

# Circom Report

CIRCOM Regional Newsmoonthly • CR is the European Association of 380 Public Regional TV Stations in 38 countries • June 2002/No 32

## Kosice conference = complete success

The CIRCOM Regional annual conference in Kosice, Slovakia, held last month, was a complete success.

Marian Kleis and his associates staged an unforgettable event highlighted by the Prix Circom award ceremony and the excursion to the mountains (especially the rafting experience).

Next issue will have more details and full photo coverage.

Some reports appear also in this issue.

## The 3<sup>rd</sup> Newsroom Seminar for Managers-Editors-in Chief in Strasbourg, Nov. 18 - 23

The 3<sup>rd</sup> Newsroom Management Seminar organized by the CIRCOM Regional Deputy Secretary General will be held in Strasbourg (France 3 Alsace, Place de Bordeaux), Nov. 18-23.

This week-long seminar is for Managers and Editors-in-Chief from the regional TV stations of Europe working in television *news*.

The senior seminar in newsroom management will be the third held by CIRCOM Regional, Europe's association of regional television. It is a logical development of the 18 CIRCOM Regional Workshops for young TV journalists held since 1994.

The senior seminar will be an opportunity for editors to share their experiences, learn best practice from each other, and to study the practical implications of new technology in TV news.

A registration form will be sent to all CR National Coordinators at the end of August, and will be on the CIRCOM Regional website [www.circom-regional.org](http://www.circom-regional.org).  
Deadline for registration: Tuesday, Oct. 1st, 2002.

## Euromusica live on ERT SAT and through EBU

On July 6 at 10 p.m. (local time)

For member – stations of CIRCOM Regional wishing to broadcast live or tape the Euromusica gala from Ancient Olympia (Greece) on Saturday, July 6, 2002 at 10 pm (local time) here's some technical information about ERT SAT (the satellite program of ERT) that will broadcast live the show.

This year's Euromusica takes place in the prefecture of Eleia, in Peloponese, Greece from July 2-6. Euromusica will host groups from Albania, Bosnia, Bulgaria, Croatia, FYRO Macedonia, Greece, Malta, Moldova, Romania, Russia, Serbia, Sweden.

The Gala is offered also to EBU – free of charge.

Satellite: EUTELSAT – HOTBIRD III  
Orbital position: 13 degrees east  
Video frequency: 12283,7 MHZ  
Polarization: X (horizontal)  
Bandwidth: 33 MHZ  
Audio: 6,6 KHZ

The program of ERT SAT is transmitted in real time via Hotbird 3, 13 east. ERT also participates in the Hotbird 2 digital platform, 13 east.

Besides the analogical free transmission ERT takes part in the digital bouquets of Deutsche Telekom and Bosch in Germany and Teledistribution in Belgium, covering almost the whole of the country. The program can be received in certain areas of Scandinavia and it will soon participate in local digital bouquets in the Balkans, Scandinavia and the Netherlands.

# Tele-Sea Network coproductions meeting in Budva

The next TELE-SEE network co-productions meeting will take place in Budva, Montenegro, on June 22 and 23.

A discussion on the future co-productions interesting for the region is among others on the agenda.

The meeting will include two series co-productions (the youth "SeeEU" and food & wine "Feast!" series), as well as include a year of news features exchange, but the most important points of agenda will be to discuss and set the plans for the programmes to be co-produced during the next year.

The TELE-SEE co-production model normally includes following outputs and activities covered by the donor FRESTA (programme of the Danish Ministry of Foreign Affairs) : meetings at the beginning and end of the production, as well as network meetings; consultancy & coaching by an experienced Western European producer during all phases of production; financial production support.

Economy class travel to Budva and accomodation is paid by BMC. It is suggested that the representative arrives in Budva on June 21 and leaves on June 26.

## Among the Black Sea public broadcasters

# The importance of cooperation was stressed during a meeting held in Greece last month

A declaration on the 2<sup>nd</sup> Meeting of the Public Broadcasters of the Organization of the Black Sea Economic Cooperation Member States, was adopted on May 17 in Chalkidiki, Greece, was released at the end of this conference. The text of the declaration is as follows:

The Public Broadcasters of the Organisation of the Black Sea Economic Cooperation Member States:

