

PRIX CIRCOM REGIONAL 2010

Jury Report



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

Prix CIRCOM Regional 2010 Jury & Team



**PRIX CIRCOM REGIONAL
2010**

**WINNERS' CITATIONS
and
JUDGES' COMMENTS**

**Chairman of Judges
David Lowen**

2010

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GRAND PRIX CIRCOM REGIONAL 2010

The winner of the Grand Prix is announced at the Prix Gala Evening at the Circom Regional Conference in Malta on Thursday 6 May.

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REPORT OF THE CHAIRMAN OF THE JUDGES

The past twelve months have been difficult for regional television stations offering public service programming. It is not just commercially funded stations and channels which have shivered in the icy blasts of the winds of recession. Budgets have been cut and creative enthusiasm has been reined in by financial probity.

It is not surprising that, in terms of quantity of entries, the Prix has suffered. Fewer entries over the past two years denote less spending on programmes and less confidence in regional stations. Despite that, quality remains higher than expected. Money is not the only inspiration for programme makers.

Once again, it has been an honour and a pleasure to be President of the Prix and Chairman of the Judges.

Sponsors

Circom Regional thanks again its regular broadcaster sponsors: France TV, TVP, RTVSlo, BBC, ERT3, SVT, TG4 Ireland. It is a credit to their support for programme quality that they have remained loyal to the Prix and its promotion of programme quality in a year of budget cuts. Without their support, it would be impossible to showcase the excellent work done in the regions.

I welcome two new sponsors: SES-Astra and the Dutch Cultural Media Fund. SES-Astra, the satellite transmission company, has agreed to sponsor the Grand Prix for three years from 2010 and the Dutch Cultural Media Fund – which specialises in the promotion of high quality documentaries – will support the Documentary category. We trust that the representatives of both organisations will be given every encouragement by the range and quality of this year's entry and will be warmly included in Circom's activities at the conference when we Meet The Winners.

New sponsors are always welcome and the Prix will only develop if broadcasters and other organisations in the industry and interested in the industry and the regions of Europe offer similar support.

Entries

The category entries were as follows:

| | 2010 | 2009 | 2008 |
|-------------------------|------------|------------|------------|
| Documentary | 43 | 42 | 45 |
| Magazine | 13 | 27 | 29 |
| Vivre l'Europe | 14 | 10 | 15 |
| Video journalism | 17 | 14 | 20 |
| Sport | 8 | 10 | 13 |
| Fiction-Drama | 6 | 6 | 11 |
| Web | 4 | 11 | 13 |
| Most Original | 14 | na | na |
| International | na | 12 | 11 |
| Total | 119 | 132 | 157 |

It is worth noting that entries in terms of quantity are not just "numbers" but also hours of viewing. The above entries total some 70 hours of viewing – without including any of the video journalism or one entry (NRK) which was seven hours long.

The source of the entries was as follows:

| | 2010 | 2009 | 2008 |
|-----------------|------|------|------|
| UK | 15 | 18 | 16 |
| Poland | 14 | 22 | 27 |
| Ireland | 13 | 9 | 9 |
| Sweden | 12 | 13 | 25 |
| Germany | 10 | 7 | 12 |
| Denmark | 8 | 4 | 5 |
| Croatia | 7 | 6 | 3 |
| Czech Republic | 6 | 6 | 9 |
| Bosnia | 4 | 0 | 0 |
| Norway | 4 | 5 | 5 |
| Romania | 4 | 5 | 4 |
| Slovenia | 4 | 4 | 7 |
| Bulgaria | 3 | 6 | 3 |
| Cyprus | 3 | 0 | 2 |
| Greece | 3 | 1 | 1 |
| Slovakia | 3 | 3 | 1 |
| Hungary | 2 | 4 | 10 |
| Serbia | 2 | 3 | 1 |
| The Netherlands | 2 | 6 | 2 |
| Albania | 1 | 1 | 0 |
| Armenia | 1 | 0 | 0 |
| FYR Macedonia | 1 | 0 | 3 |
| France | 1 | 7 | 8 |
| Malta | 1 | 0 | 0 |
| Italy | 0 | 2 | 2 |
| Spain | 0 | 0 | 1 |
| Moldova | 0 | 0 | 1 |

It is most encouraging to note entries from Armenia (which is an associate member broadcaster), from PBS Malta (conference host) and from Bosnia and Herzegovina. It is one of the most enjoyable factors over the past ten years to note how new countries and regions have started entering and how others, like Croatia and the other central European broadcasters have become more confident in putting programmes forward: like Poland (not quite as prominent in the past couple of years), I have no doubt they will soon be regular prize winners also.

However, the Prix remains weakened by the absence of entries in any number from Italy, Spain and, in 2010 and hopefully for one-off reasons, a single entry only from France. The Netherlands, so strong in its television creativity, is also underrepresented (our new Dutch sponsor, please note). It is a pity, also, to see how the financial cutbacks have affected the number of entries from Hungary. It will be a pleasure when all these countries are more actively involved.

ENTRY PROCEDURES

Of the entries, half now arrive mainly by FTP, uploaded from the regions to the server in Studio Franken Nurnberg. It is only a few years since tapes were being sent round Europe (and sometimes lost). Once again, I thank Michael Franz and Thomas Baumann of BRF Studio Franken for all their work.

The method is still not wholly foolproof and I am grateful to regions for their patience when there are technical hiccups. The judges have agreed to take part in a further testing of the system to provide clear feedback on the operation and how it can be improved.

We were told that one station had reported: "Applying successfully for the Prix Circom is so difficult, there should be a prize given for that also."

It is imperative that we keep the cost of entry as low as we can (see comments on subtitling later). With that in mind, the judges have questioned whether a full manuscript needs to be provided with every entry, when a print out of subtitles might be enough.

JUDGES

One of the joys of being involved in the Prix is the chance to meet some of the keenest programme minds in Europe's regions and to have them as judges. Once again, they came from 14 different countries (even if two were from the BBC!).

The level of argument and debate about programmes is high and the commitment during the four days of judging and discussion. Watching so many good TV programmes may be professionally uplifting, enlightening and enjoyable – but (bosses back home, please note) it is no holiday.

The judges were:

| | | |
|-----------------------|-------------------|-----------------|
| Grethe Haaland | NRK Oslo | Norway |
| Dieuwke Kroese | TV Omroep Fryslan | The Netherlands |
| Maire Ni Chonlain | TG4 Galway | Ireland |
| Vladimir Stvrtna | CTV Ostrava | Czech Republic |
| Boris Bergant | RTVSlo Ljubljana | Slovenia |
| Jean-Christian Spenle | France 3 Bordeaux | France |
| Tony O'Shaughnessy | BBC Wales | Wales |
| Wojciech Malinowski | TVP Wroclaw | Poland |
| Nick Simons | BBC Scotland | Scotland |
| Jane Isaksson | SVT Orebro | Sweden |
| Kostas Bliatkas | ERT Thessaloniki | Greece |
| Natalino Fenech | PBS | Malta |
| Erika Kocsor | MTV Szeged | Hungary |
| Frank Böhm | HR Frankfurt | Germany |

Circum Regional thanks all stations who made the time of these judges available, when we know the pressures we all face in difficult times. It is important to the credibility of the awards that we maintain a very high quality of professionalism and experience in the judging groups.

JUDGING LOCATION

The judging was in Nürnberg, based in an industrial training centre guesthouse and at the invitation of BRF Studio Franken Nürnberg. Circum Regional owes Peter Sauer and his station many thanks for stepping in at the last moment (January 2010) when it became clear that MTV Pecs and MTV Szeged would, despite heroic efforts, be unable to sustain the judging.

The judging centre was suitably remote from anything which could distract from the viewing and the working facilities were excellent.

We were honoured to be welcomed by the Lord Mayor of Nürnberg and also had the opportunity, once judging had been completed, to tour some of the sights of this historic European city and taste more sausages, schnitzel and beers than might be strictly healthy.

Many thanks are also due to Heike Stiegler and Inna Schneider for the arrangements, and to Thomas Baumann for the usual technical wizardry and enthusiasm.

JUDGING PROCESS

I think it might be helpful to entrants and prospective entrants to say a few words about how we judge the programmes.

I deliberately seek judges from as wide a geographic range as possible. These are "European" awards and I think we should ensure that the background of judges represents as many corners of the continent as we can find. We all have national and regional views about what makes "good" television. We do not want one perspective dominating our

judging ethos. Having judges from 14 different countries and broadcasters helps balance out any problems and make diversity an asset.

Judges always have to declare an interest in any programme viewed. This does not mean they cannot comment. Quite the opposite: informed comment from someone who knows about the programme can be very useful. But it is important to have a transparent approach. We can only avoid bias when we know it might be there.

Judges also never sit in judgement alone. All programmes are viewed by at least two judges and all programmes which are considered for Winner or Commended are viewed in their entirety before being discussed and compared by all judges in the category group. The process is thorough and demanding of judges as well as programmes.

When I was first a judge, the judging lasted five full days. It is now compressed to three days by splitting the category groups into two (or three in the case of Documentaries) to eliminate at an early stage programmes which will not be among the top group of, say, six which will be competing for the prizes. In these days of strict financial controls, I cannot see broadcasters agreeing to release judges for any longer than the current allowance.

Finally, it needs to be said that we need judges of high calibre, whose judgement can carry authority and credibility. They need programme making and/or commissioning experience and ideally this should be experience which is relevant across more than one category.

We have considered in previous years the potential advantages of making videos available to judges (whether by DVD or by accessing the hard disk). However, the judges remain unconvinced that they will have time to view while doing their "day" job at their stations. Also, unless all the judges in a group have done the pre-viewing, the time is wasted.

It's a tough job, well done. Apply here!

CATEGORIES

Most categories remained unchanged: Documentary, Sport, Magazine, Video Journalist, Vivre l'Europe, Fiction-Drama. Most Original, lost last year, was back at the expense of International.

It was thought that the International category was less relevant to the everyday programming of regions and also no rights could be obtained for regional transmissions of the winning entry.

Most Original, on the other hand, seemed to offer an opportunity for regions to show strengths of creativity when money is tight. It was always popular with judges and I think the level of entries suggests this decision was correct.

The number of categories is determined by the level of sponsorship and more sponsors are always welcome.

CRITERIA AND RULES

There were only minor changes in the detailed criteria and rules of entry.

This year, we made clear that the level of subtitling required is below that needed for broadcast. Subtitling is an aid to judges, whose first language is not English and there could be more use made of Google-style translation and cheaper subtitling systems to cut entry costs.

We specified more clearly the level and range of support material needed to accompany the programmes. This is invaluable for judges seeking to establish a context within which a programme should be viewed. The judges need to know the "significance" of a programme. If it is the first documentary ever made by your station, say so. If it was made in day, say so. If it took ten years to make, say so. If it was shot by a first-time director, say so. These factors add to the judges' understanding of why the programme looks the way it does.

For the Magazine category, we reminded stations that this includes news magazines, as these are the most popular magazine programmes around the regions: it made no difference to the level of entries, which is confusing.

JUDGES COMMENTS ON 2010 AND RECOMMENDATIONS FOR 2011

At the end of the judging, all judges are asked to comment on the process, rules, categories, criteria: this discussion is most useful for guiding the future of the competition. This year, the judges also wished to discuss the purpose of the Prix and to consider their comments within that framework. This proved a most useful session and it will take me and the Executive Committee some time to consider all the suggestions. However, I am sure they will result in considerable changes.

The judges would like changes to the Most Original category to ensure that more truly original programmes are judged. They thought this year's direct entry programmes could have been supplemented by viewing some of the entries in other categories. They want something which really captures the judges' imagination.

There was concern that the Grand Prix is "the best of the best". This means that only the category winners are considered. Some thought that it would be likely that the two best programmes in the competition might be in the same category. They ask for the choice to be wider than category winner only. One way of doing this might be for the Grand Prix to become essentially "the Judges' Award", which would allow the judges greater flexibility in choice.

There was delight among the judges that there were entries from 25 countries coupled with some concern that three countries dominated the winner's rostrum. They would like consideration given to rewarding the entries of the smaller countries and regions, where budgets are very small and where there is only a short tradition of TV making under modern conditions. They point to the rapid emergence of Poland and the Czech Republic and hope that the spirit of Circom can equally encourage Albania, Serbia, Bosnia-Herzegovina, Armenia and others and somehow demonstrate that encouragement in

the awards process.

There was a belief among the judges that one way to achieve this might be to reduce the prize money for any one trophy so that, without incurring extra expense, the financial rewards – and the joy of victory – could be more widely spread. The publicity, coupled with the credibility of winning for the station and the producer/director within the station, and the attendance at the conference were thought to be the real prizes. So, same outlay: but more winners?

The judges were certain that every effort should be made to simplify the entry form, rules and reduce entry costs. The Google translation system has proved useful in this and there were indications that some stations had understood that subtitling need not be to broadcast quality. However, we were advised that Prix Circom still needs to be a simpler and cheaper entry process all the way through.

There was some enthusiasm for a category devoted to history programmes, although some nervousness that this might result in travelogues or political positioning.

There was considerable discussion of the Station Web Site category in light of the low entry. It has been suggested that we need to move this towards a wider multimedia project focus. However, there was equal concern that this would discriminate against many stations who have official regulation which prevents web exploitation and against others who simply cannot afford such an approach with programmes or projects.

CONFERENCE IN MALTA

The Gala Award ceremony will be at the conference on the evening of Thursday 6 May. The event will be covered as an OB by PBS Malta.

The Meet The Winners showcase will run all Friday 7 May and is an excellent opportunity to talk with the winning director/producer/reporter/camera operator about the programme. We will also show excerpts from other programmes in each category.

All entries will again be available for private viewing in the télétheque during conference opening hours. However, we hope that the winning entries will also be available to view on as part of a special Circom Conference TV Channel fed to each bedroom in the Hotel Excelsior, Floriana.

NEXT YEAR'S COMPETITION

No judging venue has yet been agreed for 2011 or 2012. Offers invited!

