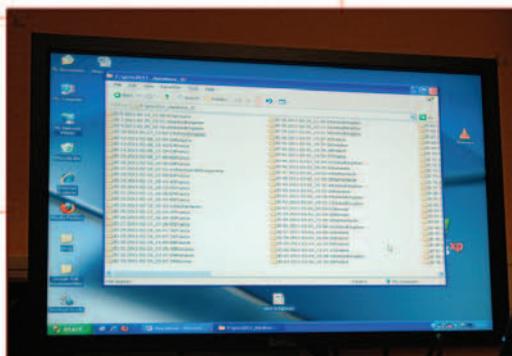


# PRIX CIRCOM REGIONAL 2011

## Jury Report





**PRIX CIRCOM REGIONAL  
2011**

**WINNERS' CITATIONS  
and  
JUDGES' COMMENTS**

**Chairman of Judges  
David Lowen**

**2011**

## TABLE OF CONTENTS

REPORT OF THE CHAIRMAN OF THE JUDGES .....	6
AWARD CATEGORIES .....	14
JUDGES.....	16
AWARD CRITERIA .....	16
RULES OF ENTRY .....	21

### GRAND PRIX CIRCOM REGIONAL 2011

The winner of the Grand Prix is announced at the Prix Gala Evening at the Circom Regional Conference in Timisoara on Thursday 5th May.

<b>DOCUMENTARY .....</b>	<b>24</b>
WINNER.....	25
COMMENDED.....	25
OTHER ENTRIES.....	26

<b>MAGAZINE AND NEWS MAGAZINE .....</b>	<b>38</b>
WINNER.....	39
COMMENDED.....	39
OTHER ENTRIES.....	40

<b>SPORT.....</b>	<b>46</b>
WINNER.....	47
COMMENDED.....	47
OTHER ENTRIES.....	48

<b>VIVRE L'EUROPE .....</b>	<b>52</b>
WINNER .....	53
OTHER ENTRIES .....	53

<b>FICTION/DRAMA.....</b>	<b>56</b>
WINNER.....	57
COMMENDED.....	57
OTHER ENTRIES.....	58
<b>VIDEO JOURNALISM.....</b>	<b>60</b>
WINNER.....	61
COMMENDED.....	61
OTHER ENTRIES.....	62
<b>MOST ORIGINAL .....</b>	<b>66</b>
WINNER .....	67
COMMENDED.....	67
OTHER ENTRIES .....	67
<b>SOCIAL INTERACTION .....</b>	<b>72</b>
WINNER .....	73
COMMENDED.....	74
OTHER ENTRIES.....	74
<b>RISING STAR.....</b>	<b>76</b>
WINNER .....	77
COMMENDED.....	77
OTHER ENTRIES.....	78
<b>THANK YOU .....</b>	<b>82</b>

## REPORT OF THE CHAIRMAN OF THE JUDGES

I am delighted to report that the Prix is more popular than ever with 157 entries, 38 more than last year. It is evidence that the regional stations of the public broadcasting networks retain a pride in their output and a confidence in their contribution to their communities.

Budgets may be under pressure still: but the regions are fighting back.

This means that, once again, it has been an honour and a pleasure to be President of the Prix Circom and Chairman of the Judges.

### Sponsors

The Prix would not be possible without the commitment of its sponsors and I thank them on behalf of every producer, director, camera operator, sound operator, graphics provider, editor, reporter, researcher, scriptwriter – indeed, everyone associated with every entry from every station.

The Prix is vastly important to these professionals – and it is the generosity of the sponsors which contributes so much to their careers and to their job satisfaction by allowing their work to be judged by professionals and applauded by all in the industry.

The sponsors for 2011 are broadcasters France TV, TVP, RTVSlo, BBC, ERT3, SVT, TG4, TVR, the Dutch Cultural Media Fund and the satellite operator SES-Astra. TVR is a returning sponsor and supports The Rising Star Award, created in memory of trainer and mentor Vanda Condurache of TVR Iasi. SVT has helped create the new category of Social Interaction and Viewer Support to replace Web Site.

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:

	2011	2010	2009	2008
<b>Documentary</b>	<b>47</b>	<b>43</b>	<b>42</b>	<b>45</b>
<b>Magazine</b>	<b>28</b>	<b>13</b>	<b>27</b>	<b>29</b>
<b>Vivre l'Europe</b>	<b>8</b>	<b>14</b>	<b>10</b>	<b>15</b>
<b>Video journalism</b>	<b>13</b>	<b>17</b>	<b>14</b>	<b>20</b>
<b>Sport</b>	<b>13</b>	<b>8</b>	<b>10</b>	<b>13</b>
<b>Fiction-Drama</b>	<b>7</b>	<b>6</b>	<b>6</b>	<b>11</b>
<b>Web</b>	<b>na</b>	<b>4</b>	<b>11</b>	<b>13</b>
<b>Most Original</b>	<b>17</b>	<b>14</b>	<b>na</b>	<b>na</b>
<b>Social Interaction</b>	<b>8</b>	<b>na</b>	<b>na</b>	<b>na</b>
<b>Rising Star</b>	<b>16</b>	<b>na</b>	<b>na</b>	<b>na</b>
<b>International</b>	<b>na</b>	<b>na</b>	<b>12</b>	<b>11</b>
<b>Total</b>	<b>157</b>	<b>119</b>	<b>132</b>	<b>157</b>

The source of the entries was as follows:

	2011	2010	2009	2008
UK	22	15	18	16
Sweden	19	12	13	25
France	17	1	7	8
Poland	10	14	22	27
Slovenia	9	4	4	7
The Netherlands	9	2	6	2
Hungary	8	2	4	10
Serbia	8	2	3	1
Ireland	8	13	9	9
Norway	8	4	5	5
Bulgaria	7	3	6	3
Czech Republic	6	6	6	9
Romania	6	4	5	4
Slovakia	5	3	3	1
Germany	4	10	7	12
Denmark	3	8	4	5
Croatia	3	7	6	3
Belgium	2	0	0	0
Bosnia	1	4	0	0
Greece	1	3	1	1
Spain	1	0	0	1
Cyprus	0	3	0	2
Albania	0	1	1	0
Armenia	0	1	0	0
FYR Macedonia	0	1	0	3
Malta	0	1	0	0
Italy	0	0	2	2
Moldova	0	0	0	1

Clearly, the resurgence of France TV is outstanding and greatly to be admired and praised. The upward trend continues in the contribution of smaller broadcasters but the level of entries from Italy, Spain and now Germany still frustrates and disappoints. The decline in entries from Poland – so often a category winner – is also causing concern.

## ENTRY PROCEDURES

Tonja Stojanac of HRT Zagreb has replaced Thomas Baumann of BRF Studios Franken as the technical organiser. I thank her for taking on the work at short notice and thank Thomas and colleague Michael Franz for the support they have given her during the transition, while facing difficult circumstances in their daily work.

We encountered some difficulties with uploading videos, partly because of the server space available and partly because of the formats used for uploading. Next year, we will specify a more restricted range of manageable formats and consider basing all technical operations in Zagreb.