1. following the Recommendation 47/2000 on the Role of Mass Media in Promoting Cooperation in the Black Sea Region adopted by the 16<sup>th</sup> General Assembly of PABSEC as well as the Recommendation 53/2001 adopted by the 17<sup>th</sup> General Assembly of PABSEC stressing once more the importance of our cooperation in promoting friendship and understanding, peace and stability in the region, and in raising public awareness about the challenges of the multilateral cooperation in the Black Sea region
2. being encouraged by the positive stance of the Council of Ministers of Foreign Affairs of the BSEC Member States towards the above mentioned recommendations
3. reaffirming their commitment to the Bucharest Declaration where various fields of cooperation had been decided with a view of boosting the Public Broadcasters contribution to the BSEC objectives
4. evaluating and appreciating the work and efforts taking place within the Public Broadcasters of the BSEC Member States as well as the work done by the Coordination Group
5. recognizing the particular importance of Radio Organizations in our cooperation since radio is a dynamic means for the realization of our goals

Have decided to:

- a) set up an appropriate institutional framework, flexible and

efficient, in order to safeguard our successful functioning and ensure a solid basis for our cooperation. The Coordination Group is entrusted to prepare and present to the 3<sup>rd</sup> Meeting of the Public Broadcasters of the BSEC Member States, the general guidelines of the framework of our cooperation

- b) cooperate in areas such as exchanges of television and radio programmes as well as news material, realizing co productions, organizing training courses, spreading technical know how and exchanging experience in the legal field
- c) strengthen the role and the mandate of the Coordination Group functions as a body decisively ensuring the continuity of our work
- d) promote our participation in various programmes of the European Union and the European Broadcasting Union, as well as a common approach in international gatherings
- e) contribute to the 10<sup>th</sup> anniversary of the BSEC to be celebrated in Istanbul on the 25<sup>th</sup> of June 2002 by producing a joint-documentary on the activities of the BSEC in each country to be presented to the Summit of the Heads of State or Government and broadcasted in the Member States on that very date
- f) hold the next Meeting of the Coordination Group in Kiev, in autumn 2002
- g) hold the next Plenary Meeting of the Public Broadcasters of the BSEC Member States in Turkey, in May 2003

The participants expressed their appreciation to the Hellenic Broadcasting Corporation for the excellent hospitality and conditions provided to the Meeting.

# Digital Television under the spotlight

Some of you know....Dan Tschernia head of TV2 Lorry in Copenhagen. Most years he visits this conference and says....

“Almost all of the Circom Conference is boring. But I go because there will be one message I will bring home which will improve my programme.”

Dan not here this year but he has always been interested in what to do about digital and how to make his news programme more efficient (and that to Dan means more cheaply too). So I report on the digital day with a special letter to Dan.....“Dear Dan, wish you were here”

....

—By David Lowen—

ROSENBLUM

First Michael Rosenblum. At Rick Thompson’s suggestion, it was me who invited him. I wanted someone who could be distinctive and provocative. Someone who could remind us that just because we think we do everything right, it doesn’t mean we are. If we are pompous, we will reject his approach as crude. But I think we are not pompous in Circom Regional – but always questioning and ready to learn from others. That’s why we are here.

Michael proved that small is not just beautiful...practical and enabling too. What Michael was talking about was not just news. If for every time he said News, we heard programmes (whether drama, entertainment and yes maybe some sports too). If every time he said journalist, we heard programme maker. If every time he said bulletin, we heard schedule. Then I think the power of his point would have been even greater.

I believe the proper use of this technology directly influences content across all programme genres. I am not even sure that Michael fully realises that.

So **message 1** for Dan, the new technology stimulates not just an add-on to the way we produce news. It actually gives the chance to create a channel with a distinct and different feel and branding.

At a time when linear tv is challenged by internet and self-select options. At a time when regional tv is challenged for being dull and old fashioned – with an audience profile for older people – this is a message of hope.

But only if we are brave enough to address a cultural change.

IAN CHAPMAN

From Ian Chapman of the BBC, I would suggest, there are a few messages for Dan. Ian is one of us. He has run and does run news programmes for several regions. His is a very practical and relevant experience.

**Message 2** for Dan. If you’re going to do this, involve the staff from the start. Don’t ram it down their throats. Let them get rid of fear – of a new job, a new role, maybe fear of losing a job and status. Dan...bottom up not top down.

**Message 3** for Dan....Let the pictures dictate the story value. Don’t decide the prominence of a story before seeing the results. Bottom up again, not top down.

Next ....(and here I agree with some of sentiments expressed by Didier Desormeaux ....

**Message 4** for Dan..... Don’t invest in the hardware unless you are prepared to invest heavily in the staff as well. New cameras, even small ones, don’t give you new pictures, better pictures, or new ideas. They come from the people using the equipment. So Dan, spend high on training or you waste your spending on the toys.