DAVID LOWEN
PRESIDENT, PRIX CIRCOM REGIONAL
and Chairman of the Judges

April 2010

Welcome Reception



Ulrich Maly
Lord Mayor of Nuremberg



Peter Sauer
CIRCOM Secretary General





report



report

AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2010

1. Grand Prix Circom Regional 2010

Sponsored by SES-Astra

- 3000 Euros (in addition to category prize) and trophy
- **The winner of the Grand Prix is announced in Malta only!**

2. Documentary

Dutch Cultural Media Fund Award

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

3. Magazine

TVP Award

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

4. Sport

ERT3 Award

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

AWARD CATEGORIES

5. Vivre L'Europe

■ France Televisions Award

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

6. Fiction/Drama

■ TG4 Ireland Award

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

7. Video Journalism

■ BBC Award

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

8. Most Original

■ RTVSlo Award

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

9. Web Site

■ SVT Award

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

JUDGES

Chairman of Prix:

David Lowen

| | | |
|-----------------------|-------------------|-----------------|
| Grethe Haaland | NRK Oslo | Norway |
| Dieuwke Kroese | TV Omroep Fryslan | The Netherlands |
| Maire Ni Chonlain | TG4 Galway | Ireland |
| Vladimir Stvrtna | CTV Ostrava | Czech Republic |
| Boris Bergant | RTVSlo Ljubljana | Slovenia |
| Jean-Christian Spenle | France 3 Bordeaux | France |
| Tony O'Shaughnessy | BBC Wales | Wales |
| Wojciech Malinowski | TVP Wroclaw | Poland |
| Nick Simons | BBC Scotland | Scotland |
| Jane Isaksson | SVT Orebro | Sweden |
| Kostas Bliatkas | ERT Thessaloniki | Greece |
| Natalino Fenech | PBS | Malta |
| Erika Kocsor | MTV Szeged | Hungary |
| Frank Böhm | HR Frankfurt | Germany |

AWARD CRITERIA

GRAND PRIX

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

DOCUMENTARY PROGRAMME

The category is financially supported by the Dutch Cultural Media Fund.

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

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

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

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

Entrants are reminded that the winning programme must be offered all rights cleared for one broadcast by each Circom Regional member station during 2010.

MAGAZINE AND NEWS MAGAZINE PROGRAMME

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

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

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

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

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

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

SPORTS PROGRAMME

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

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

The judges will pay great attention to conveying the excitement in characters, pictures and sound of sporting endeavour with the full range of technical and production skills. If event coverage is entered, the judges will expect excellent camerawork and commentary which explains what is happening and why it is significant rather than just a description of what the camera can already display.

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

STATION WEB SITE

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

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

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

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

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

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

Increasingly, viewers are watching regional programmes by live streaming from web sites, by downloading to watch later and by “catching up” with library programmes and video news items. The judges will also consider this aspect of viewer service.

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

Please note that entries for this award need to be delivered by Friday 5 March, one week earlier than for programme awards.

FICTION/DRAMA

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

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

Judges will look for innovative, engaging and original stories which reflect life and

experience in the regions and which engage a television audience, especially a regional audience. Particular attention will be paid to visual flair and high quality of scripts, as well as the general television skills of camera, sound and editing.

Dramas for both adults and young audiences are eligible.

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

VIDEO JOURNALISM

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

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

It is most helpful for the judges to see an off-air recording which includes any studio link to the VJ reports, as this will help them understand more about the context of the video report. If an off-air version is not possible, the scripted link would be useful.

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

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

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

MOST ORIGINAL

This new award, sponsored by RTVSLO, seeks to recognise programmes of any genre which show production originality, unusual content and presentation flair.

Judges will be seeking a programme which captures their imagination. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from "everyday" programmes that this programme stands out as something special.

Perhaps the programme allows us to meet some wonderful or unforgettable characters. Perhaps the programme has some special music. Perhaps the format is new and out of the ordinary.

Who knows? We cannot predict "originality", by definition.

It is something, in short, which makes the programme different to the normal expectations of regional programmes.

Entrants should make clear to judges why this programme is so different.

VIVRE L'EUROPE

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

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

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

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

RULES OF ENTRY

1. Entries can be accepted only from member stations of Circom Regional. Programmes made by independent producers can be considered only if entered by Circom Regional member stations.
2. Each regional station may enter once in EACH of the following categories: Documentary, Sport, Magazine and News Magazine, Fiction/Drama, Vivre l'Europe, Video Journalism, Most Original and Web Site. A total of eight entries may therefore be accepted from any regional station provided each entry is in a different category.
3. Programmes (or items) must have been broadcast for the first time between January 2009 and the closing date for entries, Friday 12 March 2010, and should not have been entered in Prix Circom Regional 2009.
4. Programmes must be submitted as broadcast, except for additions required by Rule 6.
5. Each entry must be accompanied by an explanation in English or in French which helps the judges understand more about the reasons for making the programme, the qualities of the programme, the impact the programme has had on the audience and any other factors which support the programme as being worthy of consideration. This outline should be up to 500 words. Please note that, to keep entry costs down for stations, it is acceptable that translations into English can be based on "Google" or similar online based systems.
6. Each entry, including those in English, must have subtitles in English sufficient for the judges to be able to understand what is being said. However, the quality of the subtitling need not be of full broadcast quality. Entries without subtitles will be disqualified.
7. A copy of the script in English or French should also be provided (again using online translation if preferred): this will be kept with the programme tape in the Circom Regional archive.
8. The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 12 March 2010.
9. The programme entry format is preferred by FTP and the final delivery date is Friday 19 March 2010. The delivery address is on the web site entry form. Entry by DVD is also possible. All entrants must check their DVD is properly recorded. Recordings which cannot be satisfactorily viewed will be disqualified.
10. The entries for the Web Site category must be notified as soon as possible and in any case by Friday 12 March 2010 to allow judges to view the sites remotely before discussing them.

11. Entrants (except those in the Fiction/Drama category, in which rights issues are acknowledged to be complex and inhibiting) agree in advance that, should their programme be a category winner (not second prize or commended), they permit at least one regional transmission and one repeat of that winning entry by any Circom Regional member station which so wishes within its own region during 2010 free of any licence or rights payments. An international version, without subtitles, will be required for this. It is hoped that all reasonable endeavours will still be made by the Fiction/Drama winning stations to match the free circulation obligatory in other categories.

12. Entrants (except those in the Fiction/Drama category) agree in advance to one transmission of a winning programme (not second prize or commended programmes) by EbS (the European Commission's satellite channel) during 2010 free of any licence or rights payment.

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

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

15. Any costs 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 stations submit the same programme, any award will be joint. It will be for the winning stations to decide how the prize money is allocated.

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

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

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

23. 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.

SUBTITLING AND TRANSLATION

Circom Regional accepts that the cost of translation and subtitling may inhibit the number of entries that many stations can make.

It is important to make clear that the purpose of the translation into the working language of English is so that judges can understand what the programme is about and why it is likely to be worthy of winning. To achieve this level of understanding it is not necessary to have faultless English prose.

Tests we have carried out have shown that running many languages through the Google translation system delivers an acceptable level of English. When there are clear mistranslations, improvements required can be done quickly by someone at the station with reasonable competence in English. Many stations are already using similar systems and the cost savings are substantial.

The subtitling is needed so that judges can follow the programme without keeping one eye on a written script. Again the translation needs to be only as good as necessary to understand what is happening. The quality of the subtitling does not need to match broadcast standard with time-coded accuracy.

PRIX CIRCOM REGIONAL 2010

DOCUMENTARY PROGRAMME

WINNER

ID 16 Plane Crash in the Arctic Ocean TV2 Oestjylland Denmark

COMMENDATIONS

ID 18 PEKING 2008 TVP3 KATOWICE POLAND

ID 126 WHEN KINGDOM OF HEAVEN COLLAPSES SVT VÄSTERAS SWEDEN

JUDGES

| | | | |
|-----------------|--------------------|-------------------|-----------------|
| Chairman | Dieuwke Kroese | TV Omroep Fryslan | The Netherlands |
| | Grethe Haaland | NRK Oslo | Norway |
| | Tony O'Shaughnessy | BBC Wales | Wales |
| | Jane Isaksson | SVT Orebro | Sweden |
| | Erika Kocsor | MTV Szeged | Hungary |
| | Frank Böhm | HR Frankfurt | Germany |

CHAIR'S REPORT

The documentary category always has a wide range of subject matter and this year was no different.

Forbidden love in Pakistan, dancing bears in India, a joyful boys' choir in Denmark and a crash between a train and a bus in Romania. These were just some of the subjects covered by this year's entries.

Once again, many programmes dealt with history and the burden of recent history in Europe and although these were often strong programmes, the jury welcomes the continued growth in documentaries tackling contemporary subjects.

There was less investigative journalism than last year and we hope this does not become a trend.

We would also like to see more entries from the southern part of Europe next year. Italy, Spain, Portugal – where are your great documentaries?

It was interesting to note how some of the most successful programmes were produced on tight budgets, often by journalists working in daily news. As ever, the best documentaries have great stories that are told really well.

Dieuwke Kroese, TV Omroep Fryslan - The Netherlands
Chair, Documentary category

DOCUMENTARY PROGRAMME

WINNER

ID 16 PLANE CRASH IN THE ARCTIC OCEAN

FLYSTYRT I ISHAVET

(38 min 30 sec)

TV2 OESTJYLLAND

DENMARK

The story about the plane crash in the Arctic Ocean is a very special documentary. From the beginning, it is clear that both men survived the crash in their Cessna but the tension of the story is present from the beginning till the very end.

The programme makers succeeded in telling the story very well. The ingredients were few: two men standing on an ice floe, them telling their story, the story of the wife of the Danish pilot and the captain of the vessel. With these people they made a very complete and exciting documentary.

It was never over the top, the emotion was there but we never thought that it was overdramatised. Of course, there a lot of plane-crash movies and documentaries and most of the time there are big budgets available. It is really a compliment that a regional station has the ambition to make such a programme with a limited budget.

Also the creativity in editing the story and camerawork made it complete.

The jury has to deal with a lot of drama in judging all the documentaries every year and it is not simple to stand out. But this one did. And most of the judges had to wipe away their tears...

COMMENDATIONS

ID 18 PEKING 2008

(38min 58sec)

**TVP3 KATOWICE
POLAND**

This film takes us to Peking, an area of Katowice with rotten old blocks of flats that are home to many people sinking in addiction and despair. In 2008, Peking was all abuzz. A film crew arrives to make a film while we follow the people watching the shooting as well as learn about the hardship of living in such an area. Excellent camera work takes us very close to these people without being sentimental or unnecessarily intrusive. The sensitivity of the use of music as well as the editing added artistic beauty to this dark and miserable area.

**ID 126 WHEN KINGDOM OF HEAVEN COLLAPSES
WHEN KINGDOM OF HEAVEN COLLAPSES**

(28min 21sec)

**SVT VÄSTERAS
SWEDEN**

This is a powerful documentary about the murder of two children and the attempted murder of their mother. Emma Jangestig, the mother of the children, is an eloquent speaker who gave the programme makers lots of great access, including footage from police interviews taken just after the incident. On one level a compelling "whodunit", this programme is also a glimpse into the way bereavement can affect people in different ways. Great photography, a clear narrative and a sensitive script make this programme a strong watch.

DOCUMENTARY PROGRAMME

OTHER ENTRIES

ID 2 THE VOICE OF LIFE (EN STEMME FOR LIVET) (98 MIN)
 TV/MIDT-VEST - DENMARK

This is a story about a man, Mads Bille, and his dream, taking ordinary boys from the moors of Jylland and coaching them into becoming the best international choir in Denmark. It is captivating to watch his devotion and enthusiasm in bringing the best out of these boys and hearing of the family and social background of some of the boys. The camera smoothly follows the choir during three years managing to give a close insight into their lives. Production values are of a high standard and the programme is beautifully shot. Taking a regional topic like this made by a small regional station and making it into a programme that could interest everybody is the essence of a good regional programme. However, we find the rhythm of the programme a bit slow and some of the editing could have been tighter.

ID 6 THE WOLF – FROM PROTECTED TO HUNTED (28 MIN)
(VARGENS VÄG - FRÅN FRIDLYST TILL FREDLÖS)
 SVT KARLSTAD - SWEDEN

This film is about the first hunting of wolves in Sweden after 45 years of protecting these animals from extinction. The programme follows the chase after the wolves and at the same time it mirrors the conflict this issue has caused between people. This is an important regional topic presented in a way that makes it interesting also for a wider audience. Viewers are drawn into the hunting from the very beginning of the programme. However, the story could have gained more authenticity by more use of natural sound and less use of music at key moments in the story. We also feel that there were too many "talking heads" in this programme. The programme would have improved with more editing time.

ID 9 SECRETS OF THE STONES – GOD'S ARCHITECTS (52 MIN)
 RTE SOUTHERN - IRELAND

Secrets of the Stones is a series designed to re-awaken Irish television audiences to the remarkable historical fabric that surrounds them. The film shows how scientific archaeological detective work has uncovered remarkable new facts about how Christianity came to Ireland. The core mission of the series was to attract a younger - and therefore traditionally not a typical historical programming - audience to this area. Excellent production quality with artistic touches and a good use of pictures and sound manage to tell a story even if you cannot film it.

ID 17 ...LIFE AFTER SCANTEIA (...VIATA DUPA SCANTEIA) (28 MIN)
 TVR IASI - ROMANIA

This is a programme about the lives of people affected by a tragic accident near a small Romanian village. A bus has been hit by a train at a railway crossing killing 13 of the 15

DOCUMENTARY PROGRAMME

passengers. The film takes us into the everyday lives of families being left by their loved ones. The camera catches real and strong characters. However we felt that the story telling was fragmented.

ID 21 ONE FAMILY IN WALES

(59 MIN)

BBC WALES - U.K.

The Warner family was first filmed by BBC Wales in 2000. Glen and Ann Warner have raised 13 children, six of them still living at home in 2008 when they let the cameras back into their lives. The production team followed the family's stories, examining how being raised in poverty has impacted on their health, education and prospects. The director manages to call our attention to a serious topic and keep it for 59 minutes. Production values are of a very high standard. The camera work and the editing underlined their hard lives and views of the future.

