families, officials, and archive material.

This is a high standard documentary which offers a good opportunity to look inside two different worlds without taking sides. We learn about fanaticism and ignorance, about forgiveness and constant uncertainty. All television techniques are used in a highly professional way: balanced editing, appropriate framing, good use of silence and music.

Special congratulations for the camera work also. The documentary deals with a conflict which might determine the future of Europe.

OTHER ENTRIES

QUARTET (KVARTETO) STV KOŠICE SLOVAKIA (26')

The leading idea of this "quartet" connects buildings and people. We watch pictures from a Hungarian palace, a Polish mountain cottage, homes in Brno and a Jewish synagogue in Prešov, all seen through the eyes of those who either live there or have a connection with the place. The quite different stories together give an interesting relationship of buildings and people.

UNDER PRESEREN'S HEAD (DIE POTZFRAU UND DIE POESIE) ARTE/RBB GERMANY (25'20)

Tromostovje Square in Ljubljana is rightfully considered one of Europe's most beautiful squares. From here one can see the castle and the old town. It is also the location of the statue of Slovenia's poet France Preseren. The programme looks at the everyday life of the inhabitants of Ljubljana who walk and talk in the shadow of the poet. A programme with an artistic approach.

AT HOME IN EUROPE (ACASA IN EUROPA) TVR CLUJ ROMANIA (24'54)

The programme informs us about the way of life and habits of the national minorities of Armenians and Slovaks in Romania. As many as 20 ethnic groups are registered as national minorities in the state. It is made in the classical style of television storytelling with high educational values.

THE AID WORKER (RENINGSBORG) SVT GÖTEBORG SWEDEN (11'24)

Finding out about those who live in even worse conditions than you do can sometimes be just the kick in the pants you need to start on a new life. This is exactly what happened to a Swedish drug abuser of 25 years. He was asked to work for a charity helping Romanian street children and then went to Romania to see how the charity money was spent. He was so impressed with how the children were coping with their plight that he got the courage to fight his drug habit. He now devotes his life and work to help the children. This programme tells the story in a touching but unsentimental way.

IN THE MASTER'S EYE (OKIEM MISTRZA) TVP3 KATOWICE POLAND (10'02)

A film director tells of his experiences travelling the world making movies. But he does it by walking around in a studio set with props such as cameras and suitcases. Every now and then, there are short video clips from the archives with stock shots of the places he visited. Some may think this sounds more like radio than television. Others would say it is a courageous attempt to renew storytelling.

THE BRIDGES (HIDAK/MOSTOVI) RTV SLO LENDAVA SLOVENIA (29'52)

This is the story of the Slovenian village of Hodos, near the Hungarian border. Hungarians and Slovenians have lived here for centuries in good understanding of each other's ways, both preserving the own traditions but also sharing common values. We witness everyday life, meet interesting characters and get into the spirit of the place. However, the jury thought it was more an ethnographic lesson than a television report.

OVER THE BORDER: BELARUS (PONAD GRANICAMI BIALORUS) TVP3 BIALYSTOK POLAND (18')

This programme covers many topics which have to do with living close to a border; economics, differences in lifestyle on different sides of the border, freedom of speech and international solidarity. This report explores the differences and similarities between European peoples, states and differing regional and other ethnic cultures. A good example of television across Europe.

SUNDAY IN IRELAND (AN DOMHNACH IN ÉIRINN) TG 4 IRELAND (45'19)

This is a documentary comprising four separate views of an Irish "day of rest" from four filmmakers. The four "essays" have excellent pictures and a warm tone in every detail. But there is little connection between the four different stories and no conclusion. The similarities and differences in the different provinces is not well enough portrayed.

LATVIA EU 1-4 (LETTLAND EU 1-4) SVT SMALANDSNYTT VÄXJÖ SWEDEN (13'55')

This is an ambitious report from Sweden on its Baltic neighbour, Latvia. For news programmes, this kind of report is unusual. The differences and new possibilities for Latvians and Swedes as members of the same union are told in an interesting and modern way. Crime, work, entertainment, co-operation and other topics show the possibilities of cross border exchanges. This report explores the differences and similarities between European peoples, states and differing regional and other ethnic cultures.