To keep entry costs as low as possible, we have eliminated the need to provide a script and have suggested to entrants that translation could be provided, in part at least, by an automatic translator such as Google. We have reminded entrants that the subtitling need not be broadcast perfect and is needed only as a guide for the judges, who cannot be expected to understand every European language and use English as the common language.

## JUDGES

Being a judge is a tough job. There's a lot of viewing; there is a great deal of discussion and argument; there are difficult decisions. What is more the work is highly compressed, with very little free time. You will be able to tell at the conference which the judges were: they will still be bleary-eyed and pasty-faced. They deserve the thanks of everyone and I thank their bosses for letting them take part. They take home to their stations new ideas and a new enthusiasm.

The **judges** were:

Ulf Morten Davidsen  
 Cees van der Wel  
 Maire Ni Chonlain  
 Vladimir Stvrtna  
 Mojca Recek  
 Jean-Christian Spenle  
 Wojciech Malinowski  
 Nick Simons  
 Jane Isaksson  
 George Botsos  
 Natalino Fenech

NRK Ostfold  
 RTV Rijnmond  
 TG4 Galway  
 CTV Ostrava  
 RTVSlo Maribor  
 France 3 Paris  
 TVP Wroclaw  
 BBC Scotland  
 SVT Orebro  
 ERT Thessaloniki  
 PBS

Norway  
 The Netherlands  
 Ireland  
 Czech Republic  
 Slovenia  
 France  
 Poland  
 Scotland  
 Sweden  
 Greece  
 Malta

Erika Kocsor  
Frank Böhm  
Dan Ratiu  
Tonja Stojanac

MTV Szeged  
HR Frankfurt  
TVR Timisoara  
HRT

Hungary  
Germany  
Romania  
Croatia

## JUDGING LOCATION

We met for the judging in Fredrikstad in the south of Norway, guests of NRK Ostfold. The judging was in the Hotel Victoria, a small and privately owned hotel conveniently placed for the town centre and the small riverside port.

There were four neat and well-equipped judging rooms next to a large plenary and office space, with three further bedrooms converted to judging rooms. Everything was compact and efficient.

The welcome at the hotel was warm, the weather was good (bright sun for much of the time) and NRK Ostfold and Ulf Morten Davidsen a generous host. Our thanks to all the NRK support team: Brit Berentsen, Hovard Wien and Pia Almaas.

## JUDGING PROCESS

I was pleased again that our judges come from every corner of Europe. In judging "European" awards, I think it is important that we have that geographical mix of minds and professional approach.

The judges avoid where possible judging programmes from their own station and are asked to declare any interest in any programme to avoid a conflict. No judge ever sits alone. In this way, we can prove there is no bias.

Once again, we are delighted to have judges of a high calibre. In commenting on the work of fellow professionals, we need to show respect and understanding. The programme makers need to know their efforts have not just been fairly treated but also properly assessed by their peers.

## CATEGORIES AND CRITERIA

Most categories were unchanged: Documentary, Sport, Magazine, Video Journalist, Vivre l'Europe, Fiction-Drama, Most Original.

Social Interaction and Viewer Support replaces Web Site. Only 4 entries were received in the Web category in 2010 and it was thought that "a web site" alone is not a true indication of how regional stations can use new platforms and ideas to reach and serve audiences. SVT, as sponsors, helped create the criteria for the new category. It has resulted in doubling the entries – but these are still in single figures. SVT and I are convinced that regional stations need to address this part of their service and soon will be unable to avoid it even if they hope so.

The other new category, The Rising Star Award, sets out to identify young professionals in regional television who are on the way to the top – the stars of tomorrow, in front of and behind the screen. Some may have been Circom trainees and some will have been inspired by Vanda Condurache of TVR Iasi. Our colleague was tragically killed on her way to the conference in Bilbao in 2007 and, with the conference again in Romania, it is perfect that she is remembered in this way.

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

## AWARDS

This year, for the first time, we will have a “Commended” in every category (except *Vivre l’Europe*, at the sponsor’s request) and the entrant so awarded will win free attendance at the conference. It is hoped that this will give an opportunity to attend the conference to some programme makers who would otherwise never have the chance. It will bring, we hope, to the conference new and interesting delegates who may also be younger than the standard delegate: we will see and review.

The Grand Prix is chosen from all the programme entries but not the winners of The Rising Star Award or the category Social Interaction and Viewer Support, as these are not pure programme categories.

## JUDGES COMMENTS ON 2011 AND RECOMMENDATIONS FOR 2010

The judges meet at the end of their viewing work to consider more deeply what they have seen – and what they have not seen. Their comments are always most useful in helping to define changes and improvements.

In all categories, the judges would prefer to see some regional relevance in content. For many years, the Prix judged only programmes which were regionally broadcast. A few years ago, it was widened to accept regional production which was for a network or even an international audience. It was thought that regions should be applauded not just for what they transmit but also for what they contribute to national viewing and how they establish themselves even within an international market.

However, we have seen documentaries and dramas which have been funded by networks and for which resources at a creative and production level have had nothing to do with the region: “brass plate” productions. We distinguish between programmes made in the region which exploit regional culture, values, personality, locations and language and such productions. These take the region” to a wider world. But we need seriously to consider whether programmes with only tenuous links to the basic values of Circom Regional should be excluded and our focus returned to what regional viewers watch and want.

In the new category of Social Interaction and Viewer Support, we think there needs to be a change of balance away from technology and platforms and towards viewer service. If this award is truly to draw attention to how regional stations interact with their viewers, new platforms are but part of the story. Yes, an increasingly necessary part: but too often they are just a new means of delivery of the same output. What would inspire the judges more would be to hear about all the "off screen" activities of stations. NRK Ostfold, our hosts, hold a food festival in summer which attracts many thousands – most of them viewers: but the station had never considered this as relevant in the criteria. May judges cited similar examples from their country. I will discuss this with sponsors SVT.

The Rising Star Award was also new and attracted some very strong entries (good news for the future of regional television). However, all the entries were in front of screen – reporters and presenters – when the category is open to all from sound technician to programme editor. Somewhere in the chain of marketing, this fact seems to have been lost. We need to make clearer the fact that we look for talent everywhere in regional television, not just on the screen. Also, we will consider widening the scope by allowing stations to enter the work of freelancers.

We were surprised at the low number of VJ entries. After the substantial number of training courses for VJs run by Circom Regional, we believe there should be more and that they should be more widely spread across broadcasters. Perhaps this is a failure of marketing?

In Fiction/Drama, consideration was given to a new requirement to enter the first programme in any series, so the judges could better understand the intentions of the dramatist. However, we are aware that the first episode is often slow on drama and high on scene-setting and that perhaps we should just ask entrants to set the scene for us rather better.

There was some discussion of whether a documentary about sport should be judged alongside other documentaries. If this were the case, one could also ask if sport magazines should be judged with other magazines. We would then lose the Sport category, which would be a great pity as sport is a defined and valuable part of regional television – and the Olympics will again take place in Europe next year.