ID 27 THE BLACK HEARTS (ČERNÁ SRDCE)

(87 MIN)

CZECH TELEVISION, TELEVISION STUDIO OSTRAVA - CZECH REPUBLIC

This documentary tells the stories of four Romany families from the Visegrad Four countries. Life in the Slovakian colony, Hungarian village or in the Czech and Polish towns is different, but still linked together by traditions, family togetherness, belief in God, love of music and children. Good camera work really catches the characters and their surroundings in a realistic way. This programme reflects the similarities of the four gipsy communities but we found it rather episodic and thought more effort should have gone into making it a whole programme. At times we found it confusing, because it was not always entirely clear which community we were seeing.

ID 29 SOIL WITH HISTORY (ΧΩΜΑΤΑ ΜΕ ΙΣΤΟΡΙΑ-XOMATA ME ISTORIA)

ERT 3 - GREECE

(28 MIN)

This is one of a series about those parts of Greek history that have been almost forgotten. This episode follows the biography of Antonis Katsantonis, the early 19th century freedom fighter. We thought the photography was of a high standard but we felt the overly fast editing became intrusive at times and did not really fit the subject matter.

ID 30 GREEK EVENTS (ΕΛΛΗΝΩΝ ΔΡΩΜΕΝΑ-ELLINON DROMENA)

ERT 3 - GREECE

(29 MIN)

"Greek Events" is a series that travels all over Greece and recalls the country's cultural heritage and the events that have contributed to everyday life. This edition is about love. Men younger and older tell about the love of their lives combined with joy, dancing and music. Viewers get an overall impression of Greek cultural identity. We liked the characters very much but found the programme rather traditional and lacking originality.

DOCUMENTARY PROGRAMME

ID 31 THE IMPUDENT: ACCOUNT CLOSED (NAGLITE: SMETKTA ZAKRITA) (27 MIN)
BNT - SOFIA - BULGARIA

This documentary deals with a serious problem in Bulgaria: organised crime. The "Impudent" is a very well organised criminal gang which over a two and a half year period kidnapped 19 people. The programme reporters intend to reconstruct the suffering of the kidnapped and their trauma, and they let experts and politicians comment on the issue. We found the story captivating but at the same time we had difficulties following the narrative.

ID 33 NATO ENTRY- RENAISSANCE WITHIN THE WEST (34 MIN)
(SHQIPERIA NE NATO-RILINDJE NE PERENDIM)
RTVSH/ALBANIAN RADIO TV - ALBANIA

An examination of Albania's place in Europe after the Second World War, this programme focused on the story of Edip Ohri. He was a political prisoner who became a senior military officer. Through his eyes we see Albania move from a closed society to become a member of NATO. The programme had interesting archive material and there was a strong underlying story. But we felt it was perhaps a little too traditional in tone and we also felt that it came close to being too one-sided.

ID 44 THE MAN WHO HAS NEVER SEEN SNOW (28 MIN)
(MANNEN SOM ALDRIG SETT SNÖ)
SVT VÄXJÖ - SWEDEN

The story of a man who lost his memory and became a very different person. Lennart now does not recognise his own daughter or wife and lives his life through the fascinating pictures he creates. This programme tackles the very deep question of how important memory is to the identity of an individual – and how its loss can have a huge impact on the people close by. We felt this was a strong programme but one that lacked a special extra ingredient to make it stand out.

ID 55 DANILO KIS, MEMORIES, RECOLLECTIONS (62 MIN)
(DANILO KIS, USPOMENE, SECANJA)
RTS - TV BELGRADE SERBIA

This is a portrait of Danilo Kis, a Serbian writer who died in Paris in 1989. He had the Nobel Prize within reach, left his mark on the French literary scene, both as a translator and a popular and distinguished foreign language author. The documentary evolves around the testimonies of friends, contemporaries, authorities on his work of all generations. We felt the programme started promisingly but became very "talky" towards the end.

ID 57 A JEW WHO LOVED GERMANY - THE DIARY OF WILLY COHN (58 MIN)
(EIN JUDE, DER DEUTSCHLAND LIEBTE - DAS TAGEBUCH DES WILLY COHN)
 RUNDFUNK BERLIN-BRANDENBURG - GERMANY

This programme centres on the return of the children of historian Willy Cohn to their father's hometown Breslau (now Wroclaw) for the first time since he sent them away as teenagers in 1933. The film evolves as a conversation between the children and their dead father. We watched many historical documentaries this year and this is one of the strongest. With beautiful sound editing and archive and a wonderful blending of old and new, we found this a very atmospheric programme.

ID 58 AFRICA CRIES OUT FOR DEVELOPMENT (35 MIN)
 PBS - PUBLIC BROADCASTING SERVICES - MALTA

The programme offers a view of the lack of development of Uganda, showing the contrast, for example, between the flowing waters in the rivers and the lack of drinking water for the people. We saw Uganda's beautiful natural environment and poor people living under difficult circumstances. The makers made a lot of effort to show us what Uganda is like and that it really needs help from abroad. But it is not fully satisfactory as a documentary but is rather a film to be used when you want to raise money for Uganda. The voice over tells everything about these poor people: don't they have their own voices? When an African does speak, it is a teacher or a doctor: somebody who speaks English. It would have been better to hear others and speaking for themselves in their own language.

ID 60 MUZUNGU - WHITE PERSON (MUZUNGU - FEHÉR EMBER) (18 MIN)
 MTV PÉCS REGIONAL STUDIO - HUNGARY

This is a personal story about a woman doctor who went to a war zone in The Congo. She took a camera with her and filmed daily life. Don't stop reading or watching because you think I have seen this before! This particular story has something special. The makers succeeded in tell the story in a proper way. They used an interview, a short news story (archive) and mixed that with the video diary of the doctor. The documentary show clearly the process of the doctor who went looking for adventure but found instead a great need and suffering in The Congo. We get a look we do not get often because she is so close to the people. It is a story about hope and the future despite the hard life. Even though the quality of the video is poor we accepted it because of the story. We like the title: it shows one (white) person can make a difference for a lot of people. We did not like the way the interview was shot: too cold, sterile and lacking in depth.

ID 61 HOVSJÖ IS BURNING (HOVSJÖ BRINNER) (28 MIN)
 SVT STOCKHOLM/REGIONAL - SWEDEN

This is about the Hovsjö district in Stockholm, a part of the city with multi-cultural problems. The crime rate is high and unemployment also. When the school burns down to the ground everybody is very sad because they tried to solve the social problems with a variety of activities. The school fire was therefore a disaster. The journalist Pia Beck was here for a news story and later came back because she saw something more

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than the usual negative image from the media. We liked her own personal touch: she is curious and wants us to see another side of Hovjö. It is good that she focuses on two people, the teacher and Bruno, as viewers can get to know them. Bruno is a good example to tell the story of somebody who has the ambition to achieve something in life. The structure of the documentary is good, the use of different styles is ok (video-clips, for instance). The choice of so many different music styles dominated the pictures yet added nothing. We think it is good to dig deeper into a news story, so when the fire is over the real story is starting: most times the cameras do not return until the next fire!

ID 65 PRIME TIME - BRUTAL PRACTICE (55 MIN)
RTE HEADQUATERS - IRELAND

This is a documentary about a brutal operation on women in Ireland in the 1940s. When they were in labour, the pelvis was cut. This procedure is not necessary any more in the western world because of Caesarean section. The women tell about the consequences and the journalists ask decision makers if an inquiry should be held.

We were impressed by the story and the way of telling it: research, photography, use of archive material, witnesses, experts. You can feel what the women had to go through, we felt the pain. Because it is a subject which has not been spoken about for so many years, it is a compliment that the programme makers bring it into the open. The makers thought of every detail in every shot. They handle the (elderly) women with respect and they were portrayed as beautifully as possible. Even though the stories of the women are horrific, the makers keep enough distance so the viewer can handle it. It was a pity that this film did not have subtitles and could not, therefore, be better judged. Officially, it is disqualified.

ID 73 60 METERS UNDER THE SEA (60 METRA POD VODATA) (25 MIN)
RTVC VARNA - BULGARIA

This documentary is about one of the secrets of World War Two: was there a sea battle between the Bulgarians and the Russians? Five submarines from Russia disappeared in the Black Sea and 250 men died. What really happened? It is very interesting that journalists try to answer such a complicated question about the history of the war. De dead people can not tell their story and the remains of the submarines is almost the only evidence. The beginning promises a lot, especially with the use of historical images. However, it keeps repeating the question and does not move forward. Also there is much time reserved for the technical details of diving. In the end, it falls between a historical programme and a story about the difficulties of diving. It gets there in the end but is not captivating on the way.

ID 75 FORMER BORDER - IS THERE STILL A DIFFERENCE? (EX-GRENZE - WAR DA WA?) (29 MIN)
HESSISCHER RUNDFUNK FRANKFURT MAIN - GERMANY

This is a personal story of the young woman video journalist who hits the road along the border between the former East and West Germany. She talks with people living along the border, former guards and victims of the system with the perspective of a young

woman who cannot understand the way her world was when she a child. "How could a state shoot its own people?", she asks. To get the answer, she tells the story in a very light-footed and natural way. With her personality she made people talk and we suspect that might not have been as easy as she makes it look: people do not like talking about a history they are not proud of. We think that is very good journalistic effort. To tell the story with ordinary people is also a good choice: they are witnesses of a special period and offer their own truth about it. To be a guard and maybe shooting people was "just military service", one man said. The camerawork was very solid and creative for a VJ.

ID 77 UNDERTAKERS (ADHLACOIRÍ)

(50 MIN)

TG4 - IRELAND

We meet three men who deal with the inevitability of death. The programme gives a good impression of the way people in Ireland care about dying. We find out about the job of an undertaker. The makers invite us to get to know more about his work and, as a viewer, we have sympathy for the undertakers' task: they are businessmen but also very human. However, we are surprised that the makers put the most important scene at the end. Why end with a real funeral and not begin with it? The camera work is fine; editing and storytelling also. But there is no impact and it rather fades away.

ID 81 THE PRICE OF FREEDOM (CENA WOLNOŚCI)

(20 MIN)

TVP3 KRAKOW - POLAND

The documentary is about Kosovo and two people there: a Polish doctor and the author of the national anthem of Kosovo. We like the idea of a portrait of Kosovo through two such people: it shows the thin line between life and war as Kosovo recovers from the trauma of the war. However, the makers did not convince with the story. We could not discover what it was really about. Is it about the love for Poland? Is it about getting the truth of the result of the war? Or is it about the two men? We could not find out because the story is not structured well. It was absolutely not about the people of Kosovo because the two people chosen are too isolated from the people of Kosovo.

ID 84 OF BEASTS AND MEN (DES BÊTES ET DES HOMMES)

(52 MIN)

FRANCE 3 SUD - FRANCE

This is about the struggle between human and nature. Big predators (bears, wolves and lynx) live in the mountains. They are protected by the government but farmers are afraid for their animals: we love to see these animals but can we co-exist in a modern world. It is a current theme all over Europe. We were amazed with the beautiful photography. The cameraperson gets really close to the wild animals and gives a spectacular view of the mountains of South France. Also the people involved are filmed with care and time and effort is spent to explain everything to the viewer. The difference between the people who live in the mountains and the researchers was immediately clear: researchers were filmed in what looked like a studio setting; others in their own environment. The sheep farmers were very good speakers and are the best representatives for their point of view. The beginning and the end of the documentary are very catching, especially the end, where one shot says everything.

DOCUMENTARY PROGRAMME

ID 87 LOVE ON THE RUN (KJÆRLIGHET - PÅ LIV OG DØD) (29 MIN)
NRK BUSKERUD - NORWAY

This is a story about love: a husband and wife leave Pakistan because they cannot be together because of the caste system. It is an intimate story about love between two people who sacrifice everything for that. The shooting and editing were fine. However, we saw too much of the love: we believed it after two scenes but there were too many. We felt the emotion. But when Ashee cries because of the loss of her family, the presenter is tell us something completely different and is on the way to the next scene. What is wrong about silence? The main issue of the film, the caste system is not well explained and we were left with a lot of questions.

ID 89 ON THE PATHS OF BOSNIAN KINGDOM (40 MIN)
(TRAGOVIMA BOSANSKOG KRALJEVSTVA)
BHRT REGIONAL CENTRE MOSTAR - BOSNIA AND HERZEGOVINA

Here we have the beautiful sights of Bosnia and Herzegovina as the programme explores life in the medieval Bosnian state. The programme gives a really good view of the historical places and cultures. We get a new view of the country without war or political differences. There are nice stories from history: for example, about the Greeks who tried to rule the country but left because it snowed for seven years - and when they left it stopped snowing! However, the programme is too much like a touristic information video. The start of the program is weak: the camera is aimed at the presenter against sunlight. At the end, somebody is reading a poem (there was no subtitle here): it is hard to tell and it is too slow for modern television.

ID 95 E-WASTE (08 MIN)
BBC LONDON (ELSTREE) - U.K.

This is a programme about E-Waste from UK which has been illegally dumped in Ghana and other undeveloped countries in Africa. The reporter investigates the story behind this scandal in a well made piece of investigative journalism. The structure was clear, with good camera, good editing and story-telling. However, we think this reportage is more in the manner and length of a news magazine feature.

ID 96 SAVING INDIA'S DANCING BEARS (22 MIN)
BBC SOUTH-EAST (TUNBRIDGE WELLS) - U.K.

This is about saving the dancing bears in India. An international animal rescue group from Sussex went to Kalander village in India to rescue the last bears. It is an interesting story and the documentary is well-made - a solid piece of BBC work. There is nothing wrong about it but the storyline does not catch us. They succeeded in finding many success stories but we did not get in contact with the people of Kalander. Perhaps it would have been better to choose one case and follow it more closely. Also the rescue people from Sussex stayed strangers for us. It all felt like we were watching a promotional video.

ID 97 SQUATTERED DREAMS (DRÖMMARNA PÅ TAKET)

(57 MIN)

SVT MALMÖ - SWEDEN

The documentary goes back to 1969 when young people occupied an empty house in the centre of Lund and wanted to create their own community centre for all ages. Now we see the squatters 40 years later and they are still influenced by that time.