EUROPEAN MAGAZINE (*EVROPSKI MAGAZIN*) RTV SLO MARIBOR SLOVENIA (30')

Television is an important agent in informing people about the European union, so a regional programme about the consequences of a membership in the Union should be really worthwhile. This special report from Slovenia, on dual currency pricing, different currencies and the introduction of euro in Slovenia, is important. It is the first time in the past 20 years that the Slovenes have changed their currency: so no wonder that many are confused. The magazine also shows about the reaction in Hungary to the euro, as part of a Circom co-production.

ROSIA MONTANA (*VERESPATAK*) MTV DEBRECEN HUNGARY (9'30)

An interesting story of the green movement struggling to preserve a village from being torn down by a gold mining company. The film was made at the hay festival and there is a good look at the way of life in the village. But the viewer still has a lot of unanswered questions.

**THE GOLD TRAIN OF BRENNBERG (*A BRENNBERGI ARANYVONAT*)
MTV SOPRON HUNGARY (6'09)**

This historical report from the Second World War is about tens of millions of dollars of gold stolen from Jews in Hungary and transported by train to Austria. The train stopped in the village of Brennbreg for several months while the gold and valuables were sorted. But the really interesting story is what happened with the stolen gold after the war. Where is it?

**FOLLOWING »THE VOICE FROM NEMAN« (*ZA... "GLOSEM ZNAD NIEMNA"*)
TVP3 LODZ POLAND (9'48)**

This is the story of the campaign From Journalists to Journalists initiated by the Polish TV journalists from Lodz to help their colleagues in Grodno, Belarus. After the ban by the Belarus authorities of the Polish minority newspaper The Voice from Neman, its journalists protesting in the main square were heavily fined. Many people in Poland supported the campaign and managed to collect money in support. The documentary follows two interrelated threads: the Belarussian one, telling the story in Grodno, and the Polish one, describing the campaign as well as the money transfer. The two meet in the end when we see the moving encounter between Polish and Belarussian journalists. It is an example of professional documentary-making, raising emotions without being emotional, and with an appropriate use of interviews and commentary.

SHOULD THE EURO BE BURNT? (*FAUT-IL BRULER L'EURO*) RTBF BELGIUM (27')

No video was received by judging time.

MOUNTAIN BEAUTY (*GORSKA LEPOTICA*) RTV SLO KOPER-CAPODISTRIA SLOVENIA (18')

The spectacular Bohinj railway line, from Jesenice to Trieste, 144 kilometres, 168 bridges, 42 tunnels, was inaugurated one hundred years ago by Franz Ferdinand of Habsburg. The Mountain Beauty, as it was named had to undergo the dramatic changes brought by history: change of borders, destruction, reconstruction, etc. The documentary deals with the question of whether the line should be kept alive or closed. Slovenian and Italian officials think that despite its beauty, the line is too expensive and mountainous to be kept, while others plead for its survival. The jury commented on the fine camera work, the beautiful scenery and the balance of the storytelling.

QUARTET (*KWARTET*) TVP3 RZESZOW POLAND (22'40)

Quartet is a real co-production series with contributions from several regional stations in Czech Republic, Slovakia, Hungary and Poland. This story deals with "brain migration", well educated young people seeking their luck in other countries. Stories about medical students and a dancer are well mixed with statistical information. Well done!

ANATOMY (*ANATOMIA*) TVP3 POZNAN POLAND (29')

The programme follows the controversial artist Guenter von Hagens in his attempt to prepare his exhibition The Human Body. The German artist (who was, in fact, born in Poland) had developed a project to open a facility for the "plastination" of human corpses in Poland. We hear all the pros and cons, from some strong supporters of the project up to more down-to-earth people. This is an investigation into our attitude towards death and the human body.