DIGITAL BROADCASTING

From new technology in production to new technology in distribution....digital television. I am proud that Circom opened the debate on the issues of digital terrestrial broadcasting when we met at Copenhagen in 1996. What you heard today had echoes of that session:

From PHILIPPE MAUGER

You heard how France 3 will make use of the extra bandwidth by increasing regional programming in the region, for the region. There is, of course, no technical reason why this could not have been done in analogue by using satellite delivery but we should be delighted that the arrival of terrestrial delivery has made this improvement.

From BEN BJOR

You heard how TV Nord in Denmark is also creating new channel possibilities, targeting a niche audience in the belief that since digital gives you many more channel opportunities, each minority can now be served.

It is good that both are exploring how digital can also add value to the main service.

REVIEW DIGITAL

But what must be the messages for our friend Dan? You can afford the production hardware because it gets cheaper and cheaper. To bring in digital broadcasting, it’s the opposite: it just gets more and more costly.

The new investment in delivery, the new investment in reception equipment, the management of any pay service, the acquisition price of programming for which people will pay, and of course the new channels you wish to produce and launch. You are talking millions or billions of euros. It’s a major step.

You need to be quite clear what the business proposition is and how it’s all going to be funded. That’s **message 5, Dan**. Someone is going to pay. Make sure, Dan, it is not you.

**Message 6:** Don’t do it on your own, Dan. Find a friend with a big wallet. Digital tv is not just about what you transmit. It’s about how you recoup the costs of what you transmit.

**Message 7:** You can’t do it on your own Dan. Your business plan depends on technology beyond your control, especially if it’s pay-based. Both Philippe and Ben both made reference to problems with the complex software in set-top boxes, the delivery of set-top boxes and so on. If you start with a box which can cope with downloads and interactivity and can handle all today’s bright ideas, it will cost so much money that the viewer may not buy it. And then comes another bright idea and the box may be unable to cope. Just like computers, there’s a real legacy issue. Digital tv has a second mover advantage. Let the others spend the money first. See what they do wrong. First to launch were the UK and Sweden. In the UK, digital terrestrial is in chaos and ITV lost 1.6 billion euros. Why? Because it was driven by pay as a means to compete with satellite and Murdoch. DTT can’t. There isn’t the bandwidth, the boxes didn’t work and coverage is patchy.

**Message 8** for Dan: In digital, be a tortoise, not a hare. Learn from the experience of your friends.

And **Message 9:** Keep it simple. A cheap converter – like that proposed in Norway and now (but maybe too late) in UK – will create a critical digital audience faster than with a pay led more expensive box. Forget, the niche channels, Dan, go for the mass free to view audience in digital. That’s the business you know.

LAST

The final message for us to send to Dan came from Ian Chapman. Television is fun, Dan. Enjoy it. If you enjoy it, so will your viewers. Dan, You should be here learning and enjoying talking about tv with your friends, not worrying in Copenhagen.

10 messages, Dan. I hope just one is enough.

Yours truly, David and all your friends at Circom in Kosice.

From 10 European countries

# 25 young journalists at the Kosice workshop

This was the first time the Circom Regional training was co-ordinated by the Thomson Foundation. Gareth Price, the Training Co-ordinator was quick to recognise the reputation and tradition of previous Circom training workshops. "Thomson Foundation and the Circom Regional board decided early on that the style and content of the workshops would basically remain the same, only minor changes would take place only if there was an improvement to the course."

And so it proved, 25 young journalists from 10 different countries across Europe attended the workshop. They were joined by a team of trainers and technicians from a further 6 countries. Circom Regional member stations, the Council of Europe and the Government of Luxembourg through the Stability Pact fund, financed the whole event. Trainers and technicians services were provided free of charge by the Thomson Foundation, France 3, ARD Berlin, BBC Midlands and BBC Wales.

Ian Masters, Controller of Broadcasting at the Thomson Foundation, led the course. "The main purpose of the training was to improve young journalist's television news reporting. Not only by improving their journalism, writing and presentational skills, but also by helping them to think more in telling the story through pictures. After all television reporting depends on interesting pictures and natural sound to re-create the atmosphere of the story or the event to our audience."

The main course ran for 8 days during which 25 sessions of theoretical and practical exercises took place. The delegates used over 400 hours of videotape as they produced 10 news packages in 2 days. They did this using DVCam cameras supplied by Sony Broadcast and Professional Europe and editing software supplied by Avid Technology. But it didn't end there. The young journalists got to work on reporting on the Circom Regional annual conference. They produced 6 reports over the three day period.