The programme gives a good view of the society of 40 years ago, explaining the spirit of the 1960s. The well kept pictures from that time are a necessity. However, it was far too slow, too long, and there was no integration between the old and new material. There is no connection with the squatters now and then. Why not take the people to the place everything happened? To do it at home is very boring and predictable.

**ID 100 SINGING HEART SHIRLIE RODEN - AMBASSADOR OF LIGHT
(POJOČE SRCE SHIRLIE RODEN-AMBASADORKA LUČI)**

(61 MIN)

RTV SLOVENIJA - CENTER MARIBOR - TV MARIBOR - SLOVENIA

This is a programme about an English singer, composer, writer and therapist with a healing voice, who has been coming to Slovenia for seventeen years. The camera follows her around singing and playing the guitar, outdoors as well as in concert halls – often accompanied by children. We enjoyed all the joy and happiness that she creates around herself all the time. However, we felt the programme lacked focus and we struggled to find a real story here.

ID 104 KIDS ON SALE (NIELATY Z PRZECENY)

(22 MIN)

TVP3 WROCLAW - POLAND

This is about juvenile prostitution in Poland. The aim of the programme is to understand and present the mechanisms which rule child prostitution as seen by sociologists, psychologists, police officers and professional prostitutes. This programme really caught our attention, not least because it is a tough subject to cover for television. The producer has somehow managed to present the material in a way that will reach a younger audience, without patronising them.

ID 105 UNKNOWN COUNT MURANY (NEZNÁMY GRÓF MURÁNSKY)

(53 MIN)

STV - STATION TV STUDIO BANSKA BYSTRICA - SLOVAKIA

Ferdinand Coburg – also known as Count Murany – is a member of one of the prominent European noble families and the man who reigned as Tsar of Bulgaria from 1908 till 1918. The film explores his love and longing for the villages of his childhood holidays: Predna Hora and St. Anton in Slovakia. We thought this was a very good “traditional” documentary: excellent camera work, editing and artistic lighting. We enjoyed the beautiful shots and the dramatized scenes very much, but we found the pace of the programme a little slow.

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ID 107 THE FASTEST STEAM CAR IN THE WORLD (29 MIN)
BBC SOUTH (SOUTHAMPTON) - U.K.

We follow a team of engineers as they attempt to break the long-standing land speed record in a car which was ten years in the making, powered entirely by steam. We follow the team very closely and get to know their passion about making their dream come true. This is a well made programme of the usual high BBC standard. However, we would have liked a bit more originality in the production.

ID 111 DIALOGUE (DIALOG) (09 MIN)
LORI TV - ARMENIA

This tells about the co-production between Lori-TV in Armenia and the regional TV and radio station in the city of Kars in Turkey. The fact that two media stations in such a tense region work together is a clear and positive sign for society. The start of the programme used maps and a plastic globe in the water - good tools to visualize dialogue between two different countries. Also the pictures of the border and the two cities with music were very strong. So we were very curious about the rest of the documentary. However, we were disappointed because there was a lot of talking about dialogue but people do not give their thoughts until almost the end. Somehow, the programme never really took off. This reportage is valuable as a promotion tool: How to work together as two regional stations in different countries.

ID 114 THE MONUMENT (PAMÄTNÍK) (26 MIN)
STV - STATION TV STUDIO KOSICE - SLOVAKIA

This is about the monument at Dukla for the Czechoslovak army of World War Two and its changed value because of upheavals in political regimes. "The monument changed in times and ideologies but soldiers buried in plain wooden coffins remain the same." The documentary tells about a piece history people forgot about because of the changes in recent years. The war was before the Communist regime and many secrets of the World War are still secrets. There are strong elements in this documentary; the work on the monument in close up worked well especially in combination with sound effects. The use of the archive material was good and the interviews from the 1960s made a difference. The making of this story seems very important for the people living in Dukla now. The region really suffered during the war and after: perhaps now they can better understand what happened? The use of other elements like the type-writing machine with fire in the background was also a telling metaphor. We thought there was a lot of information in a very short time: the viewer needs some silence to cope with this.

ID 121 A MAN OF THE WORLD IN SZEGED (49 MIN)
(EGY VILÁGFI SZEGEDEN - SZENT-GYÖRGYI ALBERT SZEGEDI ÉVEIRŐL)
MTV SZEGED REGIONAL STUDIO - HUNGARY

This is a portrait of Professor Albert Szent-Györgyi from Szeged in Hungary. He won a Nobel Prize in 1937 but received no recognition and was not loved in his own country. He had a "western mind" and in Hungary they did not understand him. He left the country

after the war because a friend who was a writer was put in jail. This film shows a man who was before his time and was not really understood. We like it that the makers tell the story about this man, probably forgotten by his own people and country even though he is Nobel Laureate. They used much old and new material and found many people with fascinating stories about the professor. However, we had wait very long before the story really became interesting. We should heard more about the professor and his special ideas. Later, we saw archive material of Albert himself but the story should have been built on and around that. The documentary leans too heavily on talking heads: too many and too long. We missed the visual aspect.

ID 124 ROSA TAIKON - SUCH A LIFE!
(ROSA TAIKON - ETT SÅN ´T LIV)
 SVT SUNDSVALL - SWEDEN

(28 min)

Rosa Taikon is an 84-year-old gypsy silversmith who is determined to make sure Roma traditions and culture are kept alive in Sweden. The programme uses archive material to tell the story of gypsies in northern Europe and we follow Rosa into a contemporary school classroom for some interesting encounters with Swedish youngsters. This is an interesting subject which attracts strong opinions and we would have liked to hear a wider range of voices, as well as seeing more modern footage of gypsy life in Sweden.

ID 130 YAMAL - THE ENERGY HEART OF RUSSIA
(YAMAL - ENERGETSKO SRCE RUSIJE)
 HRT - TV STUDIO ZAGREB - CROATIA

(50 MIN)

A rare glimpse into life in Yamal, the restricted area in northern Russia which is home to much of the country's huge gas reserves. This is a place where property prices are higher than in Moscow and where a great deal of effort has been made to make life bearable for the huge number of people who come to work here from around the world. But there are concerns about the impact that the search for energy is having on the natural habitat and indigenous peoples. We would have enjoyed the programme more if it had developed a stronger narrative with some main characters for us to follow and get to know.

ID 132 ONE WORD... (JEDNO SŁOWO...)
 TVP3 BIALYSTOK - POLAND

(56 MIN)

This tells the story of a group of Polish families, called the Kashubs, who emigrated to Canada in 1858. The programme switches between Poland and Canada as we see how the descendants of the original Kashubs now live and follow some of them on a return trip to their homeland. A strong observational documentary with an interesting opening. It would perhaps have been improved with a little scripting.

DOCUMENTARY PROGRAMME

ID 133 NIKOLA PICCOLO: THE UNWALKED PATH
(DR. NIKOLA PIKOLO: NEIZVARVYANIYAT PAT)
RTVC BLAGOEVGRAD - BULGARIA

(38 MIN)

Dr Nikola Savov-Piccolo was a 19th century Bulgarian reformer who was also an important figure in modern Greek and Romanian history. The programme is a meditation on the nature of history itself and why it matters. There is some beautiful photography and a thoughtful script. But we felt the programme needed more voices to explain the central character's significance and we also felt it relied too heavily on footage that did not always help us to understand the story.

ID 139 HEART - UNIVERSE (SRCE - VSELENA)
MKRTV SKOPJE - FYR OF MACEDONIA

(22 MIN)

This is about Mother Teresa and her relationship with Skopje, the city where she spent her childhood and started her missionary journey. There was a good use of archive material from a return visit to the city that Mother Teresa made. There were also several emotional moments, such as when Mother Teresa meets Pope John Paul II. However, we felt the programme depended heavily on material taken directly from church services. We would have liked to see more about the city of Skopje itself and the people there who knew Mother Teresa.

ID 142 SHOAH: THE WEIGHT OF SILENCE (ŠOA. TEŽA MOLKA)
RTV SLOVENIJA - CENTER KOPER/CAPODISTRIA - SLOVENIA

(49 MIN)

A look at the history of Jewish life in Slovenia and an examination of its destruction in the Holocaust. Experts say only around 70 Slovenian Jews returned from the concentration camps but the programme makers suggest this is a largely forgotten part of Slovenian history. Some beautiful photography matches the melancholic mood of the programme, which tackles a subject matter that is of huge importance to Slovenia.



Report

PRIX CIRCOM REGIONAL 2010

MAGAZINE AND NEWS MAGAZINE PROGRAMME

WINNER

ID 125 BBC London News BBC London (Elstree) U.K.

COMMENDATION

ID 86 SVT Dalarna SVT Falun Sweden

JUDGES

| | | | |
|-----------------|-----------------------|-------------------|----------|
| Chairman | Wojciech Malinowski | TVP Wroclaw | Poland |
| | Jean-Christian Spenle | France 3 Bordeaux | France |
| | Nick Simons | BBC Scotland | Scotland |
| | Kostas Bliatkas | ERT Thessaloniki | Greece |

CHAIR'S REPORT

As usual, this was a very open and varied category. It is not only news and current affairs but also other television genres. This year we have seen programmes involving politics, the community, religion, news services and general reports.

Having watched all programmes, the jury reached one conclusion: the BBC still holds a very strong position with outstanding production and editorial values. The winner in this category presents the highest level of journalism, the most professional presenters, cameramen and editors.

But what the BBC can do, not all other stations can copy: they need to seek out their own paths of development appropriate to their resources and audience.

The programme we commended may perhaps rather be the future of regional television for everyone else. It is very close to its audience, with lower and more achievable levels of equipment and a greater flexibility.

It is also very important for the development of local democracy and public value, something dear to the BBC also.

**Wojciech Malinowski, TVP Wroclaw, Poland
Chair, Magazine category**

report

WINNER

ID 125 BBC London News

(27 min 45sec)

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

The main item is about fake asylum seekers, war criminals and former foreign secret service officers of brutal regimes who escaped to the UK under alias. There is brilliant coverage of the Illir Kumbaro case, a man who succeeded in getting asylum in the UK and even a UK passport by stealing another's identity. In fact, he is a notorious criminal from the Albanian secret service who stands accused in his own country of torture and murders. The inquiry is brilliant, following reporters in London and Albania. They find and interview members of victim's family, police officers, eye witnesses and neighbours. The editing is excellent and facts are exposed in a straight manner without over-dramatisation. The camera goes everywhere needed to find the right testimonies and evidence - the truth. The other features in the programme are well documented, well edited and properly constructed.

COMMENDATION

ID 86 SVT DALARNA

(15 min)

**SVT FALUN
SWEDEN**

In September 2009, SVT Dalarna's regional news programme was broadcast live from a mall in Borlänge using simple and low budget broadcast equipment.

We were very impressed with this programme: the proximity with the audience was clearly engaging and the quality and balance of stories was impressive. It demonstrated the power of local democracy and the essential nature of engaging directly with the audience.

It was also good to see the process as multi-platform, with contribution from the online team integrated into the programme.

There are a few rough edges – timings, links, edit points and the lack of autocue – which, if tidied up, would make this look even better.

We felt this was a glimpse of the future of regional news bulletins.

OTHER ENTRIES

ID 35 ANNE & THE WAYS OF THE LORD (ANNE PÅ HERRENS MARK) (28 MIN)
TV SYD - DENMARK

This film followed a group of Asa-believers, who follow Norse gods and the Viking traditions, as they prepared for a 'Blot' celebration. The religion was recently legitimised by the Danish government and this film is part of a 10-part series exploring various religions are practiced across the region. It was a brave editorial decision to make this part of a series alongside Islam, Buddhism and so on. Presenter Anna gave the contributors time and space to discuss and describe their faith fully and deeply, with moments of intimacy and empathy. We felt that the story was stretched to 30 minutes, resulting in some un-cut interviews and repetition. It might have benefitted with more information about the religion – how sizeable a community is it, what challenges and prejudices do they face, via what process was it legitimised?

ID 42 THE TRAMPLED DOWN PROJECTS – DESTINY OF RESTORER MAKES (ZAŠLAPANÉ PROJEKTY - OSUD RESTAURÁTORA MAKEŠE)
CZECH TELEVISION, TELEVISION STUDIO OSTRAVA - CZECH REPUBLIC (17 MIN)

This is about a worldwide famous scientist and restorer of paintings, a Czech Frantizek Mates. This man has developed a revolutionary method based on use of enzymes and biochemicals to analyse and restore works of arts, working mostly in Sweden. He himself is a protagonist of his country's dark pages of the Communist regime, which denied him the right to come back in his country for decades. There is a good use of camera, dominating presence of paintings, beautiful cold colours, interesting interviews and good documentation of how a skilled restorer can cure damaged canvas. There is excellent black and white archive films to show his personal problems caused by the political situation of his country.

ID 67 BBC SOUTH EAST TODAY (29 MIN)
BBC SOUTH-EAST (TUNBRIDGE WELLS) - U.K.

This is a news magazine with fast but accurate reporting, links and live reports on location, investigative journalism and good presentation of woman and man in partnership. There is an excellent reaction to a weather problem due to heavy snowfalls which brought chaos in the whole region, with trains out of action or delayed, slippery roads with lots of accidents, paralysis of traffic, big stores and schools closed, business disrupted. Meanwhile, hospitals are unable to provide help to an increasing number of injured people. There is also a very strong enquiry about fake internet school diplomas: punchy and relentless. The magazine's rhythm is impressive, with very reactive and well edited reports, a good use of graphics. It is a small miracle that we could not find fault in a programme made at such speed and in such frustrating conditions.

ID 78 GREEN FIELDS (GARRAÍ GLAS)

(25 MIN)

TG4 - IRELAND

An episode from a Lifestyle magazine series, as Sile Nic Chonaonaigh journeys around Ireland meeting those who are self-sufficient, producing organic goods. The programme contained genuinely beautiful photography throughout, and evocative music. We felt the programme established its editorial direction to a greater degree in the second half, with stronger storytelling and education around the bee-keeping and butter-making. The first half might have had clearer scene setting and judicious cutting of conversational elements less crucial to the story.