**MIGRAPOLIS-NORWEGIAN GHETTO IN SPAIN (*MIGRAPOLIS – NORSK GETTO I SPANIA*)
NRK OSTLANDSSENDINGEN NORWAY (2')**

A good straightforward programme driven by a Norwegian production team working in Spain. The pleasures and problems of living in a foreign country are well covered, with an emphasis on coping with the everyday problems of ordinary people. The idea, however, is hardly original.

THE WAY WE ARE (*SÅ'N ER VI*) TV 2 SYD DENMARK (25'23')

A Danish magazine programme on the joys and sometimes the problems of raising families in Germany and Greece. Well filmed with natural dialogue amongst families in different situations but not exceptional.

CELLISSIMO (*CELLISSIMO*) HRT ZAGREB CROATIA (58')

A well-made music programme shot in an Austrian workshop in which young students from Croatia, Slovenia and Austria enjoy learning from masters of music. The photography and editing was of a high order. But as another master class it was not distinctive.

COMING TO LIGHT FROM DARKNESS (*IZ TUNELA NA SVETLO*) RAI 3 FRIULI-VENEZIA GULIA ITALY (6')

An interesting confession by a Slovene poet living in Italy on his recovery from alcoholic addiction. A well-filmed short piece concentrating on his thoughts as an individual fighting a disease. It was not particularly original as an idea nor were the sentiments expressed in the programme.

CONFLUENCE (*CONFLUENCE*) FRANCE 3 LCA FRANCE (26')

An excellent studio-based Franco-Belgian programme on encouraging economic enterprise with items on such issues as setting up business at minimal risk and working in tax-free urban zones. The studio set was particularly attractive, as were the fluent presenters and well-filmed sequences. The strong competition from more dramatic and/or visual programmes is the only reason why it is not under consideration for an award.

CELTIC LOBSTERS (*LES HOMARDS CELTIQUES*) FRANCE 3 OUEST FRANCE (11'47)

A real European story: a French family from Brittany has settled in Ireland and is exporting lobsters to Europe. The crew has followed Loic Trahan, the 'Irish Breton' in the Isle of Aran from where his business is run. Good journalism, nice camera work, beautiful settings.

ETHNIC CLIMATE-POLISH MUSLIMS (*ETNICZNE KLIMATY – PROWADZ NAS PROSTA DROGA*) TVP3 KRAKOW POLAND (37')

This programme provides an insight into the Polish Muslim community, descended in part from the Tartars. We find out about religion, traditions and everyday life. This is classic professional television, with good interviewing techniques. Nevertheless, the jury felt camera work was not always appropriate.

PRIX CIRCOM REGIONAL 2006 SPORT

WINNER *MASTERSI* *TVP3 BIALYSTOK POLAND*

COMMENDATIONS
RIVALERNES DANS *TV 2 OSTJYLLAND DENMARK*

JUDGES

| | | | |
|----------|-----------------|--------------------|----------------|
| Chairman | Gareth Price | Thomson Foundation | United Kingdom |
| | Euro Metelli | RAI Trieste | Italy |
| | Tonja Bozicevic | HRT Zagreb | Croatia |
| | Johan Linden | SVT | Sweden |

CHAIR'S REPORT

In the Sports category, there were 15 entries, most of a high standard. The judges found several sporting documentaries from different countries which would grace any TV screen.

Examples included not only standard profiles of individual sporting stars but also several features on highly competitive handicapped people determined to win out.

The best entries, however, came from producers who developed stories at more than one level. The emotional struggles of survival in old age as well as of competitive youth were apparent when considering the winners.

Gareth Price
Thomson Foundation

**PRIX CIRCOM REGIONAL 2006
SPORT
ERT3 AWARD**

WINNER

**THE MASTERS
MASTERSI
TVP3 BIALYSTOK POLAND
(27'44)**

One sports documentary rose above all the others. The winning programme is awarded the prize because it shows the true nature of sport: Sport is about human values, it is about competing against yourself, it is about breaking limits, pushing the envelope, having the discipline to practise and continuing to practice during your whole life. Sport is also about friendship and love of sport.