Hans Jessen of ARD, Berlin believes Circom Training has entered a new era. "The annual training event has been a remarkable event for the past 9 years and it goes from strength to strength. If you



Close up Avid editing software

don't believe me then ask some of the 400 journalists that have attended the workshops what they think of the unique work we do. It's particularly rewarding this year that we were joined by a young journalist trainer from France 3, Laurence Houot, who contributed so much to the course and is likely to do so for many years to come."

Karol Cioma was the Project Manager on the course and is delighted that most things went smoothly. "The only problems we had were lost suitcases and editing in cramped bedrooms, but like all other workshops, the job had to be done and the team along with the delegates made sure they completed their course work

despite everything. I hope they learned as much as I did. It was a great experience".

For information about Circom Regional training visit [www.circomregional.org](http://www.circomregional.org) or email: [k.cioma@btopenworld.com](mailto:k.cioma@btopenworld.com)



Malkolm Owen, BBC Wales with Sony PD250DVCam Camera

## Digital Training

The 12<sup>th</sup> Circom Regional television journalism training workshop in Kosice was a first for digital production methods. This year's workshop operated solely on DVCam format. Sony Broadcast and Professional Europe providing PD250 and PD150 cameras with Avid Technology providing Avid Xpress DV software for post-production facilities. The software was loaded into Dell laptops provided by Karol Cioma the Training Project Manager who is convinced that this way of working will be commonplace in the near future.

"Consider the size first of all, small cameras, a computer laptop for editing, a microphone and some ancillary equipment and you have a full production facility. At Kosice we had five of these units available to us which was perfect for our training needs. Make no mistake these are early days in newsgathering in this way, and it will take newsrooms quite a while to adapt to non-linear editing being used this way, because at the moment it is slower than conventional Betacam SP editing. However, the software provides greater flexibility and I'm sure that this type of equipment will soon be seen in newsrooms throughout Europe. It's cheap, it's flexible and it's good quality despite what you hear from the "old hands" in the television industry.

The new equipment proved such a success that delegates couldn't wait to get their hands on it. They quickly realised what it was like to be behind the camera and they also learnt a few tricks of the trade in the editing process. Karol Cioma says "There are fears that the arrival of smaller formats will mean less jobs for technicians...not true. It means more original output for the television stations and the professional technicians will spend more time on the prestigious, big budget programmes."

During the workshop Circom training delegates sat in on the presentations of Michael Rosenblum an advocate of the single operator video journalist. Rosenblum has been successfully preaching this method of working for several years in the United States and more recently in Europe. He may have found it a little frustrating therefore to find himself in a situation where he was preaching to the converted. Circom training has struck a first once again and maintains it's position as the leading regional television trainer in Europe.

For further information on the DVCam training facilities please contact Karol Cioma, Project Manager Circom Training, email: [k.cioma@btopenworld.com](mailto:k.cioma@btopenworld.com)

# Practical exercises, workshops, discussion groups & lectures

## On the agenda of the training program

In May we moved onto Kosice and nine days of television journalism training immediately before the CIRCOM Conference.

The training was conducted at the Centrum Hotel with a total of twenty-five participants from ten member countries, six trainers, five technicians and a workshop administrator. Finance was provided by Circom Regional member stations, the Council of Europe Stability Pact Fund supported by the government of Luxembourg, the Council of Europe Human Rights Media Division and the Thomson Foundation. There would have been more participants but for five cancellations immediately prior to the course. Budget restrictions also limited the numbers. To balance this point, however, the trainers felt that the course was able to provide more effective and relevant training to the smaller number of participants.

### The trainers

The trainers were Ian Masters, Controller Broadcasting Thomson Foundation; Hans Jesson, ARD Berlin; Didier Desormeaux, France 3; David Nelson, BBC Midlands; Karol Cioma, Project Manager, Thomson Foundation. The trainers welcomed a first appearance of Laurence Houot who was kindly released by France 3. Course administration was provided by Kathy Nelson.

The technicians were Gerard Le Couedic, France 3; Ivan Ujhazi, RTL Hungary; Roger Mulliner, UK; Malcolm Owen, BBC Wales; Julian Minkov, Bulgaria.