ID 88 EUROIMPULS

(40 MIN)

BHRT REGIONAL CENTRE MOSTAR - BOSNIA AND HERZEGOVINA

This is a European-issue magazine show and an ambitious magazine programme as well, filmed on location in Paris. It was packed with features, with access to prestigious contributors and iconic Parisian locations. The density meant that there was little time for stories to breathe. The presenter was confident in asking complex questions but might have been braver pushing for genuine and specific answers. Perhaps with one or two fewer packages some more depth could have been achieved? A small technical suggestion would be to think about screen estate - the large European map on-screen during the headlines distracted from the pictures.

ID 93 SPORT WALES

(29 MIN)

BBC WALES - U.K.

This is a well known weekly programme in Wales with a faithful audience and which portrays the main personality sports people in Wales and Britain. The programme also presents ordinary human stories and details which reveal the seldom exposed aspects of characters. It includes also a review of the week, as well as crucial subjects such as drugs in sport, inequalities in sports, financial problems, homosexuality and many more. The directing and editing are good. The presenter is well informed and understands the subjects covered.

ID 102 WITH THE SIREN BLARING (NA SYGNALE)

(13 MIN)

TVP3 WROCLAW - POLAND

This is an investigative magazine, whose motto is "We'll get everywhere, show more, ask any questions." This report is about illegal medicines provided by so-called healers: Among them is Dr Ashkar, who has already been sentenced in the US. He claims that he can cure all kinds of cancers through a very simple method: The curious thing is that he is allowed to work and advertise his theories in Poland, as are many others. The magazine is innovative, with bold questioning, a good use of hand held camera, sensitive editing and a very active presenter. There are many interviews and testimonies in this short but effective programme.



**ID 123 JENNY OF THE MOUNTAIN GLADE
(PANI JANKA Z KOTRYSIEJ POLANY)**

(13 MIN)

TVP3 KATOWICE - POLAND

This is the story of an older woman with stamina, faith and a good sense of humour, who lives in the Polish mountains and helps transport people through the snow with her cart and pony. The film is full of snow, memories and sayings of "Jenny of the Mountain Glade". The programme reflects on the wisdom of a simple, poor woman who studied in the "school of everyday difficulties". There is good filming, captivating winter scenes but perhaps it could be shorter and more sensitively edited.

ID 135 INSIDE OUT (SOUTH)

(29 MIN)

BBC SOUTH (SOUTHAMPTON) - U.K.

Here are a variety of human stories built on investigation on location and with interviews. The presenter, Joe Crowley, maintains the pace and adds both substance and humour. We learn about a scam which stole millions of pounds from pensioners. We also learn about the most recognisable football fan in the UK - John Antony of Portsmouth Football Club. Finally, there is the touching story of Vikki Cowley, who succeeded in meeting others who were, 30 years ago, part of the teams who airlifted babies from Saigon to the UK. There is a high standard of professional construction and good support from the presenter: a lively and effective programme.

ID 136 PARALLELS (PARALELE)

(30 MIN)

HRT - TV STUDIO ZAGREB - CROATIA

A one-topic magazine show discussing corruption. This was a brave programme covering a subject that is clearly controversial and risky in Croatia. It had high production values, with excellent editing, graphics and titles lending it a dynamic feel. The contributions from the UK, USA, Romania, and Slovenia were strong, and the live interview from Bristol added colour and variation. As the title suggests, the issues in Croatia itself were alluding to by parallels rather than being explicit. We also found ourselves asking whether the programme was primarily about protecting whistleblowers or the corruption itself. Was it political corruption or an expose of corporate fraud? Despite this, Parallels remained compelling viewing throughout, and had it been more regional in flavour would have been a strong candidate for commendation.

ID 141 NEWS ON TV MARIBOR (DNEVNIK TV MARIBOR)

(10 MIN)

RTV SLOVENIJA - CENTER MARIBOR - TV MARIBOR - SLOVENIA

Four stories from the third week in December 2009, compiled from the daily news programme of TV Maribor. A variety of stories and issues, solidly constructed and told, traditionally delivered. One story dealt with how poor people were preparing for Christmas, struggling to pay the food bills. Another looked at how richer people were competing to "waste" money by paying thousand of euros for fancy decorative lighting. Some additional editorial, highlighting these financial contrasts might have added strength to the overall programme.



report

PRIX CIRCOM REGIONAL 2010

SPORT PROGRAMME

WINNER

ID 40 IN THE WILD RAPIDS OF COLORADO

CZECH TELEVISION, TELEVISION STUDIO OSTRAVA CZECH REPUBLIC

COMMENDATION

ID 5 ON THE CREST OF A WAVE TG4 IRELAND

JUDGES

| | | | |
|--------------|-----------------------|------------------|----------|
| Chair | Kostas Bliatkas | ERT Thessaloniki | Greece |
| | Jean-Christian Spenle | France 3 | France |
| | Wojciech Malinowski | TVP Wroclaw | Poland |
| | Nick Simons | BBC Scotland | Scotland |

CHAIR'S REPORT

In the Sports category the judges enjoyed good colourful pictures, high standards of direction, action (of course) and focus on less popular sports such as sailing, tennis, canoe and car racing. But there was also the impressive presence of football, Olympic champions, and the history of sport through valuable archives.

Nevertheless, some, despite vivid colours, pictures and music, failed to achieve an equivalent quality in terms of information and content.

On the other hand, sport news related programmes introduced crucial facts through journalistic inquiry such as homosexuality in sports, drug use, violence and financial issues, but sometimes achieved this without the structure and the aesthetic high standards of others.

This year's winner from CTV Ostrava in the Czech Republic gives us the opportunity to discover the will of a team of watermen facing the dangers of rafting in the furious waters of Grand Canyon.

The decision of the judges was not easy. The final choice was based on the obvious informative qualities of this programme and the "truth" of the confrontation of man with the wildness of nature, rather than on the beauty and formal aesthetics of the other films.

Kostas Bliatkas, ERT 3 Thessaloniki, Greece
Chairman, Sports category

WINNER

ID 40 IN THE WILD RAPIDS OF COLORADO

V DIVOKÝCH PEŘEJÍCH COLORADA

(29 min 28 sec)

CT STUDIO OSTRAVA

CZECH REPUBLIC

This film is about a group of experienced Czech watermen who decide to take a chance and paddle down the dangerous Colorado River – a white water Mecca in the iconic landscape of the Grand Canyon.

With their experience they had only a tiny chance of success – but they did it!

The structure of the programme was as advebturous as the subject, with excitingly modern editing.

The film focuses on human efforts and the changing feelings of the watermen during the 21 days adventure of descending these rapids - quoted as the “Mount Everest” of rafting.

There are plenty of captivating scenes in the wild rapids, plus the discovery of a glorious landscape.

COMMENDATION

ID 5 ON THE CREST OF A WAVE

AR BHARR NA DTINN

(25 min 32 sec)

TG4

IRELAND

An excellent sport programme covering the Galway Hooker Regatta in the west of Ireland.

With no doubt, this had the strongest photography in the class, thanks to the five cameramen, locked off cameras and a helicopter for each race. There was strong close and personal camera work showing how the crews work, with a sense of the peril as boats crossed closely.

Commentary of the races was also excellent – really changed the dynamic of the programme between the race and the stories around the race.

This film was made by a sailor for sailors and, as such, some further storytelling and education around location, courses, boat class and construction and league position might have added more colour and tension.

OTHER ENTRIES

ID 11 A WORKING STAR (EN ARBETANDE STJÄRNA) (03 MIN)
SVT LULEA - SWEDEN

A short story about women's basketball and how female elite athletes, unlike men, must work to be able to fund their commitment to sport. In itself this was a brief story is well told but it felt like an introduction to a longer piece, one which would benefit from greater depth, exploring more sports, how men's sport is funded differently.

**ID 13 RUNNING FROM IASI TO LOS ANGELES
(ALERGAND DE LA IASI LA VASLUI)** (43 MIN)
TVR IASI - ROMANIA

A documentary about Marcia Puica, Olympic gold medallist and world champion and Ion - her coach from childhood who also became her husband. An excellent local hero story - the only Olympic medallist from Iasi. Some very interesting stories describing the life of a Romanian athlete of the time compared with now, particularly how the political regime in the 1970s and 1980s affected those on the world platform. The prejudice directed towards Marcia around the constant anti-dope testing was also of great interest. This was traditionally constructed and had a less dynamic feel than other entries. We arrived at the 1984 Olympic win quite quickly - as the heart of the achievement this might have been handled with more build-up and tension. We were also interested to find out more about Ion's transition between coach and husband.

ID 45 MASTERS OF SPEED (MAJSTORI BRZINE) (28 MIN)
BHRT REGIONAL CENTRE MOSTAR - BOSNIA AND HERZEGOVINA

This film is about the uphill auto-racing championships of Bosnia and Herzegovina and those who are taking part. We meet some of the characters taking part in the race or supporting it. These are original people from all over central Europe. It is highly alive and interesting but somehow predictable.

ID 94 WAITING FOR WIMBLEDON (02 MIN)
BBC LONDON (ELSTREE) - U.K.

This is an alternative look at the Wimbledon tennis tournament through the humorous eyes of the people queuing to buy tickets for the matches. Reporter Sarah Orchard becomes one of the queue members, armed with a camera and her tent. She suffers in her quest and explores the obsession of the British with queuing. It is short. It is funny. And it succeeds.

**ID 119 1000 SECONDS ON THE CENTENNIAL OF SPORTING BIELSKO
(1000 SEKUND NA 100 LECIE BIELSKIEGO SPORTU)**

TVP3 KATOWICE - POLAND

(24 MIN)

The city of Bielsko Biala is a kind of sports capital of Poland with nearly 100 sports clubs. The programme presents champions and unknown sports participants who have created this reputation for the city. Modern editing, good use of archives, an interesting structure, good picture framing, good lighting and good use of old but still vivid stories. Sometimes, however, it feels more like a catalogue than storytelling.

ID 140 LAST CHANCE (SIDSTE CHANCE)

TV/MIDT-VEST - DENMARK

(05 MIN)

A short story about the defending Danish gymnastic champions. Good and intimate filming and editing, with strong contribution from both coaches and boys. This was solid and straightforward, with little to criticise. However, its duration did not allow much depth and we felt there was more story to be told. Was there more about the journey to the competition, the exertion, the training? Could we learn more about the sport and the competition - what is the difference between a winning and losing performance? Why was it called 'Last Chance'?

PRIX CIRCOM REGIONAL 2010

VIVRE L'EUROPE

WINNER

ID 41 OUR CZECH CHARACTER - HEART ATTACK IN THE HEART OF EUROPE
CZECH TELEVISION, TELEVISION STUDIO OSTRAVA CZECH REPUBLIC

COMMENDATIONS

ID 90 CROSSING BORDERS/ ON THE OTHER SIDE MDR DRESDEN GERMANY

ID 116 YOUNG REFUGEES SVT MALMÖ SWEDEN

ID 118 EU YESTERDAY, TODAY AND TOMORROW RTV SLO TV KOPER SLOVENIA

JUDGES

| | | | |
|--------------|-----------------------|--------------------|---------|
| Chair | Jean-Christian Spenle | France 3 Aquitaine | France |
| | Kostas Bliatkas | ERT Thessaloniki | Greece |
| | Maire Ni Choinlain | TG4 Galway | Ireland |
| | Tony O'Shaughnessy | BBC Wales | Wales |

CHAIR'S REPORT

This year the programmes presented were remarkable in their diversity, covering a wide range of subjects from science to music, cultural differences and integration problems, political disputes and immigration issues.

Most of the films focused the "Europe of the People" and not the institutions, and specially some of them suggesting an approach to Europe based on humour, understanding everyday life and fun.

The judges finally agreed on this year's winner from CTV Ostrava not only for its evident journalistic qualities but also because it depicts, with a cold sense of humour, the efforts and failure of a nation to play its role in leading the EU during its six months' Presidency.

Furthermore, this "accident" serves as a starting point to explore the sub-consciousness of a country facing a newly acquired freedom and the difficult task of how to use it.

It is interesting to see how an unfortunate event can crystallise all the questions about what Europe can bring to anyone, on a day to day basis, more effectively than parliamentary political debates. This is the special factor we found in this film.

Jean Christian Spenle, France 3 Aquitaine, France
Chairman, Vivre l'Europe category

WINNER**ID 41 OUR CZECH CHARACTER - HEART ATTACK IN THE HEART OF EUROPE****TA NAŠE POVAHA ČESKÁ - INFARKT V SRDCI EVROPY****CTV TELEVISION STUDIO OSTRAVA CZECH REPUBLIC**

(25min 58 sec)

Sincere and comprehensive, this is a very well documented view of the Czech chairmanship of EU in 2009.

Through different opinions of pro- and anti-Europe factions, we discover clear differences of views between older and young Czech citizens, underlining how dramatic can be a conversation one nation can have with itself regarding its rich history and its contradictions.

We found interesting elements from the Communist past to the present situation. The work of artist David Cerny and the variety of reactions it provokes symbolises the confrontation of ideas, politics, Euro-scepticism and Europeanism.

There is good filming, rich construction, plenty of opinions and contributions of many important personalities from the Czech Republic. A crisper editing with a faster rhythm would have added further to the interest.

Maybe every state member of EU should ask itself the same questions on the place of the country in building a European destiny without losing its soul and tradition?

COMMENDATIONS

ID 90 CROSSING BORDERS/ ON THE OTHER SIDE
GRENZGÄNGER/ Z DRUGIJ

MDR DRESDEN
GERMANY

(29 MIN 30 SEC)

This collaborative programme depicts problems of stereotypes, prejudices and even jokes seen from two sides of the now opened border between Germany and Poland. This film tries to create bridges between the two communities, through history, culture tourism, and economy.

Poland might be a new member of EU but found little understanding on the other side of the border, while the Poles just thought of Germany as a wealthy country. Many on both sides are not, it seems, ready to accept the possibility of living and working together and the national stereotypes remain strong.

Two presenters, one from Germany and one from Poland, contribute each in his own language, in this series which is aired every three weeks in the two countries.