All this is found in The Masters from TVP3 Bialystok, Poland.

The documentary follows three senior swimmers exchanging memories and helping each other. The montage, footage, music editing is done with precision and excellence.

It is a story told with respect that stays with the viewer for a long time.

COMMENDATION

**DANCE OF THE RIVALS
RIVALERNES DANS
TV 2 OSTJYLLAND DENMARK
(39'07)**

This follows the rivalry between two dancing couples from the same Danish training club at the European Championships.

One couple has danced and lived together so long that they decide to split up in their private lives while unable to part professionally. The second younger couple intend to get married.

The programme shows the build-up to a tense final, reflecting the arguments of the training room on the way. The photography is first class, catching all the unexpected clashes of the couples in their unnatural environment. The editing is critical in building the growing tension as the programme reaches its climax.

OTHER ENTRIES

SHOW THRILL JASNA (*SHOW THRILL JASNA*) STV BANSKA BYSTRICA SLOVAKIA (13'03)

Rock music and thrilling photography make this a cool sports reportage of young people competing in international trials. It is about skiing to the very edge of their skills. But the pictures are not extraordinary and we have seen many reports and programmes like this. To stand out in this quite common genre of sports coverage, one really needs more than interviews and shots of slopes.

QVIDINGVINST (*QVIDINGVINST*) SVT 2 VÄSTNYTT SWEDEN (2'18)

A conventional football piece in a news programme but with lovely characters who show that sport is not only about being "professional". Full of joy and happiness but with not quite enough originality to compete with the winners.

STARS IN GOLD (*GWIAZDY W ZLOCIE*) TVP3 KATOWICE POLAND (11'51)

A gripping story about a girl with a fatal disease who keeps fighting and helps her volleyball team win two European championships. The story is unsentimental and presented with facts and experts. But the story loses its original angle and becomes unfocused when Agata Mróz's good looks and her puppy suddenly become the centre of the story. What started as a good story does not end as such.

FOOTBALL OF HOPE - ERT 3 THESSALONIKI GREECE (11'30)

A philosophical story about a football team of Roma playing in Greece and showing how football can have a social function off the pitch. The story is told at an original pace. However, the joy and excitement of the sport is not evident at all in this story - and that's sad. It would have made it really exciting.

GAELIC HERO: MATTIE MCDONAGH (*LAOCHRA GAEL - MATTIE MCDONAGH*)

TG 4 IRELAND (26'01)

The sports documentary of a former Gaelic football star. It is well done with old footage, war stories from former players and interesting comments on a sport not well known outside Ireland. But therein lies a slight problem with the story once it travels beyond Ireland. Unless you are Irish, it is really hard to relate to the excitement of a game you do not know or understand the glory of "Mattie".

NEW LIFE (*NOWE ZYCIE*) TVP3 WROCLAW POLAND (15'50)

How can you even think of being a skiing star when you have lost your legs at the age of 16? In this piece, we follow Jarek Rola and understand that it is possible. The story is told with no sentimental angles at all. We can all learn from this. But the story is almost the same as the winner of one of Prix Circum Regional's documentary awards last year.

CHAMPION (*MISTRZ*) TVP3 WARSAW POLAND (12'40)

An intriguing documentary about a Vietnamese immigrant in Poland training himself, his family and students in martial arts. This is a story of a sport that is as much ballet as sport and the footage is extremely good. But it is more a portrait of a person than of the sport and it lacks focus.

TRANSPLANTED SPORTSMEN (*TRANSZPALANTALT SPORTOLOK*)

MTV DEBRECEN HUNGARY (8'10)

This was a report on transplant patients in Debrecen who became world record sportsmen. A very good idea which was a well-made programme and interesting to a non-sporting audience. It was difficult to produce highly visual images, despite the dramatic nature of the problems of recovering from such severe operations. It therefore lacked the drama of sport and we only heard descriptions of illness.