In Documentary, there was still a view that there are too many archive programmes but, to be fair, they are fewer than 10 years ago and the quality is high. In Magazine, the judges would prefer to see "normal" magazines rather than "specials". In Vivre l'Europe, we would have welcomed more co-productions.

The Most Original category benefited from the new rule to view programmes entered in other categories and we will consider whether we should also accept elements of a programme (a title sequence, a role of a presenter perhaps) rather than an entire programme: one flash of brilliance in the dark.

There is a loophole in the Rules which allows stations to enter the same programme in more than one category. We cannot see why this should be and consideration will be given to revision. It should still be possible for an item in a VJ package to appear within a separate whole programme entry.

Thought will also be given to how support text can be better constructed so judges get the information they need in a more concise manner. Some explanation is vital: too much becomes self-destructive.

Some judges reported the value of Google Translate in reducing entry costs: others said it worked well for main languages but less well for minority languages. We still think stations and broadcasters should be more flexible in their internal rules about the addition of subtitling: it is not needed at full broadcast standard, only as an aid to judging.

Finally, we applaud the BBC on the quality of its programmes and its four successes. The BBC is a quality benchmark for all. It has more money in its budget than most of the other countries in Circom put together and it uses it well with high creative values. However, there is a thought that many regions will not enter the Prix because they know they can never beat the BBC. We need to address imbalance this in a way that is in the best interests of regional broadcasting but without damaging any one broadcaster. Probably, not easy!

## CONFERENCE IN TIMISOARA

The Gala Award ceremony is in the Craft Hall of the Chamber of Commerce on the evening of Thursday 5 May. The event will be covered as an OB by TVR Timisoara.

Our sponsor, the Dutch Cultural Media Fund, criticised the quality of regional documentaries last year. In view of this, it was agreed that Circom would organise a training course for documentary makers in Timisoara before the conference. There would be a workshop on documentary making built around this training course and the Prix entries at the conference. This would be led by Tony O'Shaughnessy, recently of the BBC and a judge in the Prix in 2009 and 2010.

It was also thought that more time should be given to explaining to delegates why regional stations need to understand and exploit "social interaction". SVT will lead a workshop on this.

There will be extended sessions – mini-workshops – based on video journalism and magazine programmes which will incorporate our winners.

There are also viewing sessions for Fiction/Drama and all the other categories.

All entries will be available for private viewing in the télétheque during conference opening hours and, we hope, the winning entries available in linear form on the in-hotel cable channel of the Timisoara Hotel.

## NEXT YEAR'S COMPETITION

No judging venue has yet been agreed for 2012, although there is a possibility that we will again head to Alsace and F3 Strasbourg. The judging should be within the financial capabilities of broadcasters as it is a working session with office needs and restricted accommodation. It can also be fun for the hosts – do ask NRK Ostfold, CTV Ostrava or RTVSlo Maribor for advice and encouragement.

**DAVID LOWEN**  
**PRESIDENT, PRIX CIRCOM REGIONAL**  
**and Chairman of the Judges**  
**April 2011**



## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2011

#### 1. Grand Prix Circom Regional 2011

##### **Sponsored by SES-Astra**

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

#### 2. Documentary

##### **Dutch Cultural Media Fund Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

#### 3. Magazine

##### **TVP Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

#### 4. Sport

##### **ERT3 Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

##### **Vivre L'Europe**

##### **France Televisions Award**

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

## AWARD CATEGORIES

### 6. Fiction/Drama

#### ■ **TG4 Ireland Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

### 7. Video Journalism

#### ■ **BBC Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

### 8. Most Original

#### ■ **RTVSlo Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

### 9. Social interaction and viewer support

#### ■ **SVT Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

### 10. Rising star

#### ■ **TVR Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free visit to Timisoara conference for one representative of winning station
- Free visit to Timisoara conference for one representative of commended station

## JUDGES

### Chairman of Prix:

**David Lowen**

Ulf Morten Davidsen	NRK Ostfold	Norway
Cees van der Wel	RTV Rijnmond	The Netherlands
Maire Ni Chonlain	TG4 Galway	Ireland
Vladimir Stvrtna	CTV Ostrava	Czech Republic
Mojca Recek	RTVSlo Maribor	Slovenia
Jean-Christian Spenle	France 3 Paris	France
Wojciech Malinowski	TVP Wroclaw	Poland
Nick Simons	BBC Scotland	Scotland
Jane Isaksson	SVT Orebro	Sweden
George Botsos	ERT Thessaloniki	Greece
Natalino Fenech	PBS	Malta
Erika Kocsor	MTV Szeged	Hungary
Frank Böhm	HR Frankfurt	Germany
Dan Ratiu	TVR Timisoara	Romania
Tonja Stojanac	HRT	Croatia

## 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 2011.

## **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.

## **SOCIAL INTERACTION AND VIEWER SUPPORT**

This new award, sponsored by SVT, is designed to emphasise that links between a regional station and its audience neither start nor end with the broadcast transmission of a programme.

In the new media landscape, the different platforms merge and the essential for every newsroom and programme department which wants to stay important and relevant to its audience/visitors is to live in a continuous dialogue. This can often be the start of a valuable interaction of benefit to viewer and station.

The range of interaction can be by any means or platform. For instance, a Facebook or a twitter group which encourages discussion about local issues; a web site which allows the regional station to be more local, for example unique local web-casts, a platform for citizen journalism, chats. It can be using any platform in any way that renew, support and broaden an always ongoing dialogue between the newsroom or producer and its audience/visitors.

The important element is that it is a form of communication and activity with viewers and public NOT solely within the programme but active outside the programme and beyond the transmission time also.

Judges will look for the exploration of new technology and new techniques of communication. They will look at the reason for using such communications and the social value of the content exchanged. They will look at the level of involvement achieved and the potential for further development.

Entries will be judged separately from programmes by judges remotely accessing material. It would be valuable to have original material to hand rather than just explanations of what happened or what was delivered: but this is not essential where impracticable.

## **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 award, sponsored by RTVSlo, seeks to recognise programmes of any genre which show production originality, unusual content and presentation flair. The judges will review not just the programmes submitted for this category but will also consider entries from other categories.

It is hard to define what is meant by "original". In fact, originality defies advance definition. Judges will be seeking a programme which captures their imagination and surprises them. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from "everyday" programmes that 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?

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

## 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.

## RISING STAR AWARD

The Rising Star Award is a new award, sponsored by TVR and created in honour of Vanda Condurache, the inspirational TVR producer, manager and trainer killed on her way to the Circom conference in Bilbao in 2008.

The award is to recognise the excellence of young television talent and to encourage young professionals to develop their careers in public service television in Europe's regions.

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

The candidate must be aged 30 or under on 1 May 2011 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of Circom Regional.

The type of work undertaken by the entrant is across all aspects of television production and production organisation. On-screen reporter, news editor, writer, producer, director, camera technician, sound technician, video journalist, video editor – either singly or in combination: all are acceptable.