### The Content

The training was designed to appeal to television journalists who wished to upgrade their reporting skills. In the view of the organisers there are problems in some areas of European journalism. Those areas centre on packaging, "thinking in pictures", writing for television, presentation, interviewing, pieces to camera (standuppers), ethics, working as a team, news selection, multi skilling, use of graphics and planning. The course was designed to cover these areas.



### The method

The method of training concentrated largely on "hands on" practical exercises, workshops, discussion groups and lectures. Other than the first day all remaining eight days included major hypothetical and real story telling operations. The main group of twenty five participants was split into five teams of five journalists thus providing maximum contact with each person. This was the first time at the main annual training workshop that DV cameras and non linear editing equipment had been used. A multi skilled technician was assigned to each of the five groups.

Largely the technical operation worked smoothly but some lack of operational experience with this new equipment caused occasional delays – which was not entirely unexpected. All participants were excited about the DV equipment and saw its future potential on their own stations. The latter stages of the course saw the participants bristling with ideas for real stories. The five teams produced something in the region of forty ideas which led to each group producing two packages. These packages will be seen during the main conference. Departing from the presentational style of previous years the trainers decided that it was more important to concentrate on good package production. Story telling using good pictures became the theme of the course. Presentation, however, was covered in smaller groups for those who found it relevant to their working practices.

### Results

The results of the course were pleasing to both participants and trainers. Ten programme items were produced ranging from a newsy issue about supermarket and Sunday shop trading - to a splendid account of the history of the Jewish minority of Kosice – to a day in the life of a street singer.

As mentioned earlier the items were not strung together in programme format but as a live presentation compared by one of the trainees. Given little rehearsal time the items were adequately presented although next year I would look for a more "show business" style. There was a hundred percent turn out of participants and trainers but it was hugely disappointing to members of the course that only a handful of delegates bothered to attend the showing.

No sooner had the scheduled items been prepared than trainees were back hard at work producing news items for the final day of the conference. This certainly pressurised the participants. Sadly the items were not shown to the delegates owing to an incompatibility of digital technology at the conference centre.

Whilst the main training sessions were completed on the Tuesday of the final week all five trainers held special "surgeries" for participants with particular skills needs. These surgeries continued until late on the final Friday afternoon.

### Technology

There were problems with the editing technology at some stages of the course which forced many editing sessions late in to the night. The problems centred largely on inexplicable memory loss of content loading and probably on lack of experience of operation of some editors. The future, however, appears to be set on exactly the kind of technology we were using. The learning curve is steep and much was learned by course operators and participants.

### Feedback

Feedback forms were issued to all twenty-five participants. The course scored agreeable points with almost every person grateful that they were given the opportunity to take part. Expressed in percentage terms the results were:

1. How well did you understand the course objectives
2. Did the course meet your expectations
3. Did the trainers understand your problems
4. Satisfaction of course content
5. Trainer coverage of course content
6. Adequacy of interpretation
7. Course duration (most participants wanted longer)
8. Balance of theory and practical work
9. Satisfaction with course technology

Both items 8 and 9 would have been higher if we had experienced fewer technical delays.

I was delighted with the standard of all trainers and hope to gather the same team for 2003. Next year I will try to persuade the trainers to give more time to individual group work. Trying to teach best practice skills to a large group of twenty-five people is not ideal. We must, however, be careful not to do the work FOR the trainees – always a danger when working in smaller groups.

I think we will also seek to give the participants an extra day or two of core skills training. That, after all, is what they come for.

IAN MASTERS



At the 3<sup>rd</sup> Int'l Festival of TV programmes

# ZDF documentary gets the Grand Prix in Ohrid

And 1500 Euros from CIRCUM Regional

The third International Festival of Television programmes dedicated to the protection of the environment and the cultural heritage - ECO 2002 was held in Ohrid, June 3-5. The international jury viewed 28 programmes of 22 television stations from 17 countries and brought the following decision.

Four awards for authors, 500 Euro each.

- The award for best direction, given by the United Nations Development programme goes to Krystian Matysek from the Polish Television for the film "With Beak and Claw".
- The award for best screenplay goes to Gabir Tosi from Iranian Islamic television for the film "Weary Hands". The award is given by The Macedonian Broadcasting Council.
- The award for best camera goes to Mario Romulich from the Croatian Television for the film "Good Genie of the Swamp". The award is given by Makedonija Tabak 2002.
- The award for best editing goes to Ljupco Trajkovski from Macedonian Television for the film "Naked man Dreamers". The award is given by Lotarija Tutun Promet.
- The statuette "Macedonian Orchid" from the Macedonian Ecological Press Center goes to the film "Chemical Kids" by the Danish TV "Ceneter".
- The UNESCO office for communication, Culture and audio visual organizations on the Mediterranean gives a special diploma to the film which best illustrates the values of peace and tolerance among people. The diploma goes to the film "The Heritage of War" by the Slovenian Television.
- Co.Pe.A.M., the abiding conference for audiovisual organizations on the Mediterranean, gives an award of 1,500 Euros for the best documentary film, which affirms the investments in ecology on the Mediterranean. The award goes to the film "Anatolian Sicla Tree" by the Turkish TV.
- The Grand Prix award for best film shown the