OLYMPIC HOPES: PAWEL ZYGMUNT (*OLIMPIJSKIE NADZIEJE: PAWEL ZYGMUNT*)

TVP3 LODZ POLAND (7'00)

An excellent programme on the Olympic hopes of the most famous Polish speed-skater. Good production values, good visuals and editing all contributing to a highly professional production. It does not get a prize only because the winners show greater originality in the initial idea of the programme. It is in a long tradition of good sporting profiles.

ONE NIGHT WITH THE SUPPORTERS (*SUPPORTERRESA*) SVT MITTNYTT SWEDEN (3'13)

A good idea in which the supporters of a cup final team in Sweden's Norrland were followed by a reporter and crew. Having built up their expectations before the match started, the gradual let-down as the game was lost was not registered in sufficient depth. The emotions of the supporters should have been better covered during the match itself.

GÄVLEDALA: REVENGE OF THE SCOOTER-CROSS CHAMPION (*GÄVLEDALA: SCOTERCROSSMASTARENS REVANSCH*) SVT FALUN SWEDEN (2'22)

The story of a courageous comeback from a crash in scooter cross, a popular sport in North Sweden. However, this item of just over two minutes was too short to do justice to a good idea. Some of the filming was clever and would appeal to its target audience but the story of the Swedish champion's recovery could have been covered in greater depth.

A WOMAN'S CHOICE (*WYBOR KOBIETY*) TVP3 SZCZECIN POLAND (20'04)

A strong story following a Polish ladies' football team and explaining why football should be played by women. The filming on the pitch and in the dressing room was excellent but the conversations in the homes were often stilted and lacking a natural family atmosphere.

RETURN TO THE BRIGHT LIGHTS (*LE RETOUR A LA LUMIERE*) FRANCE 3 LCA FRANCE (26')

A documentary on the success of a famous Venezuelan footballer who revived the fortunes of a leading French football team. Well shot and edited, it had a good storyline. It is in a long line of such profiles highlighting the life of a coach - which makes it unexceptional in terms of the idea. But that is the only criticism of a programme with the highest production values.

PRIX CIRCOM REGIONAL 2006 STATION WEB SITE

WINNER WWW.SVT.SE/SMALANDSNYTT SVT VÄXJÖ SWEDEN

COMMENDATIONS

WWW.BBC.CO.UK/INSIDEOUT BBC ONE REGIONAL UK

JUDGES

| | | | |
|----------|-----------------|--------------------|----------------|
| Chairman | Tonja Bozicevic | HRT Zagreb | Croatia |
| | Johan Linden | SVT | Sweden |
| | Gareth Price | Thomson Foundation | United Kingdom |
| | Euro Metelli | RAI Trieste | Italy |

CHAIR'S REPORT

This is the first year of this category, so this is the first time that regional station websites have been systematically assessed. This put the judges to test as well as the stations.

With television, the judges of the Prix Circom Regional have many accumulated years of experience in knowing what is good and what is not so good in regional television. Judging websites has to be considered pioneering work. So our stance is a humble one.

The judging panel was also constructed so that highly experienced web professionals would sit alongside those who were high in content experience but novice enough in web navigation to be able to simulate a "new user" reaction to design.

The judges found that different companies have different strategies in using the web as a way of reaching the audience.

Some have what we came to call a central strategy in that the site had the same structure and applications on all the regional sites of the company.

Other strategies gave the regional sites more autonomy in both editorial decisions and freedom to develop applications of their own. This made it initially hard to find generic criteria for the judgement.

The criteria also specifically highlighted the added value to programmes rather than stand-alone services.

There was also a language problem expected (because there are not English or French language version of regional television sites – and no subtitling as in the programme entries - and there was advance preparation to ensure that judges could properly understand what sites could achieve. However, the language barrier was not as great as anticipated.

It should also be stated that the Swedish and British judges did not take part in the final evaluation of their country's sites.