The entry form should set out why the candidate should be considered a "rising star". This should include a statement by the entrant on what he/she has achieved, testimonies from senior professionals (not necessarily just from the entering station), video evidence of any skills mentioned in the citation. Where the candidate has been on a Circom Regional training course, this should be mentioned and confirmation of excellence will be sought from Circom's trainers.

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

## 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:

(1) Documentary (2) Sport (3) Magazine and News Magazine (4) Fiction/Drama (5) Vivre l'Europe (6) Video Journalism (7) Most Original programme (8) Rising Star and (9) Social Interaction and Viewer Support. A total of nine entries may therefore be accepted from any regional station provided that each entry is in a different category.

3. Programmes (or items) must have been broadcast for the first time between January 2010 and the closing date for entries, Friday 18 March 2011, but should not have been entered in Prix Circom Regional 2010.

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 can 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 subtitling need not be of full broadcast quality. Entries without subtitles will be disqualified.

7. The winning and commended entrants may be asked to provide a copy of the script in English or French: this will be kept with the programme tape in the Circom Regional archive. The script is no longer a requirement for entries.

8. The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 11 March 2011.

9. The programme entry format is preferred by FTP and the final delivery date is Friday 18 March 2011. 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 Social Interaction and Viewer Support category must be notified as soon as possible and in any case by Friday 11 March 2011 to allow judges, where necessary, to view web 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 2011 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 2011 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 wishes to reduce such costs to a minimum but still needs to be able to judge programmes effectively.

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 can deliver an acceptable level of English – but with some admittedly strange phrases. When there are clear mistranslations, improvements 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 and avoids asking entrants to provide scripts, with all the associated costs. 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. 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 2011

### DOCUMENTARY PROGRAMME

#### WINNER

**ID 167 THE PIPE (AN PÍOPA)** TG4, Ireland

#### COMMENDED

**ID 33 THE SOUND OF OLE BULL (OLE BULLS TONE)**, NRK Hordaland, Norway

#### JUDGES

<b>Chairman</b>	Frank Böhm	HR Frankfurt	Germany
	Cees van der Wel	TV Rijnmond	Netherlands
	Natalino Fenech	PBS	Malta
	Jane Isaksson	SVT Orebro	Sweden
	Erika Kocsor	MTV Szeged	Hungary
	Ulf Morten Davidsen	NRK Ostfold	Norway

#### CHAIR'S REPORT

We have seen heroes (Warrior of the Boxing Ring), best quality research (Dossier: Contriving Slavery), opulent photography (The Grass is Greener Over There) and big emotions (The Restless Helper).

The entries showed the wide range of topics covered by regional television stations. The jury was delighted how fresh, interesting and entertaining a programme can be, even when based on an old historical story (When Brunel's Ship Came Home).

It is always interesting to see that the jury's eye, heart and brain impacts completely at the same scenes, dialogues and moments as the average viewer. When we look with professional eyes and ask why that scene was so emotional or impressive, we found the same things: a good story, well and clearly told; excellent, sympathetic and strong main characters; and finally, remember it is Television! That means good camera and editing work, and pictures that tell a story.

So compliment to all the reached in Documentaries! All had at least one extraordinary element, but many had of all elements. So we would like to see more Documentaries next year, mixing interesting information, journeys through true emotions, led by strong characters.

**Frank Boehm**  
**Hessicher Rundfunk**  
**Chairman, Documentary category**

**WINNER**
**ID 167 THE PIPE (AN PÍOPA)**

(83 min 00 sec)

**TG4  
IRELAND**

A well told story in the David and Goliath tradition.

A community in the west of Ireland is struggling to deal with Shell's gas pipeline that promised bring economic prosperity but which had a big impact on a rural way of life existing for many generations.

It starts with good images of beautiful countryside mixed with police moving away protestors. It then tells the story of a fisherman and locals struggling against Shell.

A very compelling story is well told with a good narrator's voice and very well filmed sequences. The interviews and a perfect choice of main character tell the story from the fisherman's point of view. The use of a strong secondary character brings the farmers' perspective makes the programme much stronger.

The documentary is typical of struggles of rural communities against industry and vividly brings out the conflicts at every level. The documentary is very engaging and makes you feel part of the struggle.

It has a very strong story line filmed and edited with a very good rhythm. It makes excellent use of music to give viewers the story of David and Goliath. Throughout the whole documentary there is continuous tension: will David defeat the unscrupulous multinational? New chapters bring new tension.

Not only have the makers of this movie received compliments. Fisherman Pat is our hero too and should be invited as a guest of honour at the Timisoara conference, not necessarily arriving in Romania by boat.

**COMMENDED**
**ID 33 THE SOUND OF OLE BULL (OLE BULLS TONE)**

(59min 00sec)

**NRK HORDALAND  
NORWAY**

The film is about the quest by two talented young sisters to re-discover the sounds of Norway's best violin player of all times: Ole Bull. The two sisters undertook a voyage and played his music in theatres as well as in strange places which they visited to see what inspired him.

To Norwegians, Ole Bull is still a legend, 200 years later, not only because of his compositions, but also his struggle for independence from Sweden.

The documentary has a good story line and intelligent parts, such as comparing the image of Ole's hands with an x ray of theirs, only to discover they are similar because of the long time they had been playing the violin. The pictures and the sound are very good. The producer, camera work and those associated with sound and editing should be commended. The documentary is very uplifting and fun to watch. It was among the best seen by the judges.

If there is a criticism, it is that some parts seemed a bit long. There was also an unanswered question about how the search for Ole Bull in America ended.

## DOCUMENTARY PROGRAMME

### OTHER ENTRIES

**ID 28 NOS AMIS LES OTAGES (OUR FRIENDS THE HOSTAGES)** (52 min)  
FRANCE 3 PAYS DE LA LOIRE, FRANCE

This tells the story of flight BA149 which flew into Kuwait Airport with a full passenger load just as the Iraqi Army was invading in 1990. Many of the passengers became "human shields" for Saddam Hussein. Twenty years on, passengers still want to know why their lives were risked.

There was good research in tracing passengers and the interviews capture the emotions and confusions very well. Graphics could have been better but the music was very good. There are still photographs taken by one of the passengers which have never been seen before.

Passengers and experts point to possible complicity by the British Government and BA because of the presence on board of what may have been military experts. But there is no statement from the pilot, from the British Government or from British Airways. This documentary would have had more power and relevance closer to the events.

**ID 25 LE MESSENGER DE LASCAUX (THE MESSENGER OF LASCAUX)** (52 min)  
FRANCE 3 AQUITAINE, FRANCE

Poets, artists and philosophers are interviewed about the caves of Lascaux, their paintings and their importance. The documentary is a very good attempt to explain the different interpretations.

A very poetic script offers intelligent reconstructions with good use of editing and picture manipulation. There were some very evocative camera shots with wonderful colours and textures. Though very interesting, it is hard to imagine that this would have a wide appeal.

**ID 62 THE AIRMAIL ORPHAN** (29 min)  
BBC SOUTH-EAST (TUNBRIDGE WELLS), UK

Vicky is one of 99 orphans taken from Vietnam to the UK during the war 25 years ago when perhaps 3 million Vietnamese died. There were 800,000 orphans of the Vietnam War and Vicky wants to find out more about her roots, strongly supported by her adoptive mother.