ECO 2002 festival amounting to 1,500 Euros is given by CIRCUM Regional Association of National and Regional Televisions of Europe. The sum of 1,500 Euros and the statuette goes to the film "The Sacred Animals of the Inca" by the German Television ZDF. Members of the jury were: Marjeta Kershic Svetel from Slovenia, Orhan Tuncel from Turkey, Biljana Zharevska from FYRO Macedonia.

CR President Lefty Kongalides who was at the award ceremony addressing the audience

underlined:

"First of all I would like to congratulate MKRTV, the three ministries and the local authorities for supporting this festival – but most of all my long-standing friend, the ever active and infatigable Stalin Lozanovski.

There are two aspects that Europe and the rest of the world have for this country and the Balkans. They believe that it is only an area of conflicts, wars and confrontations. The second one is that this area is a wastebasket for nuclear and other

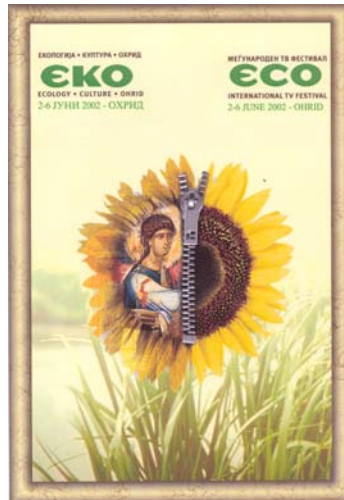
wastes. This festival is a dynamic answer to both aspects.

The people in the Balkans are friendly, hospitable, kind, seeking for peace. The people in the Balkans want a clean, clear environment without pollution. They are hoping. Hoping for a better tomorrow for themselves and their children.

And this festival is a strong answer to those who doubt the will and the hopes of the people in this area. This festival underlines the fact that people need people, they need friendship, peace, understanding and cooperation and an environment free of pollution.

In this era of ecology conscious people, this festival strongly supports every effort whenever it happens, for a better pollution – less world. And that's why EKO grows and grows with the support of more and more TV stations from around the world.

ECO has a strong message that touches the ecology conscious people around the world. So congratulations EKO and everyone involved. Keep on the good work."



In Riga, Latvia on Sept. 7

# Baltic Sea Forum for Documentaries

The Baltic Media Centre in collaboration with the Producers Association of Latvia organizes the 6th Forum for producers of documentary films and television programmes from the Baltic States, Russia / CIS and South East Europe, in Riga, Latvia, on Saturday, Sept. 7.

The aim of the Forum is to allow documentary and TV producers to pitch their latest documentary projects live to a number of commissioning editors from the Nordic and Western European television channels and film institutions.

The commissioning editors in 2001 were: Allan Berg, Danish Film Institute Denmark, Christiane Philippe, RTBF Belgium, Flemming Grenz, DR Denmark, Leena Pasanen, YLE Finland, Madeleine Avramoussis, ARTE - G.E.I.E. France, Melita Zajc, TV Slovenija Slovenia, Rada Sestic, Jan Vrijman Fund The Netherlands, Tom Koch, WGBH International, USA

Eligibility: Producers and production companies may enter up to three projects each.

Estonia, Latvia, Lithuania, Russia, Belorussia and Ukraine: Projects submitted by independent production companies from the a.m. countries are eligible. Priority is given to the projects having a financial commitment from broadcaster(s) or film institutions.

South East Europe: Projects submitted by producers of public TV broadcasters are eligible. Priority is given to the projects having a financial commitment from the submitting broadcaster and broadcasting commitment from more than one broadcaster.

Pitching: Subject to overall considerations of time, each project may be pitched for five minutes, with further time for discussion at the discretion of the moderators. The moderators' decisions in this matter will be final. Each project may be pitched by up to two representatives. The pitch may be supported by video clips (VHS format), audio (compact cassette) or still slides (diapositives). The presentation of the project should be done in English.