The presentation is sometimes over formal, as often the case with European mainstream TV journalism, but the information in the reports is very accurate and should help both sides to understand the values of their neighbour.

ID 116 YOUNG REFUGEES
FLYKTINGBARN

SVT MALMÖ
SWEDEN

(03 min 50 sec)

This programme presents the personal and sometimes shocking stories of young refugees who arrive in Sweden through Malta, mostly from Somalia and Afghanistan.

The camera captures the sorrow, the wounds and the lack of hope of these immigrant teenagers.

More than 60% of these young immigrants stay in Sweden, while the authorities use a legal case from another country as a means to send the other 37 % of them back to Malta .We hear the youngsters complaining that in Malta they "live like chickens and would prefer to die at sea".

Plenty of shooting and interviews in location give evidence of the terrible conditions that lead the immigrants even to mutilate themselves.

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|--|-------------------------------|
| ID 118 EU YESTERDAY, TODAY AND TOMORROW | RTV SLOVENIJA TV KOPER |
| EU VČERAJ, DANES, JUTRI | SLOVENIA |

(49 min 30 sec)

Here is the diversity of Europe encapsulated in individual short stories that illustrate the past, present and future of the European Union.

There is an atmosphere of fun with interesting everyday life moments and familiar customs for European citizens many with a colonial past, such as Madeira and La Reunion. We meet Angolans in Portugal, African refugees in Malta, and so on.

There is brisk filming, bright colours, dynamic interviews and sounds of the world to give this programme its originality and attraction.

OTHER ENTRIES

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|--------------------------------------|----------|
| ID 14 I'M RICHARD FROM VASLUI | (24 MIN) |
| TVR IASI ROMANIA | |

This is an interesting story about how Europe can bring together young people who now work and study easily in another EU country. A young Englishman, Richard, meets Violetta from Romania in Amsterdam. They fall in love, and after that, get married in Romania.

Wedding guests come from all over the world to enjoy a traditional marriage. We see the strong differences in culture, habits, everyday life and doubts about the future in case their children cannot shadow their happiness

Good scenario and filming, lovely protagonists stressing the diversity of the people in Europe. Perhaps there is a lack of surprise and a construction which is too linear – but this is very pleasant and enjoyable to watch.

| | |
|--|----------|
| ID 64 QUARTET - 20 YEARS AFTER COMUNISM | (27 MIN) |
| (KWARTET - 20 LAT WOLNOŚCI) | |
| TVP3 RZESZOW POLAND | |

This programme, made jointly by four television stations, shows the evolution in lifestyle of citizens of four neighbouring former Communist countries: Poland, Czech Republic, Slovakia and Hungary – all wondering about their social and economic transformation. People and problems are presented, with good filming and well documented reports. We explore successes and difficulties and the fight against unemployment. We also see the process of privatisation and the problems of ethnic minorities. The construction is maybe too traditional and the editing could be more sensitive and not so predictable.

ID 71 EUROMAGAZIN LIVE/CROATIA LIVE (75 MIN)
(EUROMAGAZIN UŽIVO/HRVATSKA UZIVO IZ VINKOVACA)
HRT - TV STUDIO ZAGREB - CROATIA

This is an interesting result coming from the joint effort of two TV programmes in Croatia. We have interviews, reportages, features and shooting on locations as the bus of the European Commission delegation to Croatia stops on Europe Day. The programme is perhaps too long and could be more finely tuned, even if the message is understandable. Local people and children's drawings reflect the enthusiasm of these new EU citizens.

ID 82 SILESIAN WHO CONQUERED THE WORLD (70 MIN)
(KAROL STRYJA - ŚLĄZAK, KTÓRY ZDOBYŁ ŚWIIAT)
TVP3 KATOWICE - POLAND

This film is the portrait of a famous Polish orchestra conductor. Through archives and interviews, we discover different aspects of his artistic life devoted to contemporary music and a vision for a better world. Very well directed, the filming follows the music, which has a predominant role. A special mention should be made of the lighting and the colour matching. The film feels too long, although the interviews and the wide range of opinions expressed are definitely relevant.

ID 92 NUCLEAR ASTRAVIEC (ATAMNY ASTRAVIEC) (17 MIN)
TVP3 BIALYSTOK POLAND

This film is a bitter and clear attempt to expose how a poor community is forced to accept the building of a nuclear plant in order to get jobs and development, despite how Belarus suffered from the nuclear catastrophe in Czernobyl. The dispute is well documented, with political problems, dynamic protests and even the Ministry of Energy blatantly refusing to give information to the journalists.

ID 103 STILL USING THE OLD ROAD (02 MIN)
(ŠE VEDNO UPORABLJAJO STARO CESTO)
RTV SLOVENIJA - CENTER MARIBOR - TV MARIBOR SLOVENIA

This depicts the almost surreal efforts of car drivers to avoid a new toll of 15 euros on travelling between Slovenia and Croatia. They take an old rule which avoids the toll, despite the authorities erecting false signs and sandbag roadblocks. The film is more like a news report than a documentary or a magazine about Europe. It lacks testimonies, especially the official point of view, and we could hear more about why this situation exists and how it will be resolved.

ID 110 ON THE OTHER SIDE (Z DRUGIEJ STRONY)

(26 MIN)

TVP3 WROCLAW POLAND

This is one of two programmes from a cross-border series entered by two different stations on either side of the Polish-German border. This edition comes from Wroclaw in Poland. There are projections of problems due to stereotypes, prejudices and even jokes seen from both sides of the now opened border. Both presenters, one from Germany and one from Poland, contribute each in his own language to this programme shown every three weeks in the two countries. The magazine tries to create bridges between the two communities, through history, literature, insights into politics, and economy. The presentation is sometimes too formal, as in much of European mainstream TV journalism, but the information helps both sides to understand the values of the neighbour.

ID 115 X-LAB, PLUGGED IN (X-LAB, STIN PRIZA)

(33 MIN)

CYBC NICOSIA CYPRUS

This programme uses a Greek expression, "plugged in", which refers symbolically to alarm or being on alert. It is a scientific programme mainly aimed at teenagers which, through research and innovation, declares that science can also be fun. Experiments, humorous chat and an unexpected meeting of Mediterranean temperament with EU bureaucracy are all there. A good idea but the construction could be clearer while the film is too interwoven with the presenter and the team's wish to produce more fun than is really needed.

ID 128 TRAPPED BEHIND BORDERS (INNEPERRET I NORGE)

(06 MIN)

NRK OSTFOLD NORWAY

This is a series of unbelievable stories about people trapped behind the borders of Norway because of administrative absurdities: One is denied a passport because the immigration authority does not recognise his former origin: another cannot go outside a refugee camp because his physical handicap; a third was not allowed to leave the country for years to see his children and his wife who, full of despair, finally took her own life. The strength of the personal stories of the immigrants is impressive.

ID 137 ADVENT CALENDAR 2009 (ADVENTSKALENDER 2009)

(03 MIN)

RUNDFUNK BERLIN-BRANDENBURG GERMANY

The programme shows how, in the multicultural city of Berlin, the Christmas traditions of food, drink and traditional entertainment can be very different according to the different origins of its inhabitants. Celebrating Christmas, you can choose from potato salad to fish soup or smoked lamb. People from Iceland, Malta, Hungary and the Czech Republic and another 20 countries create a colourful Christmas society. The film is a combination of art performances and memories of different people through the delicacies of their homeland. The atmosphere is captivating and cheerful.

PRIX CIRCOM REGIONAL 2010

FICTION/DRAMA PROGRAMME

WINNER

ID 131 THANKSGIVING BAYERISCHER RUNDFUNK MÜNCHEN GERMANY

Commendation

ID 43 INCORRIGIBLE CTV OSTRAVA CZECH REPUBLIC

JUDGES

| | | | |
|--------------|--------------------|------------------|----------------|
| Chair | Maire Ni Choinlain | TG4 Galway | Ireland |
| | Natalino Fenech | PBS | Malta |
| | Boris Bergant | RTVSlo Ljubljana | Slovenia |
| | Vladimir Stvrtna | CTV Ostrava | Czech Republic |

CHAIR'S REPORT

In this, the fourth year of the Fiction/Drama category the jury viewed a wide mix of approaches to regional fictional stories.

Our remit was to look for innovative, engaging and original stories which reflect life and experience in the regions and which engage a television audience, especially a regional audience. This remit was to be discussed in great detail later when picking a winner as there were two films vying for first prize.

The jury also looked at the quality of scripting, direction, performance of actors and skills of camera, sound and editing.

The jury remarked that the standard of drama production had improved overall from last year and that the camera work in most of the films was superb.

Overall, the regional voice was strongly heard in the films and the use of local talent in acting was highly commended.

It was remarked that most stories were serious in theme and perhaps harked to the past rather than played contemporary themes in the present day. This was much discussed when picking the winner.

The jury welcomed the fact that there were some comic and lighter themes shining through.

The jury hoped that more regions would enter the Fiction/Drama category in the future.

Maire ni Choinlain, TG4 Galway, Ireland
Chair, Fiction/Drama category

WINNER

ID 131 THANKSGIVING

BAYERISCHER RUNDFUNK MÜNCHEN

ERNTEDEANK. EIN ALLGÄUKRIMI

GERMANY

(88 min 03 sec)

This film is adapted from a novel of the same name. It is the story of a lovable old-fashioned Police Inspector Kluftinger, who is on the tail of a serial killer. This killer uses motifs from old Algau legends in Southern Germany as part of his crimes.

The story is deliberately told from the point of view of the region and it reflects life and experience of that region well.

This film manages to merge two genres in one - it is a detective drama about a serial killer on the loose but it is also interspersed with so many light moments that it ranges between being serious as well as being funny.

Though it is a regional drama, making use of old legends, it is also contemporary in its execution and the judges feel that this not only would appeal to an audience in their own region but this would travel and gain a very wide audience.

COMMENDATION

ID 43 INCORRIGIBLE

CTV OSTRAVA

NEPOLEPŠITELNÝ

CZECH REPUBLIC

(88 min 47 sec)

This is the story of a doctor who saves a teenage girl from an unsavoury family situation and a psychiatric treatment which is unnecessary. This of course creates consequences not only for himself personally but for the girl as she gets very attached to him.

It is set in 1969 and the writers subliminally have a go at the political and health situation of the time. It is well directed and beautifully shot. The plot is veering on the serious side of life which might not be to every person's taste but the story is told very well and directed with great sensitivity.

It has many layers and with every renewed viewing one can get more out of it. It is well acted and the girl should be given a special mention for her role. This film, the judges agree, deserves to be highly commended.

OTHER ENTRIES

ID 29 SOIL WITH HISTORY (28 MIN)
(ΧΩΜΑΤΑ ΜΕ ΙΣΤΟΡΙΑ-XOMATA ME ISTORIA)
ERT 3 - GREECE

This is more an authored documentary rather than a fictionalised piece in dramatic form. We felt that it was put in the wrong category and would have sat better in the documentary category. It was judged by the Documentary category judges.

ID 56 SOMEONE IS STILL WAITING (NEKO ME IPAK CEKA) (92 MIN)
RTS - TV BELGRADE - SERBIA

This film covers the dilemma of abortion facing three different women from different social status showing that the problem of abortion is still with us today. Watching this, the judges felt that this could have been a stage play and that the structure of the three stories could have been dealt with in a more innovative way. Lighting and camera work was commended but, the acting was sometimes uneven.

ID 79 GALWAY RACES (RASAÍ NA GAILLIMHE) (36 MIN)
TG4 - IRELAND

This is the second programme of a comedy series that uses the week of the Galway horse races as a back drop for all the shenanigans/mayhem that can happen. Anything can happen and it usually does.....A national government minister, drunk, accidentally kills a man while driving and, with the help of his bodyguard, hides the body. A young house wife becomes a prostitute for the week. Three young men come to make money on the horses and the best jockey in Ireland loses a race with detrimental affect on his family. All paths will cross when a police woman looks for adventure! A fun story, packed with quirky scenarios and well paced.

ID 109 THE MINISTER 'S DEATH (SMRŤ MINISTRA) (83 MIN)
STV - STATION TV STUDIO KOSICE - SLOVAKIA

This is the story about the last days of Vladimir Clementis, former Czech minister of Foreign Affairs, who was condemned to death and executed. Most of the drama comes from him talking to his lawyer in his cell and then the use of flashbacks give us the most significant moments of his political career. This piece was beautifully shot and the acting was uniformly good. However, the judges felt that the approach lacked innovation and might not have been the best way of telling this story and getting an audience to really engage with it.

ID 113 ROSES OF WRATH (RODA TIS ORGIS)

(33 MIN)

CYBC NICOSIA - CYPRUS (33 MIN)

This is one programme of a series based on the romanticism of the era of Cyprus at the turn of the 20th century. It deals with the trials and tribulations of survival and the plight of a heroine who eventually has to marry a rich man. The judges felt that this was more an historical soap than a major drama but that the subject matter was as relevant today as then. The cinematography is good, the acting is consistent and the directing is solid.



...

PRIX CIRCOM REGIONAL 2010

VIDEO JOURNALISM

WINNER

ID 85 GARETH FURBY BBC LONDON U.K.

COMMENDATION

ID 127 MAGNUS BRENNALUND NRK OSTFOLD NORWAY

JUDGES

| | | | |
|--------------|-----------------------|------------------|----------|
| Chair | Nick Simons | BBC Scotland | Scotland |
| | Kostas Bliatkas | ERT Thessaloniki | Greece |
| | Jean-Christian Spenle | France 3 | France |
| | Wojciech Malinowski | TVP Wroclaw | Poland |

CHAIR'S REPORT

More than ever before, multi-skilled individuals are breaking the big crew model, bringing audiences a new aesthetic via access gained and technology used. Video journalism is the place where newsrooms are able to experiment with formats, to develop new talent and achieve what is unachievable otherwise.

Consumer technology and democratized publishing platforms are undoubtedly changing the game. There is a small to zero barrier to entry for citizen journalists. Professionals can move between media - for example, HD video capability in digital SLRs allows photographers to become videographers. Striking examples of the new output circulate on a daily basis, challenging established methods.