There is good use of library film and Vicky is a good talker: we always hope she will succeed in finding her lost family. But the documentary takes rather long for her to reach Vietnam and, as we fear, not much comes out of it which satisfies Vicky.

**47 TOEN ZIJ VAN ROTTERDAM VERTROKKEN (THE GRAND START FROM ROTTERDAM)** (55 min)  
RTV RIJNSMOND, NETHERLANDS

The Tour de France is going to start from Rotterdam and we go behind the scenes to see some of the build up and hear from old cyclists about their racing triumphs. There is no

need for commentary and music fills in between interviews and events.

We meet some interesting and colourful characters from the old days of race cycling and the race sponsors from Rabobank tell us why they are involved. The pace of the documentary, however, is slower than the cycle race. There are good characters and good moments but it dragged on a bit.

**ID 60 TRUE STORIES IN SIERRA LEONE**

(29 min)

(ΑΛΗΘΙΝΑ ΣΕΝΑΡΙΑ ΣΤΗ ΣΙΕΡΑ ΛΕΟΝΕ)

ERT 3 - GREECE

The story about a church missionary in Sierra Leone. He is Father Themisticles – one-time non-believer and pop musician and singer supporting The Rolling Stones, now leading the fight against poverty and sickness in Africa. His route to Africa has taken in Harvard and Australia.

There is strong footage of mutilation after the civil war and some viewers might find this too much to take. The story might have been better told by the central character of the story himself, rather than by interview. Indeed, it is sometime not clear if the focus of the story is Sierra Leone or the priest.

We hear also of the impact on Greek TV viewers of the impact of the stories from Sierra Leone and the extensive financial and in-kind support being sent there from Greece.

**ID 82 5:7:5 TO CROATIA (5:7:5 ZA HRVATSKU)**

(48 min)

HRT - TV STUDIO ZAGREB, CROATIA

A Japanese "haiku" format of short poem tells us how experience of the world can be summed up through the writer's eyes. From poets to peasant garlic growers, from children to an old man by his family burial plot, we hear a wide range of "haiku" and hear critiques of the form and its value. There are amusing sequences which give us the wisdom of a garlic seller, compared with those of a woman who creates candied flowers. Some good footage and editing.

**ID 154 RETURN OF THE DANCER (NÁVRAT TANEČNICE)**

(28 min)

STV - STATION TV STUDIO KOSICE SLOVAKIA

A documentary about Josef Polak, who worked to preserve museum artefacts and prepare exhibitions in Kosice for 20 years. The film makes use of reconstructions and some old images but it does not have a very strong story line.

**ID 89 ELECTION EXTRA ABOUT THE JOBS**

(38 min)

SVT VÄXJÖ SWEDEN

This is about unemployment tackled from the point of view of the unemployed, who give their experiences. Although entered in a documentary category, it is more of a magazine programme than a true type documentary. The filming is more that of news style than a documentary. There is no strong story line either.

## DOCUMENTARY PROGRAMME

### **ID 100 UNDER THE FLAG OF CHOPIN (POD BANDERĄ CHOPINA)**

TVP3 KATOWICE, POLAND

(47 min)

The programme deals with a famous Polish orchestra which went on a ship, sailing for three weeks calling at ports from Copenhagen to Dover. The ship is a very majestic old style sailing ship and the camera work is often very inspiring. It also mixes well all aspects of life on the ship, the work of the orchestra and the places visited. The quality of sound is also very good. Interviews with the musicians after the storm are very telling. The idea of the documentary is very good and the production is a very good one. It was among the best seen by the judges.

### **ID 32 A SCHOOL DAY (O ZI DE ȘCOALĂ)**

TVR CRAIOVA, ROMANIA

(26 min)

The film is meant to use the long journey of a child on foot to school to show what is going on in Romania. It has a very powerful start, showing the hardships children have to endure because there is no proper road and no bus to take them or bring them home from school. The photography is often very nice but some of the sequences are a bit too long. It could have been more effective by being shorter.

### **ID 170 ENCYCLOPAEDIA OF SLOVAK VILLAGES (ENCYKLOPÉDIA SLOVENSKÝCH OBCÍ - VELKE ROVNE)**

STV - STATION TV STUDIO BANSKA BYSTRICA, SLOVAKIA

(13 min)

A documentary about history, celebrities and monuments shows what is found in Velke Rovne. The documentary is a bit slow. Revolving images of artefacts are meant to create movement but are a bit too much and movement is sometimes in opposing directions, making it a little painful for the viewer.

### **ID 171 CSI MURDER ON EAST 51ST STREET**

RTE HEADQUATERS, IRELAND

(26 min)

This looks at an Irish historical crime, set in New York in 1942 but rooted in the west of Ireland. A retired schoolteacher discovered that his mother's sister – whom he never knew existed had been killed by her husband who had thrown her out of a sixth floor window and then jumped to his own death.

The film is a quest to find out more about what happened and to track down lost relatives. It is a fascinating human interest story and well filmed.

The story has parallels in many parts of the world but nevertheless one can understand it would have had a lot of appeal in Ireland and it is very well produced.

**ID 30 A CHANCE FOR A NEW LIFE (SZANSA NA NOWE ŻYCIE)** (26 min)  
 TVP3 BIALYSTOK, POLAND

A story about former alcoholics, drug uses and homeless people who have managed to pull themselves together and return to normal life. The film did not start in a convincing way and it's a good story but it has been told before. There is little which is innovative and it could all have been said in a much shorter time.

**ID 119 THE ONLY PROBLEM IS PINE TREES ARE SCARCE** (50 min)  
**(CSAK RITKA A FENYŐFA EZ A BAJ - A SZARVASI SZÉKELY TÖRTÉNETE)**  
 MTV SZEGED REGIONAL STUDIO, HUNGARY

The story of a caretaker of a dry mill who escaped from Hungary because of the revolution and who yearns for his motherland. The violin music under the voice of the man narrating in the introduction is a bit too high and contrasts with the piano accordion he holds but does not play. It is good that the story is narrated first hand, but it is not easy to have pictures of what he is speaking about and it becomes a sort of a soliloquy. There are some splendid shots of Nature.

**ID 9 PROJECT PREVENTION** (29 min)  
 BBC LONDON, UK

Should drug addicts and alcoholics be paid to stop having children? This half hour Inside Out special followed controversial charity worker, Barbara Harris offering cash to addicts in return for their sterilisation. The film gained exclusive access to Barbara as she sets up her American based charity, Project Prevention, in the UK and signs up her first drug addict who is paid £200 cash after undergoing a vasectomy.

Project Prevention is a slow starter but getting deeper and harder. It is well researched and eloquent journalism. The American woman Barbara Harris is a great character, a typical American.

Hearing or reading about addicted babies is one thing, seeing the effects on babies doing cold turkey in the cradle is shocking. Barbara Harris is a 21st century Don Quixote.