The Moderator's hat: There will be an opportunity presented to the Forum observers to have a pitch from "the Moderator's hat" after the morning and afternoon pitching sessions.

Co-production Workshop: A co-production workshop will be organized prior to the Forum on September 4 -6. If the producer wishes to take part at the co-production workshop, please do mark it on the application form by entering the project for selection. The working language of the workshop will be English. More detailed information on co-production workshop at [ilze@bmc.dk](mailto:ilze@bmc.dk).

Deadline: To qualify the producer has to return the official Baltic - SEE Forum Application Form (duly completed) per each project no later than July 15, 2002. The application forms are available on the Baltic Media Centre website [www.bmc.dk](http://www.bmc.dk)

The projects should be provided in electronic format, either by e-mail or on a floppy disc.

Assistance to projects sent in earlier: BMC provides consultancy in development of the projects that are sent in at least two weeks before the deadline, if the producer wishes so.

Address: 6th Baltic - SEE Forum

Attn. Ilze Gailite-Holmberg

Baltic Media Centre, Skippergade 8, Svaneke DK3740, Denmark, e-mail: [ilze@bmc.dk](mailto:ilze@bmc.dk)

Selection: Selection of projects will be made by August 1<sup>st</sup> the latest. Immediately after the decision is made the producer will receive information on whether the project has been selected. All categories of participation will be subject to selection based on the co-production potential of the project entered. The decisions of the Selection Committee will be final.

Catalogue: A Catalogue will be made and distributed to the commissioning editors by Baltic Media Centre, containing a one-page description of the production company, producer and director, a one-page synopsis of the project, copies of the letters of interest or commitment from broadcasters, archive owners, etc. Also one photo (black & white only) per project can be included. Additional material may be distributed by the producer during or after the pitch. All the information must be submitted in English.

Accommodation: The producers pitching the selected projects from the Baltic States, Russia, CIS and South East Europe get their travel and accommodation (one person per project) covered by the Forum. Only the cheapest possible means of travel are covered.

The 6<sup>th</sup> Baltic Sea Forum for Documentaries

RIGA, LATVIA

September 7, 2002

## APPLICATION FORM

The following documents (in English) must be enclosed:

- ✓ a one-page description of the production company, producer and director
- ✓ a one-page synopsis of the project
- ✓ copies of the letters of interest or commitment from broadcasters, archive owners, etc.
- ✓ one photo per project can be included

Please, note: Incomplete applications without sufficient documentation cannot be considered!

Project Title (in English):			
Country:			
Production Company Name:			
Company Address:		Telephone:	
Fax:		e-mail:	
Description (max. 50 words)			
Language:	Single film or series:	Format:	Anticipated Length:
Producer:			
Previous Films:			
Director:			
Previous Films:			
Scriptwriter:			
Previous Films:			
Projected Dates of Production:			
Projected Date of Release:			
Estimated Budget (US\$):			
Involved Broadcasters:			
Commissioning Editor (s)			
Amount (US \$):			
Other Financial Sources:			
Responsible:			
Amount (US \$):			
I would like to participate at the Co-production Workshop (September 4-6)			
		YES	NO
Signed:			Date:

Deadline – July 15, 2002 To: 6th Forum for Documentaries  
BALTIC MEDIA CENTRE • Skippergade 8 • Svaneke DK 3740 • Denmark Tel. +45  
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# Int'l congress for ethnic minority broadcasting

From June 21 to 22, 2002, Austria will be hosting an international congress bearing the title Minimum Standards for Ethnic Minority Broadcasting. Renowned politicians, scientists, representatives of European culture and the electronic media (national, regional and ethnic minority) will be attending the event.

A questionnaire will be drawn up in order to find a harmonized point of view of all involved players (political, cultural, professional, financial) and to draft some guidelines as to the preservation of the cultural heritage of the old continent versus the threatening McDonaldisation of the media. The congress further wishes to explore some technical opportunities.

It is an issue that is not limited to the fundamental cultural consciousness, but requires the collaboration and solidarity of all those working in news and information programming.

## The 13<sup>th</sup> SPORTEL convention in Monaco, Sept. 30-Oct. 3

Sportel, the 13<sup>th</sup> Int'l Sports Television Convention will be held at the Grimaldi Forum, in Monaco, Sept. 30-Oct. 3.

Sportel Monaco - along with its sister market, SPORTEL America - are the only int'l TV sports program markets that bring together broadcasters, cable and satellite services, acquisitions and distribution executives, producers event organizers, sports federations, sponsors, sports marketing agents, int'l sports press and new media from the expanding world of televised sport.