We all learned much which will be of value in adjusting the criteria and the judging process for this category in 2007.

Tonja Bozicevic
HRT Zagreb

**PRIX CIRCOM REGIONAL 2006
STATION WEB SITE
SVT AWARD**

WINNER

**WWW.SVT.SE/SMALANDSNYTT
SVT VÄXJÖ SWEDEN**

The winner has a strategy to put news first on the web, before airing it on television. In that way, the web is acknowledged in its own right. At the same time, it fully supports the regular regional broadcast by adding value to the programmes.

Smålandssnytt is focusing on regional perspectives in the video offering, the applications and the services on the site. More in-depth material, the video on demand service and the archive function adds to the value to the viewer.

This site has a number of interactive services, from simple traditional email and discussion forums to sophisticated interactive applications that makes it possible for the audience via webcam to participate in the reports and debates.

The design of the site is pleasant, interesting and easy to navigate. The so called "1-3 clicks" strategy is consequently applied and makes the site logical and fast.

At the same time as having its own distinct voice, it is clearly supporting the overall brand of the regional mother company SVT. The site is a good reason to take a quick course in Swedish!

COMMENDATION

**WWW.BBC.CO.UK/INSIDEOUT
BBC ONE REGIONAL PROGRAMME UNITED KINGDOM**

The magnitude of information on the BBC's regional sites is tremendous. The user has so much to choose from, explore and have the opportunity to go in depth on almost every possible topic.

Almost everything it is possible to do on the web is offered at the BBC sites. At the same time, there is a risk that users will get lost in all these possibilities and will find it hard to navigate in this wonderful archipelago.

It can also diminish the relevance of the regional content and regional closeness of association. BBC is effectively using its great organisation and brand power and then adding in regional material. The jury was looking at regional sites which in a more obvious and direct way support and enhance regional television programming. This is not as clear-cut on the BBC sites as in the winning site.

OTHER ENTRIES

WWW.TV2REGIONERNE.DK - TV 2 BORNHOLM DENMARK

TV2 chose to submit a media player rather than one of their regional sites. The judges are really impressed with this player, which is better than most available in the market. It is very easy for the user to find interesting television stories quickly, choose stories and put together an individual rundown. The format of the screen is flexible and can be adjusted to different screens. This is probably what players will look like in the future but this is not a regional website that carries different kinds of media and regional content. This is just another way of watching television on demand, probably one of the best at the moment but nevertheless not a winner in this category under this criteria.

WWW.FRANCE3.FR - F3 LORRAINE CHAMPAGNE-ARDENNE FRANCE

The design is pleasant but somewhat cluttered. It is easy to find your way around with a firm navigation system. There are a number of services available but only a few that add value to the regional programming. The jury found that the site had too little regional content that enhanced or supported the regional perspective. The jury also looked at a number of sites that did not have any or very few commercials. In this context, the commercials that appeared on the France 3 sites were a distraction.

WWW.TVP.PL/KRAKOW - TVP3 KRAKOW POLAND

The design on all the TVP3 sites is good. It is easy for the user to navigate and find his or her way around the site. Even if it is clear that the regional sites use the same template, every regional site clearly supports regional content and the regional programming in television. But the template is at the same time a problem. It is hard to separate out the different sites and the possibility for individual profiling is scarce. The Krakow site has sub pages for different regional television programmes. This is good and strengthens the relationship with the viewer and the user. But the services offered are not as good as the top two sites of the competition since there is too little interactivity.

WWW.FRANCE3.FR - F3 NORD PAS DE CALAIS PICARDIE FRANCE

The design is pleasant but cluttered and it is easy enough to find your way around with the navigation system. There are a number of services available on this site. The jury especially liked the possibility for the user to vote on regional orchestras that will participate in concerts and the discussion fora linked to the programmes. The jury found that this site had too little regional content that enhanced or supported the regional perspective. The comments on adverts are as for the other France 3 sites.