**ID 16 THE YOUNG LADIES OF THE BOXING RING (LES DEMOISELLES DU RING)**  
 FRANCE 3 MIDI-PYRÉNÉES, FRANCE (51 min)

The boxing girls: it starts as a movie of girls breaking away from the grey lives in a poor neighbourhood. It is filmed very close on the skin, which is a great compliment. The maker is a real fly on the wall when mother and daughter are quarrelling on their way to a bus station.

One can see a lot of time was spent filming this documentary. At the end, the moral is an almost black one. Is the message: You can break away only temporarily, because in the end family traditions and religion will take you back – and, in this case, away from the ring? We hope not.

## DOCUMENTARY PROGRAMME

**ID 15 A CUSHY LIFE – (THIS IS THE LIFE) (LA BELLE VIE)** (53 min)  
FRANCE 3 ALSACE, FRANCE

“La belle vie” is a film about the “happy” life of campers, at the countryside outside Strasbourg, where people live from April to September. The documentary tries to find out how people can find the good life, when 1500 people are crammed together, even if all of them want the same. The conflicts are everywhere, between the campers, especially between the French and the German neighbours. We liked the idea, it is very good, and the film has many interesting characters. However the judges felt we were introduced to too many faces and too few real life situations. We would have appreciated more real situations and fewer talking heads. The narrator has a lot of unanswered questions and this is a mosaic story without a clear storyline.

**ID 108 COMRADE JOVANKA (DRUGARICA JOVANKA)** (58 min)  
RTS - TV BELGRADE, SERBIA

A portrait of Yugoslavian former president Tito’s wife, Comrade Jovanka. It is a personal portrait of a woman everyone knew by name, but few really knew. By portraying Jovanka we also are invited to view a portrait of the former Yugoslavia. The film is outstandingly rich in archive footage, material that has never been seen. Combined with docu-feature elements and interviews, we can construct the atmosphere of the history. The photography is excellent, and the storyline is clever. However, we felt the style a bit old fashioned.

**ID 110 GO HOME, IVAN (BEZ DOMU, IVANE)** (56 min)  
CZECH TELEVISION, TELEVISION STUDIO OSTRAVA, CZECH REPUBLIC

In the beginning of the 1990s, ten thousands of Russian soldiers retreated from Czechoslovakia, soldiers that occupied the land from 1968. Two people are at the centre of the documentary. The film brings testimonies of witnesses, historians and other experts. This documentary tries to map environmental damages and what the Russians left behind. The idea is good, the song Go Home, Ivan is very effective as an appetizer but after that we are introduced to too many interviews and talking heads.

**ID 116 DESIGNERS: KOBE DESRAMAULTS (VORMGEVERS: KOBE DESRAMAULTS)** (51 min)  
VRT CANVAS – VRT, BELGIUM

This documentary is an episode in a series about Flemish designers, in which Kobe Desramaulds, a famous chef, is followed during creation of his work. Young Kobe spent his early days as a rascal, he was sent to work in a kitchen by his mother, travelled on to Barcelona, learned his profession, and came back to Belgium. The Belgian TV channel spent a few days in the kitchen of his restaurant and witnessed him experimenting. There is very nice photography throughout the film but we are introduced to too many stock shots, and lack of real sequences. We miss a strong storyline.

**ID 124 THE HENSCHEL STORY- LOCOMOTIVES FOR THE WORLD** (44 min)  
**(DIE HENSCHEL GESCHICHTE LOKOMOTIVEN FÜR DIE WELT)**  
 HESSISCHER RUNDFUNK – HR FRANKFURT MAIN, GERMANY

This is a documentary about the famous German brand, the Henschel locomotive. With the help of archive footage, the film constructs the whole history of the famous factory, from the first moment in 1810 until today. Former employees, historians and members of the Henschel family share their memories with us. The judges enjoyed the pictures very much, especially the extraordinary archive materials.

**ID 155 DO YOU HAVE A HEADACHE? (VA DOARE CAPUL? FAJ A FEJE?)**  
 TVR TARGU MURES, ROMANIA (120 min)

This is the first bilingual documentary made regarding the bloody ethnical 1990s event between Hungarians and Romanians in the town of Targu Mures. However, it was impossible to judge because it lacked subtitles in English, only in Hungarian and Romanian.

**ID 165 THE GREAT MORO: VINCENT DE MORO-GIAFFERI (LE GRAND MORO)**  
 FRANCE 3 CORSE, FRANCE (52 min)

This is a documentary that pays tribute to one of the best known and most eloquent criminal lawyers from France who was also a non-conformist and who later became involved in politics.

The strongest point of the documentary is that, in spite of limited footage, it makes excellent use of narrations what are usually talking heads. Those interviewed make arguments that make very good listening. The re-enactment by an actor to narrate parts of his famous quotes, worked well. Perhaps this could have been given a sepia effect or some other device to make more distinct this step it back in time?

Music is good and the use of satirical cartoons really help in bringing out the colourful nature of the lawyer. The use of archive material was very good too.

A very good story, very well told. The documentary is among the better ones seen by the jury.

**ID 40 MARIANNE THE QUEEN OF THE VALLEY** (48 min)  
**(MARIANNA, KRÓLOWA KOTLINY)**  
 TVP3 WROCLAW, POLAND

This is a 'period' documentary concerning the life and achievements of Wilhelmina Frederika Louise Charlotte Marianne of Orange-Nassau, who settled in the Kłodzko Valley. She was a daughter of the Dutch King William of Orange and a wife to the son of the King of Prussia. The documentary shows nice country shots and uses actors in an attempt to re-create scenes from the past and documents the important work Wilhemina did for the people in the area. The documentary lacks any punch that can make it a potential winner.



## DOCUMENTARY PROGRAMME

**ID 96 AROMANIANS – ALBANIA (AROMANII- ALBANIA)** (48 min)  
TVR BUCHAREST, ROMANIA

A documentary about Aromainias, who live in Albania. It has interesting information about the people and the country they live in with some nice pictures of landscapes. The setting of the historian who is seen repeatedly is too grandiose and is more suited for a high ranking politician than a scholar. The producers could have covered static interviews about history with archive footage or at least photos. There is a bit of this, but too little.

There are many historical facts given that make it difficult for the viewer to take it all in. The use of music is often distracting and a bit too high, competing with the voice of the narrator.

**ID 86 THE MAN WHO CYCLED THE AMERICAS** (49 min)  
BBC SCOTLAND, UK

Mark Beaumont is determined to ride his bicycle 13,000 miles in nine months from the north of Alaska to the south of Argentina: quite why, we are never told: perhaps he was paid a fee by the producers or book publishers? He cycles up mountains and through Mexican towns with an alarming death rate in drug shoot outs: again why, except for some vicarious excitement for viewers sitting on armchairs not hard saddles?

It is an interesting adventure, which is well filled and with good camera work and use of music. The voice over is a bit intrusive as the documentary is about someone being on his own.

He says he is doing it "alone" but there are many times when we see him with others, including a photo-journalist and another camera team. Some of the events en route do not always convince as being spontaneous. Why did he do it?