The quality and diversity of the 17 entries from 11 countries remind us that a key role of any broadcaster, whether national or regional is to invest in high quality and balanced journalism and journalists - informing, explaining, investigating, questioning and analyzing, allowing audiences to form opinions. In all cases, whatever funding or resourcing is available to the broadcaster, the most important element is the story and how the story is told.

As a 'rookie' Prix Circom judge, it was an immense privilege to watch the films submitted this year. The margins were close, and the final choice was made only following significant debate. I would like to thank and congratulate all who entered.

Nick Simons, BBC Scotland, Scotland
Chairman, Video Journalism category

WINNER

ID 85 GARETH FURBY**BBC LONDON
U.K.**

Three exceptionally strong stories, editorially and technically delivered by an accomplished video journalist confident both on and off-screen - also last year's winner.

A great example of the VJ's visual aesthetic, reaching places impossible for standard crews.

Three strong, difficult and topical subjects, tackled with depth and diverse contributors. All the films demonstrated how we can view global stories from a local perspective, with 'return of the Polish' and 'city soldiers' particularly engaging.

COMMENDATION

ID 127 MAGNUS BRENNALUND**NRK OSTFOLD
NORWAY**

Magnus displayed both strong journalistic skill and technical ability across three diverse films. They contained some of the best photography in the category, with particularly good choices made in Fur Trade and River Gramma.

All the films were backed up by research and statistics, delivered accessibly. We especially liked the use of the child explaining the science of the gas pockets.

While well delivered, it was the Pedestrian film which made the difference between Winner and Commended - a less strong story than the other two. Good luck next year.

OTHER ENTRIES

ID 22 PHILIP HILVEN

L1 RADIO-TV NETHERLANDS

No fewer than five reports on a trip by Dutch students to Nepal and India. About 120 students raised 200,000 euros to spend on projects there. They learn about Buddhist culture through mandala making. The strong cultural differences are explained through interviews of protagonists from Europe as well as from Asia. Well filmed, with good structure and interesting insights and impressions between two cultural viewpoints.

ID 25 JEPPE OLSEN

TV2 OESTJYLLAND DENMARK

These are very short everyday stories about people's ordinary fortunes. One has his car burned; the other watches a tree being felled; and the third is about a blind woman who discovers a sculpture exhibition through touching the works of art. Close to life short stories using the VJ method to approach everyday small dramas.

ID 26 EMMA GLASBEY

BBC YORKSHIRE U.K.

One story is about a seriously ill woman wanting to be allowed to commit suicide without having her husband being charged as a criminal for her death. Another report is about gangs in northern England and the sad story of a mother who lost her child through a stabbing and who now is fighting to keep knives off the streets. The third report is about a baby girl needing a heart transplant and the agony the family is suffering. There are consistently high standards of evidence, filming and storytelling.

ID 32 BERNARD MIKULIC

SVT MALMÖ SWEDEN

This is an extensive investigation in three reports on the crucial subject of anabolic steroids and their spread in Swedish society, particularly in the gym. There are hard facts which are well exposed, bitter pictures of results of doping, good use of camera in combination with filmic standards.

ID 34 KALLY ZARALI

ERT 3 GREECE

This tells the story of young Greeks who have come from abroad but never been granted citizenship. They have to ponder their identity definition and who defines it. There are different views about how somebody can be granted Greek citizenship. We speak to immigrants' representatives and politicians. It is well documented with good use of archives, very clear and accurate. However, it is not three reports as the rules clearly state.

ID 46 ZORAN KUBURA BHRT REGIONAL CENTRE LUKA BOSNIA AND HERZEGOVINA

This is an attempt to film for 24 hours in Paris capturing happenings, everyday scenes and the colourful crowds of the French capital. Short, sometimes interesting ideas but

still far from what a big city like Paris city can offer. There is only one report, not three and cannot, therefore, be considered..

ID 50 SEAN MAC AN TSITHIGH

TG4 IRELAND

Well written and with strong pictures about the difficult life of the homeless in New York. Franciscan monks claim that the homeless are way below the breadline level which was established in the Great Depression. The second and third stories provide an insight into the confrontation of Irish sheep farmers with the especially cold winter. There is good filming in winter mountain conditions and strong structure.

ID52 IRENE NI NUALLAIN

RTE HEADQUATERS IRELAND

The story of Rath Chairn was well told, with access to strong archive and engaging contributors. The two stories about residential and business property developments without tenants in Ireland and Madrid, were solid, with some nice photography but a lack of reporting depth and inquisition – more ‘what’ than ‘why’.

ID 62 IGOR ROTIM

HRT - TV STUDIO OSIJEK CROATIA

It is now six years since the Hungarian border opened for some Ukrainians to enter. These reports offer an interesting approach on how Europe is open for students from poor Ukraine and gives them the opportunity of a better academic and professional future. They have simple interviews and classical structure.

ID 68 MARK NORMAN

BBC SOUTH-EAST (TUNBRIDGE WELLS) U.K.

These three reports by a previous Prix winner deal with issues which really captivate the audience. He follows British actress Johanna Lumley to Nepal to meet former Gurkha soldiers for whom she is campaigning. Then he brings exclusive footage from south east England rail network and visits Sweden for a touching reports about asylum and illegal immigrants. Well shot and well documented.

ID 76 MAGNUS PERSSON

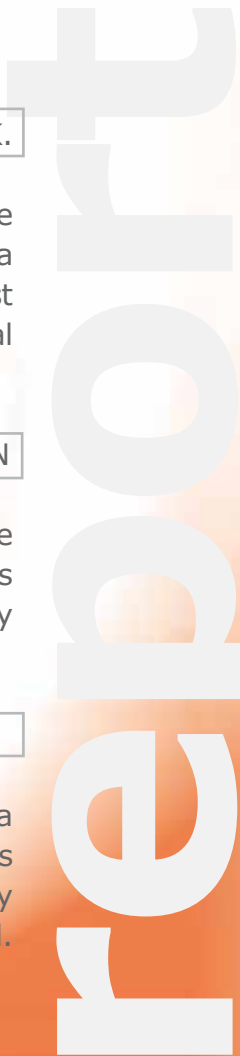
SVT GÖTEBORG SWEDEN

We liked Magnus greatly – a friendly persona on screen, delivering diverse topics from wide areas – a floating hotel, a clown performer and the national ‘birdcount’. His storytelling is clear with humour. Some excellent footage and use of illustrative cut-aways particularly in the clown film. His flexibility makes him an asset to his station.

ID 83 TIMO CONRATHS

BR STUDIO FRANKEN NÜRNBERG GERMANY

Three diverse films from Timo. Good storytelling underpinned Herschel School, with a genuine feeling of the prejudice suffered by the contributors. However, the unfairness of this was left late and unexplored. Underground repairs had intimacy gained both by video and still photography, leaving us wanting more about the worker’s life overground.



VIDEO JOURNALISM

The film from the zoo was a less strong story, improved by some great footage of polar bears.

ID 98 CARL BRUNO TERSMEDEN

SVT NORRKÖPING SWEDEN

Three local 'behind the scenes' films from Norrköping. The strongest was about stand-up comedy, as this had more narrative. The other films were more fly on the wall observations. We would have liked to see more of Carl discovering, questioning and finding journalistic issues on which to report.

ID 101 DRAGO SORSAK

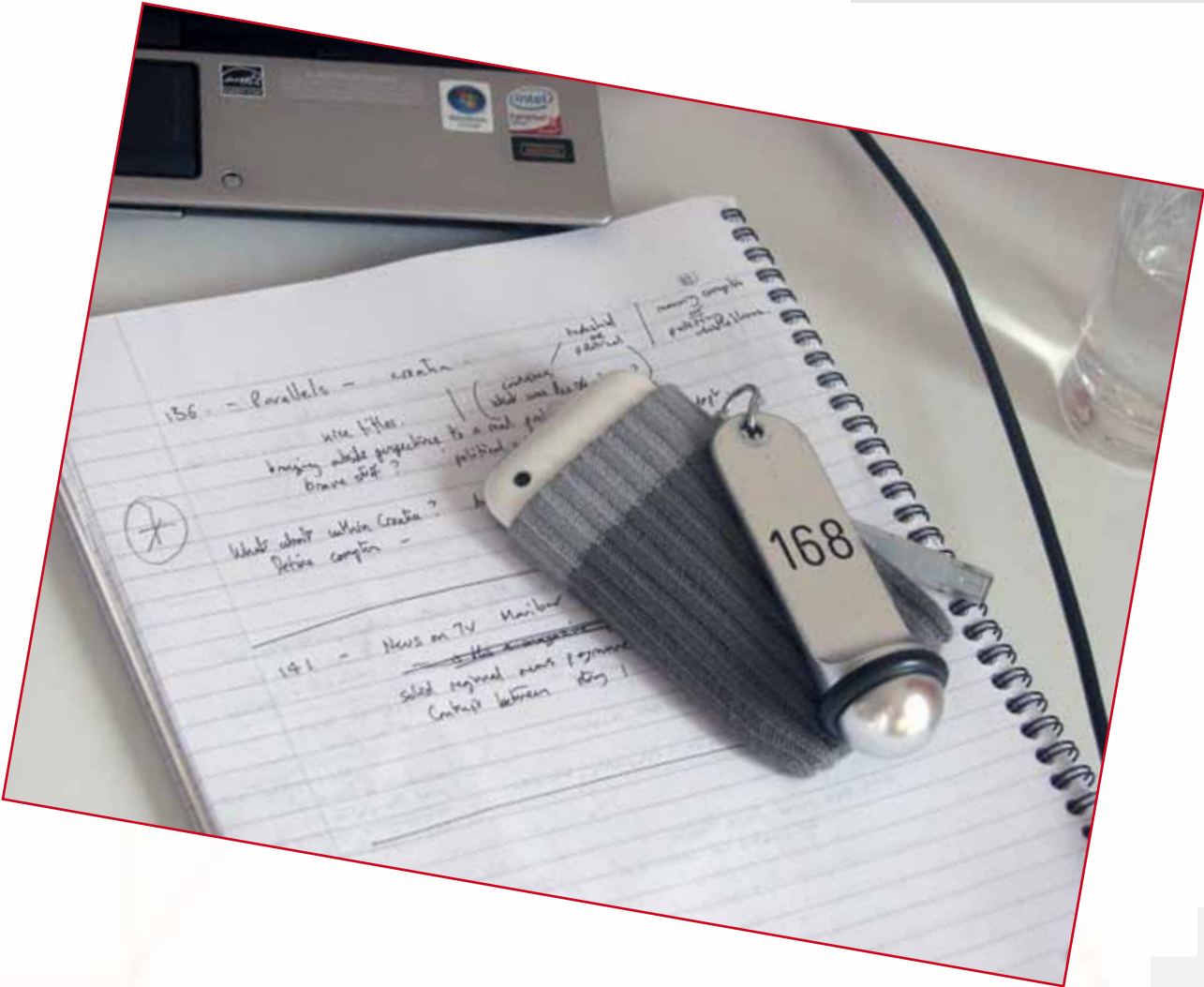
RTV SLOVENIJA TV MARIBOR

As Drago only submitted one film, we do not have enough to judge his capability as a VJ. The film, covering a three-day sailing regatta – two days without wind – had some good photography and contribution, but was more a straightforward document of an event than a piece of journalism. The Rules require three reports.

ID 117 CHRISTIAN TOFT BRO

TV/MIDT-VEST DENMARK

Christian's three human interest films are about 'ability' – two about disability, one about computer inability, all about accessibility. Their strength was in showing a small slice of much bigger issues around empowerment. The journalism and storytelling could have been stronger, with more inquisition, more background and variety of opinion. The computer training class gave us our biggest laugh of the day!



PRIX CIRCOM REGIONAL 2010

MOST ORIGINAL PROGRAMME

WINNER

ID 106 STREET STARS HR FRANKFURT GERMANY

COMMENDATION

ID 99 BERGEN RAILWAY - MINUTE BY MINUTE NRK HORDALAND NORWAY

JUDGES

| | | | |
|--------------|--------------------|------------------|----------------|
| Chair | Boris Bergant | RTVSlo Ljubljana | Slovenia |
| | Maire Ni Choinlain | TG4 Galway | Ireland |
| | Natalino Fenech | PBS | Malta |
| | Vladimir Stvrtna | CTV Ostrava | Czech Republic |

CHAIR'S REPORT

We looked at a mixture of genres including fiction, documentary and entertainment. This made comparisons and evaluation harder but not impossible. The aim of the category was to search for innovative, original approach to presenting stories and formats in a comparable original way. But it is still difficult to compare originality in fiction and documentary.

In general, the average level of the competing programmes was satisfactory, some of them even very good, but we did not find much material or styles which were truly original.

The jury feels that the introduction of this category is useful and should be continued. This category should motivate the search and development of formats on the regional level and should have practical effect for the members – the exchange of them, instead of buying expensive formats. However, we feel that the definition for the entries may be further fine-tuned in a way that the participating broadcasters will better understand and select the entries.

We would suggest that in addition to the winning and commended programme, the following entries should be watched and analysed as an interesting examples:

Time Charmer and The Summer of 69 as an interesting combination of using library/archive material comparing with present, Art Patrol as good example of innovative presenting of alternative culture and The Day the Olympics Come to Town as nice example of very original combination of information and different modern tools of presentation.

Boris Bergant, RTVSlo Slovenia
Chairman, International category

WINNER

ID 106 STREET STARS

STRASSEN STARS

(29 min 22 sec)

**HR FRANKFURT
GERMANY**

This is a formatted studio based show where a presenter goes onto the streets of Germany, stops three passers-by and asks them many questions about their likes, dislikes and hobbies.

Each interviewee on the street has a different background with regard to sex and age. Meanwhile, there are three contestants in the studio and they have to guess which interviewee has the correct answer by guessing their personality/character.

It is a relatively low budget production and the programme focuses on the knowledge of human nature and regional and social provenance. This is a fast-paced, multi-round panel entertainment show which trifles with prejudices and imparts knowledge and is very entertaining.