Through the years, the SPORTEL markets - in Monaco since 1990 and in the Miami area since 1997 - have established themselves as the largest and most important meeting places for int'l TV sports executives.

Last year 1628 participants representing 709 companies from 58 countries worldwide registered to attend the 4-day SPORTEL Market ([www.sportelmonaco.com](http://www.sportelmonaco.com)).

## Festivals, workshops and more around Europe and the world

- June 26-29: Small screen - Big Picture. Promax & BDA (Los Angeles) [www.promax.tv](http://www.promax.tv) [www.bda.tv](http://www.bda.tv)
- June 26-29: Sunny Side of the Doc. The Int'l Documentary Market Sales, Presales and coproductions (Palais du Pharo - Marseille, France) [www.sunnysideofthedoc.com](http://www.sunnysideofthedoc.com)
- July 1-6: The Monte Carlo Television Festival (Grimaldi Forum, Monaco) [info@tvfestival.com](mailto:info@tvfestival.com)
- July 2-6: Euromusica (ancient Olympia, Greece)
- July 15: Co.Pe.A.M. Committee of Direction Reunion (Algier)
- July 15: July issue of "CIRCUM Report"
- August 22-26: "Balkan TV Magazine" meeting (Greece)
- September 9-13: Le Rendez-Vouz 2002. French TV Screenings (Saint Tropez) [www.tvfi.com](http://www.tvfi.com)
- November: News Editors Seminar (Strasbourg)
- November 6-8: Broadcast Worldwide - BCWW 2002. TV Programme, Film, Animation, Exhibition & Conference Coex Seoul, Korea. [www.bcww.net](http://www.bcww.net)
- November 12-13: Athens. Global Sport Forum conference and exhibition, looking ahead to the Olympics in 2004, organized by the Stefi Production House. Tel: +44 20 7436 9120 [www.globalsportforum.com](http://www.globalsportforum.com)
- November 19-22: News World, the annual forum for the broadcast-news industry, at the Burlington Hotel, Dublin. 020 7491 0880 [info@newsworld.org](mailto:info@newsworld.org)

# SONY®

## July 1 the deadline for Prix Europa

Fiction, Non-Fiction and Current Affairs are the three main categories (radio and TV) of the Prix Europa 2002 to be held in Berlin, Oct. 12-19.

And for the first time the Berlin Journalists Association will be awarding the Willy Brandt Future Prize for young journalists. The EBU Prix Jalla also addresses young programme makers as an extension of the successful - Iris category for multi-cultural programmes.

There are eight competition categories, altogether, and open, public discussions on these productions ([www.prix-europa.de](http://www.prix-europa.de))

## Sport Movies & TV Festival in Milan

The Sport Movies & TV 2002 - 20<sup>th</sup> International Festival will be held in Milan, Oct. 30-Nov. 4.

This year's festival will be divided into ten sections: 1) Documentary: Great Sports Champions, 2) Documentary, 3) TV Sport Shows, 4) Fiction, 5) Sport Adverts, 6) New Media, 7) A century of Sport.

"Mention d' Honneur" and "Guireande d' Honneur" awards will be given by an int'l jury appointed by the Federation Internationale Cinema Television Sportifs.

The deadline for registration forms is June 21 ([www.ficts.com](http://www.ficts.com)).

## CR programmes on EbS schedule

Europeos No14 (France 3) will be broadcast by EbS on June 19,20 and 22 followed by "Swiss World No 5 (TSI Lugano). Also the winner of Prix Circom 2002 "Dead Silence" (RTE Ireland) will be broadcast by EbS on June 26 (22.00 CET), 27 (05.30 CET) and 29 (11.00 CET).

## Circum Report

The "CIRCUM Report" is a monthly publication of CIRCUM Regional, the European Association of Public Regional TV Stations-available on the CR Internet site and coming to CR member stations and personnel either through E-mail or as an A4 size printed newsletter, through the CR General Secretariat from Zagreb. The French version of the CIRCUM Report is conceived and published by the Strasbourg Secretariat with support from the Region Alsace, the Conseil General du Bas-Rhin and the City of Strasbourg.

The "CIRCUM Report" is planned and edited in ERT3, Thessaloniki, Greece.

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All member stations are considered as potential contributors for this publication, with stories about new and innovative ideas, co-productions, exchanges, modern technologies, etc. Especially welcome are short stories and one-liners.

**\*Sony and Eutelsat are the official CIRCUM Regional sponsors**