**ID 87 THE GRASS IS GREENER (ICI, L'HERBE EST PLUS VERTE)** (52 min)  
FRANCE 3 LIMOUSIN, FRANCE

This is about British farmers who moved to France to farm for mainly economic reasons. It brings out interesting points in comparisons of UK and France in the sector of agriculture, particularly raising sheep and cows. It tackles all angles from the induction of farmers into the different French agricultural practices to agriculture itself to schooling of the farmers' children.

It tackles all facets of English and French rural life, economies of scale of agriculture as well as things one never thinks about when speaking about farming.

It is a very well made documentary with good filming, good framing, good lighting, a very good script and use of ambient sound and music: all in all very evocative. It captures the essence of "the grass is greener" very, very well.

**ID 46 THE LAST WITNESSES (DE SIDSTE VIDNER)** (15 min)  
TV2 OESTJYLLAND, DENMARK

A documentary about the last surviving witnesses of the German occupation of Aarhus,

Denmark in World War II. The son of a dentist describes the day German soldiers burst into the family's quiet suburban home, shot dead his mother and took his father captive for Resistance activity.

Better use could have been made of people telling their own stories rather than relying on too much voice over, which at times seemed intrusive.

There was some true archive footage as well as other footage which might have been reconstruction but was not identified as such. The film must have much appeal to Danish viewers in several age groups.

**ID 162 THE BEST DEAL OF MY LIFE (NAJLEPŠÍ OBCHOD MÔJHO ŽIVOTA)**

STV2, STV BRATISLAVA, SLOVAKIA

(26 min)

The film captures a few years in the life of the Jewish woman, Blanka Berger, during the Second World War, and how she succeeded in saving herself, her family members as well as 70 persons from the certain death in a concentration camp, with the help of her business.

The documentary uses archive footage, combined with interviews, docu-feature. Blanca Berger's granddaughter takes us through her grandmother's story, visiting places of great importance in Blanca Berger's life.

**ID 153 COVENTRY BLITZ: OUT OF THE ASHES**

BBC WEST MIDLANDS, UK

(29 min)

November 2010 was the 70th anniversary of the Coventry Blitz, one of the most notorious German bombing raids of WW2 - and it shocked the world. The story is well known, but the programme makers wanted to see it from the German side, balancing and understanding both sides of a war.

We see the blitz through the eyes of Gerhard Krem, one of the German pilots who bombed Coventry.

We liked the idea of going straight to the old pilot, and showing the German and the English point of view parallel from the first minute of the film, ending with real reconciliation.

The documentary uses archive footages, combined with interviews.

**ID 69 THE RESTLESS HELPER (DEN UROLIGE HJELPEREN)**

NRK DISTRIKT, NORWAY

(29 min)

Rolf Moi is a restless old man. He will not relax. He always wants to be doing something – building a road on the family farm, renovating a building – and helping the Norwegian Refugee Council. But now has an illness which might keep him at home. His wife is thankful: but he still wants to help. And the tension is showing.

The contrast between his tranquil rural home and the world's great disaster zones is great. There is very good camera work and good use of sound, although some triumphant music under shots of the tsunami is baffling. There is very intelligent use of reconstructions, even in the use in places which did not exist anymore, such as the missionary office that became a hotel.

It is a good story, with good characters, well narrated, well told by the protagonists, very well filmed and very well thought through and edited.

## DOCUMENTARY PROGRAMME

**ID 101 AGHET A GENOCIDE (AGHET - EIN VÖLKERMORD)** (93 min)  
 NORDDDEUTSCHER RUNDFUNK HAMBURG, GERMANY

This recounts the mass killing of Armenians in World War 1 by Turks, which the Turkish government fails to recognise took place. The documentary shows strong pictures of anger. Interviews are well filmed. The documentary is dynamic, giving different sides of the story.

It makes good use of old pictures. The use of old quotes but with contemporary people recounting them, while dates from the early late 1800s or early 1900s appear on screen, can be a bit confusing to viewers for a while.

The story is told in an interesting way and it is important to recount such stories. But it is perhaps too long, though being among the best seen by the judges.

**ID 129 CONTRIVING SLAVERY (DOSJE: GRADIMO SUZENJSTVO)** (51 min)  
 RTV SLOVENIJA - CENTER MARIBOR SLOVENIA

So this is Europe: exploitation of workers from nearby countries in Slovenia: modern slavery. The poor conditions of the workers are shocking to see. The shabby wooden huts, the containers: it is a compliment to the makers that they show their living conditions from within. However, we see a story which is too one-sided without much from the side of the bosses that employ these modern slaves.

**ID 141 HEADING FOR SIBIRIA AT DAWN (O ŚWICIE NA SYBRIR)** (18 min)  
 TVP RZESZOW, TVP3 RZESZOW, POLAND

The film is about the how two old people recall their memories, watching a film reconstructing the deportation of Polish citizens from the city of Przemysl to Siberia. It is their story as well. In those days they were only four years old.

The author of the film combines the excerpts of the reconstruction with interviews with the "actors" as well the old couple sitting in a cinema and watching it.

We like the idea of the film but we feel that it is lacking as a documentary.

**ID 132 THE HEART OF THE STOCK EXCHANGE (SARTSETO NA BORSATA)** (25 min)  
 BNT SOFIA, BULGARIA

This film shows consequences of the last financial crisis in the capital market since the great depression in Bulgaria. We follow the stories of the winners and the losers, and we get a picture of the psychological effect on them.

Although the interviews are relevant and the topic is absolutely valid, we feel that this is more a long report, rather than a documentary.

**ID 19 WARRIOR OF THE BOXING RING (GUERRIER DU RING)** (52 min)  
 FRANCE 3 LANGUEDOC-ROUSSILLON, FRANCE

This is an excellent portrait of a boxer, Sylvain Touzet, 36, close to ending his career. He

has to face the biggest questions; who am I, where I come from, and where I go? The opening of the film is engaging, we are immediately in the middle of Touzet's muscles and mind. We follow Sylvain in his most private moments in the gym, in the boxing ring, as well as at home. The story is nicely photographed and accurately edited. However, it is a pity we had to wait a bit long for a the first turning point in the story. Worth watching!

**ID 26 BERLIN-VICHY-BRITTANY (BERLIN - VICHY – BRETAGNE)** (52 min)  
FRANCE 3 BRETAGNE, FRANCE

Hitler's early plans for his invasion of France thought about the role of the French minorities as a source of destabilisation for France – the Alsatians, the Basques, the Bretons. In the event, his sweeping victory in 1940 made these ideas unnecessary – but they were real plans. This is a very well researched and clearly told story. The balance between information and pictures is very well done. So is the balance between personal history – full of emotion – and the wider history of the time. There are so many documentaries on World War 2; this is one of the better ones.

**ID 24 A DUTCH SOLDIER'S STORY (A DUTCH SOLDIER'S STORY)** (76 min)  
OMROEP BRABANT, NETHERLANDS

The ingredients are there: the life of Dutch soldiers in Afghanistan, a love story, a good character. The filmmaker was able to follow his main character for an extended period, with the bonus of a home video of his ,main` soldier. The documentary takes too long for too little development. If edited down to 40 minutes the quality would have improved. Difficult but necessary choices have not been made.