WWW.MEDITERRANEE.FRANCE3.FR - F3 MEDITERRANEE MARSEILLE FRANCE

As in the other France 3 sites, the design is pleasant but somewhat cluttered. It is easy to find your way around with a clear navigation system. The jury especially liked the pages for two regional programmes - Mediterraneo and Cote Maison - which have their own design: this gives them originality and yet they fit well into station's overall design template. Sometimes the adverts on the site were intrusive.

WWW.WIEN.ORF.AT - ORF WIEN AUSTRIA

Initially the judges liked the "Feng Sui" design. But after a few minutes of use, they gained the impression that it feels old and rather antique. This is the way sites looked in the first years of the internet. Nevertheless, it is a clean site with a logical navigation system. The services are quite basic and the content ranges from leisure to news. But the regional information on the sight is scarce compared with other sites in the competition.

SPORT.HRT.HR – HRT WEB TEAM CROATIA

This site is a general sports site and not a regional site. Therefore, it does not qualify to be a winner.

VIJESTI.HRT.HR - HRT INFORMATIKA CROATIA

This site is a general news site and the regional content is scarce since it is not a regional site. Therefore, it cannot compete with the more specific regional sites in this competition.

WWW.CORSE.FRANCE3.FR - F3 CORSE FRANCE

The judges found this France 3 site to be more interesting than its France 3 sister sites because of the use of a webcam. This was able to show views of Corsica so you could see weather conditions in this

tourist isle and also traffic problems for local people. But as in all France 3 sites, the design is pleasant but somewhat cluttered. The other comments are as for other France 3 sites.

WWW.SVT.SE/TVARSNYTT - SVT TVARSNYTT OREBRO SWEDEN

This site resembles the winning site which places it in the top five in this competition. It looks good, the design is clean and it is easy to navigate. The content both supports the television programmes and takes television a step further. The judges liked the interactive services and the obvious regional profile. The strategy to put news first on the site shows that Tvärsnytt really takes the internet seriously. But the quality of service at the winning site was just one step better.

WWW.TVP.PL/TVP3 - TVP3 WARSAW POLAND

The TVP3 Warsaw site is the only TVP3 site that has a link to teletext. This would be a good service on a regional web site if the teletext had regional content. But the judges could not use this service since it did not work at the time of the judging. The design on all the TVP3 sites is good. It is easy for the user to navigate and find his or her way around the site. Even if it is clear that the regional site is a template, every regional site clearly supports regional content and the regional programming in television. But the template is at the same time a problem. It is hard to separate between the different sites and the possibility for individual profiling is scarce.

WWW.BFC.FRANCE3.FR - F3 BOURGOGNE FRANCHE-COMTE FRANCE

The judges found the regional cuisine and the weather services particularly interesting. But the site is not as interesting as the winner because it lacks interactive services apart from blogs. Like all the France 3 sites, there is a basic template. The services offered are quite standard with video.

WWW.BIALYSTOK.TVP.PL - TVP3 BIALYSTOK POLAND

This site has a clear news profile, which is good. It also takes journalism a bit further with a mobile website reporter and comments on specific regional events. The judges liked this very much, it clearly shows a high ambition. In all other aspects, it reflects the sister TVP3 sites.

WWW.RZESZOW.TVP.PL - TVP3 RZESZOW POLAND

There are sub pages on this TVP3 site for specific regional matters, which is welcomed. The site also draws attention especially to its discussion for a better than other Swedish sites. But the services are not as good as those on the top two sites. The design on all the TVP3 sites is good and comments for this site are as for the other TVP sites.

WWW.FRANCE3.FR/SUD - F3 SUD TOULOUSE FRANCE

This is one of the best sites from France 3. It is noticeable that the webmaster has put more effort into the design by playing around with some colours which makes it look better than its sister sites and is also more easily navigated. But it does not have the same originality or number of services as the top sites in this competition.

THANK YOU

Circom Regional would like to pay particular thanks to those organisations and individuals who have contributed so much to making the Prix 2006 a success.

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