The jury found that the presentation of this programme, the innovative content of it, the original format perfectly fits a format for regional programming. The advantage of this format is that it has uncomplicated rules and it is possible to adjust this format in any regional environment.

The cost is also worth considering. It encourages viewers to see their natural environment in a quirky entertaining way.

COMMENDATION

ID 99 BERGEN RAILWAY - MINUTE BY MINUTE

BERGENSBANEN - MINUTT FOR MINUTT

(436 min)

**NRK HORDALAND
NORWAY**

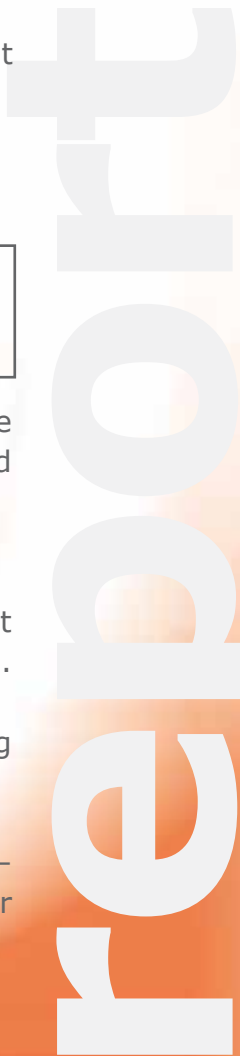
This "loco-mentary" is for sure a crazy but simple idea. It is a real-time trip through the beautiful Norwegian landscape by train, crossing the mountains between Bergen and Oslo.

The full running time is seven hours.....

One of the most interesting and surprising attributes of this programme is the life it generated in the new social medias. It has created interested in many parts of the world. It takes television along new routes to its audience.

In spite of the length of the programme, it is not boring because there is always something new out of the window and there is a motivation for active watching.

A very innovative and original approach, practical for many different forms of delivery – in one piece or many pieces, broadcast at one time or over a periodical, during day or night.



MOST ORIGINAL

OTHER ENTRIES

| | |
|--------------------------------|----------|
| ID 10 THE SUMMER OF '69 | (51 MIN) |
| RTE SOUTHERN - IRELAND | |

This is an arts documentary about a photographer called Jim Sugar who went to Ireland in 1969 to do a National Geographic assignment. Very many pictures were shot but only a few were actually published. Forty years later the photos were dug out from the archives and Jim revisited the places and people he took pictures of. This film is about his visit and the changes that he sees. A lot of work went into this: it is very well shot and documented. Jim is engaging as the main person and the story keeps you entertained. However, the judges felt that it lacked originality in its execution.

| | |
|--------------------------------|----------|
| ID 12 PASSING (TRECERE) | (12 MIN) |
| TVR IASI ROMANIA | |

This documentary tries to show in an unusual way a number of interesting historic though dilapidated places in Romania. It is beautifully shot with great effects, nice music and well edited. However, it feels like a long advert which we felt would not sustain an audience for that length of time.

| | |
|---|----------|
| ID 24 WANJI WETCHI LULUNGA RETURNS HOME (WANJI WETCHI LULUNGA VENDER HJEM) | (27 MIN) |
| TV/MIDT-VEST DENMARK | |

This is a documentary about a doctor who was in the Congo many years ago and who returns at the age of 93 to perform his final operation. It will also probably be the last time he travels there. This story was told well, well directed and the subject matter was interesting. The character is fascinating but there is nothing else original about it.

| | |
|---|----------|
| ID 37 NIGHTWATCHERS (NACHTBRAKERS) | (17 MIN) |
| RTV OOST - NETHERLANDS | |

This is a magazine programme that documents all that happens at night. It combines the life of a taxi driver, a snow cleaner and people who work in a brothel. The programme combines the three stories very well and switches between each one very effortlessly. It is a very well made magazine programme but there is nothing extraordinary in it. The presenter is very good at asking the right questions. It does not stand out as something special.

| | |
|---|----------|
| ID 59 THE LAST OF THE MOHICANS (POSLEDNÍ MOHYKÁN) | (54 MIN) |
| CZECH TELEVISION, TELEVISION STUDIO BRNO - CZECH REPUBLIC | |

This was a one-to-one interview between a presenter and a famous Czech jazz player who tells his story. It is well shot in an idyllic setting, the black and white inserts and old footage give it a nostalgic feel. The subject matter is only interesting if you are interested in jazz but the character is engaging. However, the judges felt it just did not feel original enough.

ID 63 THE WATCHERS (PODGLADACZE)

(08 MIN)

TVP3 KRAKOW - POLAND

This is a weekly magazine-style journalistic programme which deals with social issues and everyday problems. This specific programme deals with the problem of litter that is found in a river. It uses reportage, hidden cameras and interviews with officials to highlight the problem. Interviews with ordinary people are also used to contradict what the officials say. Although it is well presented and the subject matter is important to society in general, the judges found that it lacked originality for it to merit a prize.

ID 66 THE DAY THE OLYMPICS COME TO TOWN

(29 MIN)

BBC LONDON (ELSTREE) - U.K.

This documentary takes us into the future to see what London will look like when it hosts the Olympic Games in 2012. The use of visually sophisticated CGI and imaginatively dramatised "flash-forward" sequences makes this programme different. The style works well, the directing is good and the information interesting. We asked the question whether it was original or different enough from "everyday programming" and thought that it did not stand out as something special. However, it was shortlisted in the first round of discussion.

**ID 69 A MAN OF THE DECIDUOUS FORESTS
(ČOVJEK SJEVERNIH LISTOPADNIH ŠUMA)**

(41 MIN)

HRT - TV STUDIO ZAGREB - CROATIA

This is an arts documentary about an 82-year-old academic artist called Slobodan Vulicevic whose biography is in the form of a magnificent confession with regards to the meaning of life and what one should value in life. The judges were charmed by his values and this programme should make you think. The film presents universal values and it was considered a very good cultural documentary.

ID 80 THE HEADS (NA CLOIGNE)

(47 MIN)

TG4 - IRELAND

This is a supernatural thriller which tells the story of a young couple who become caught up in the horrible and gruesome murders of two young women. It was the only pure fiction programme in this category and the judges found it very difficult to compare with any other. The camerawork and editing was of a high standard and it is worth seeing as an example of fiction made by a regional station with limited funds but a lot of devotion.

ID 108 ART PATROL

(13 MIN)

TVP3 WROCLAW - POLAND

This is one programme in an arts magazine series which is presenter-led. In this programme, the presenter visits the founders of an internet radio, visits an alternative art gallery and meets a band called Digit All Love. The judges found this programme

MOST ORIGINAL

refreshing as it addresses mostly a young audience who would be interested in alternative culture. The content and its use was good but we felt that it lacked originality.

ID 122 TIME CHARMER (ZAKLINACZ CZASU)

(25 MIN)

TVP3 KATOWICE - POLAND

This is a documentary about recent events in Polish history seen through the eyes of an ordinary citizen. It uses a mixture of professional and amateurish recordings that were saved by an eager amateurish film maker. It shows political and social changes in the country and especially in the region. The judges commended the programme as a whole and also saw the true value of this private archive material. There is nothing fresh, though, in terms of the format.

ID 129 WHITE AND BLUE - VISIT IN LANSING

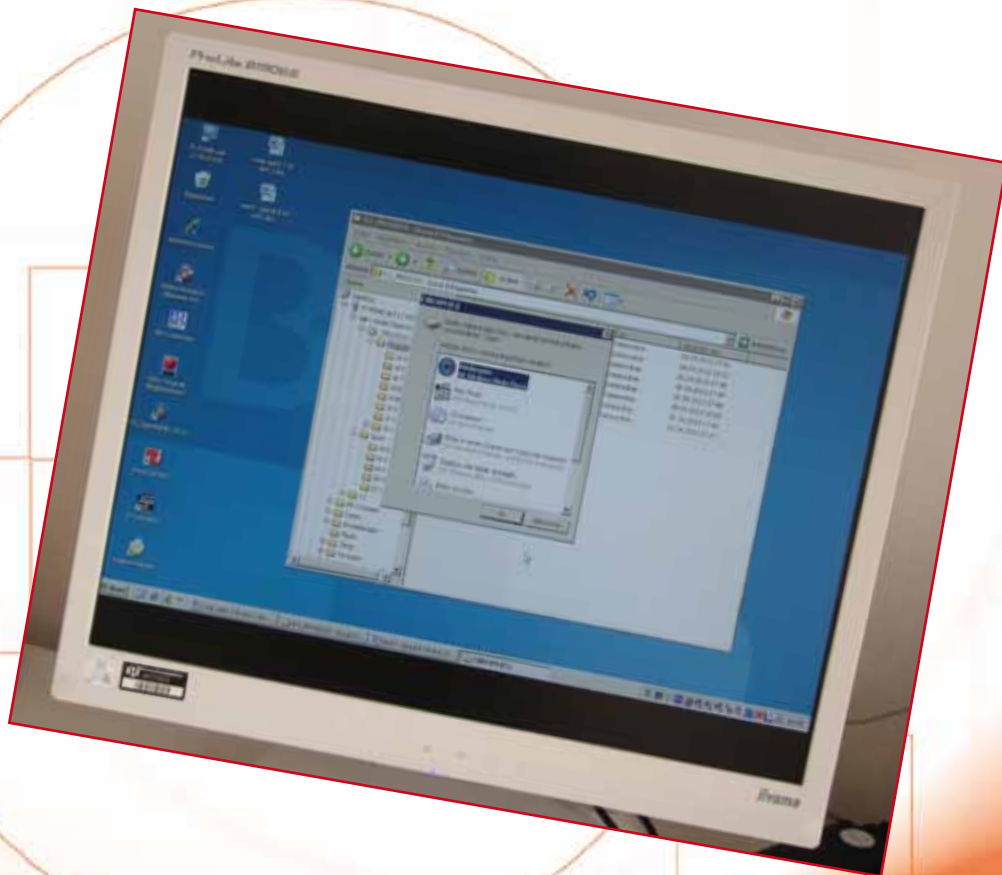
(30 MIN)

(WEISS BLAU - UNSERE NAMEN: ZU GAST IN LANSING)

BAYERISCHER RUNDFUNK MÜNCHEN - GERMANY

This is a newly established TV format for BR. The show deals with stories about names – of people, of places, of mountains, rivers etc. This is a good example of a regional format that can be used elsewhere. The presentation is live, with some documentary sequences dealing with different aspects of culture. Although the idea is good, and it connects to the region or place, it is not particularly original.





report

PRIX CIRCOM REGIONAL 2010

WEBSITE

COMMENDATIONS

ID 39 TV2 Fyn Denmark <http://www.tv2fyn.dk>

ID 49 HR Frankfurt Germany <http://boticelli.hr-online.de>

JUDGES

| | | | |
|----------------|----------------|--------------|----------|
| Chair | Jane Isaksson | SVT Orebro | Sweden |
| | Grethe Haaland | NRK Oslo | Norway |
| Adviser | Nick Simons | BBC Scotland | Scotland |
| | Tonja Stojanac | HRT Zagreb | Croatia |

CHAIR'S REPORT

The online world continues to develop at pace. Sites which place users at the heart of active experiences have become mainstream in the last year. Facebook now has over 400m users, a new blog is created every second. Alongside Twitter, Flickr and Youtube, the process of publication is now genuinely democratized, lowering the barrier for anyone wanting to 'broadcast themselves'.

Broadcast is traditionally about central organizations distributing linear programmes to audiences. It's a one-to-many, largely one-way experience. As such, it is fundamentally different from the web, where Individual users are at the centre, making choices around content and connecting to other users on a peer-to-peer basis.

The internet, at some point, is likely to become the most important broadcast platform. We need to be where audiences are, and offer what audiences are looking for. Interactivity is more than choice and navigation: we should be delivering compelling reasons to digitally participate, contribute and collaborate. Adding links with existing social networks is an important step but we should be leading further innovation, creating new forms of content and interactions for the new audiences.

We were disappointed that there were only four entries this year, given the importance of the web as a tool to reach these new audiences. Although entries were good, with some exceptional design, access to content and audience understanding, we did not find the innovation and originality we were hoping for.

We have therefore decided that there will be no winner this year, but two of the sites have been highly commended.

Jane Isaksson, SVT Orebro, Sweden
Chairman, Web category

COMMENDATIONS

ID 39 TV2 FYN
<http://www.tv2fyn.dk>
Denmark

In principle, this site was closest to what we suggest in the chair's report: a regional news portal with all the elements expected: good design, intuitive navigation, multimedia coverage for each story, cross platform presentation (TV, web, Facebook and Twitter), added value to the TV content and a lot of possibilities for interactivity. This site could have been a winner if it had had some more originality and innovation.

ID 49 HR FRANKFURT GERMANY
<http://boticelli.hr-online.de>
Germany

In principle, this site was closest to what we suggest in the chair's report: a regional news portal with all the elements expected: good design, intuitive navigation, multimedia coverage for each story, cross platform presentation (TV, web, Facebook and Twitter), added value to the TV content and a lot of possibilities for interactivity. This site could have been a winner if it had had some more originality and innovation.

OTHER ENTRIES

ID 48 RTE HEADQUARTERS IRELAND
<http://www.rte.ie/whoisjamiecrow>

This is a children's site from RTE in Ireland (last year's winner). We loved all aspects of this site – the idea, its presentation (design, use of multimedia, links to Bebo), integration of TV and web and a lot of interaction. As far as we can judge this page is very well suited to its audience but sadly there is little regional material here.

ID 47 WDR KÖLN GERMANY
http://www.wdr.de/themen/panorama/koeln/ubahn_stadarchiv/ubahn/uebersicht.jhtml

Here is a page covering the collapse of the historic city archive of Cologne on March 3. All aspects of the story are covered presented in a really interesting setting. We would have liked to see more interactivity (crowd-sourced images for the photosynth feature?) and consider this page just a part of a regional station's web site.

THANK YOU

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Sponsor of the Video Journalism category



Sponsor of the Most Original category



Sponsor of the Fiction/Drama category



Hosts of the judging
 Creators of the online entry form, technical and administrative support



Web management and administrative support



Hosting the Gala Award Night in Malta

All members stations who offered the time and expertise of judges