**ID 147 DANUBE GOLD (BLAGO SA DUNAVA)** (52 min)  
RTV Vojvodina, Serbia

The characters in this documentary are cattle breeders from Srem. They breed cattle on the Danube river islands and in marshes. Although they have built modern cattle breeding facilities in the village, they decided to go down to the river and breed pigs, sheep and cattle in a way their grandfathers once did. We get involved with their problems but there is too much complaining about their situation and not enough active fight against their problems. We see no development or a way to a solution for a brighter future for the breeders.

**ID 27 BLACK ROSES (LES ROSES NOIRES)** (56 min)  
FRANCE 3 PARIS ILE-DE-FRANCE

Language, "girl talk" is a very teasing and original subject for a documentary. The pictures are well done - even though it lacks enough street scenes: there are some but not enough because that is the place where this language is developing. It is a subject for youngsters but we do not see a film about them, nor for them. The judges are not keen to have a street story told by linguists behind desks, explaining to us what is going on.

## DOCUMENTARY PROGRAMME

**ID 17 I WAS JUST A CHILD (BILA SAM MALA)** (24 min)  
BHRT REGIONAL CENTRE LUKA, BOSNIA AND HERZEGOVINA

This is a story about the man who has rescued 30 children from certain death from the concentration camp Gornja Rijeka during the World War II, risking his own life. Now those children, spared from death, remember.

It is said by Elie Wiesel: "Tell me your story a thousand times. Every time I will cry". I Was Just A Child is an example. Good research builds a documentary. Time-witnesses tell, while proof of their stories is completed by historical material in a well edited manner. It is well-told, filmed and edited, but we have the feeling we have seen so many documentaries like this before.

**ID 50 BORN NOT MADE (NASCUT, NU FACUT)** (54 min)  
TVR IASI, ROMANIA

For over a hundred years, these Romanians meet each other every Wednesday and Friday as part of a choir. From father to son, they pass their faith, loyalty and the belief in their ideals.

It is a slow starter and it would have been better to see and hear the wonderful choir sooner. The old conductor is a sympathetic man, working with his choir for already half a century.

The jury compliments the camerawork as well as the editing.

The end of the movie is hilarious where the choir is washed away by the rain.

All the members tell about their love for the choir: the real answers and emotions to that question are given, but we do not feel them deeply enough.

**ID 204 MIRAGE (DÉLIBÁB)** (15 min)  
OMROEP BRABANT, NETHERLANDS

This is a serious attempt to give refugees a face. Numbers are too abstract: every refugee has his or her own story.

An emotional Palestinian refugee cannot find the words because he is forced to speak in English. It might have been better to let the man use his own language and allow him to express his feelings with more strength.

There is no real development in the story. We see serious complaints but no context. We are left with a feeling of hopelessness.

**ID 49 WHEN BRUNEL'S SHIP CAME HOME** (29 min)  
BBC WEST (BRISTOL), UK

This must be the invention of a new form of documentary: the retromentary. A very good mix of story and sound. Perfect combination of not only musical effects, but also in backdrops at interviews. A ship is boring, but the life of the wreck comes really alive through the emotional stories of the interviewees. The ship comes alive. It's accident

after accident. The suspense builds up: will the ship come home? You're expecting that the ship will never return to England. Or better: you're almost hoping the expedition fails, since so many things are going wrong, but in the end the ship ends at Bristol. After seeing Brunel's homecoming, we understand all the emotions around it. The daring design makes it complete. This movie proves it: History can be fun.

**ID 98 THE PRIVATE INVESTIGATION OF OLEG ZAKIROV  
(PRYWATNE SLEDZTWO MAJORA ZAKIROWA)**

(16 min)

TVP3 KRAKOW, POLAND

Katyn is a drama that will live on for centuries. At the end of this programme, an old witness tells the shocking story of executions and transportation of bodies he saw. That is a part that strikes the viewer deepest: he gives you a feeling of the drama. Others who talk are further distanced from the action.

The editing and re-enactments in the early part seem to conflict with the second part of the movie where the camera only registers the compact emotion of what seems to be one of the last eyewitnesses.



## PRIX CIRCOM REGIONAL 2011

### MAGAZINE AND NEWS MAGAZINE PROGRAMME

#### WINNER

**ID 148 The election - extra edition (Valextra) SVT Falun, Sweden**

#### COMMENDED

**ID 109 THE GAUGUIN TOWERS: THE IMPLOSION  
(TOURS GAUGUIN: L'IMPLOSION), France 3 Limousin, France**

#### JUDGES

<b>Chairman</b>	Wojciech Malinowski	TVP Wroclaw	Poland
	George Botsos	ERT Thessaloniki	Greece
	Vladimir Stvrtna	CTV Ostrava	Czech Republic
	Nick Simons	BBC Scotland	Scotland

#### CHAIR'S REPORT

How do you make a good magazine programme? Unfortunately, there is no recipe. It is like the difference between building a pyramid and arranging a pile of stones. They are both "building something". These activities take the same effort: but the results are completely different. Some can do it, others cannot.

A year ago, I wrote in my Chairman's Report on this same category that the BBC still holds a very strong position with outstanding production and editorial values and that other regional stations need to seek out their own paths of development. I have the impression that some have succeeded.

It seems that it is not only a strong story, dynamics, and aggressive approach to life which are attractive to the audience. You can make a programme which can approach the subject calmly, with substance and with objectivity. In this manner, it can also fulfill its "boring" mission of public television in an attractive way and with a deeper meaning.

This year, as usual, we received very varied programme proposals. But in my opinion and that of my judges, thanks to the winning programme from Sweden, there have appeared new qualities in the narrative of social reality.

**Wojciech Malinowski**  
**Chairman, Magazine and News Magazine**  
**TVP Wroclaw**

## **WINNER**

**ID 148 THE ELECTION - EXTRA EDITION (VALEXTRA)**

(39 min 00 sec)

**SVT FALUN**

**SWEDEN**

Pre-election programming need not be boring. This magazine, which we watched with great pleasure - in our opinion the best of various similar programmes from other SVT regions.

It delivered valuable information presented in an engaging and innovative way - an example of very good creative journalism.

Innovation included political views described via a game of croquet instead of in-studio debate, with commentary and punditry throughout the programme from a sports journalist. It was fun and created a distance from what can sometime be political pomposity.

The programme is very transparent, clear, distinct and well-composed and an ideal form to make the world of politics clear to all. A new quality for public television!

## **COMMENDED**

**ID 109 THE GAUGUIN TOWERS: THE IMPLOSION**

**TOURS GAUGUIN: L'IMPLOSION**

(90 min 00 sec)

**FRANCE 3 LIMOUSIN**

**FRANCE**

An innovative and entertaining format, covering an exceptional local event - the demolition of two residential towers. This was achieved via live o/b with countdown and the demolition itself, alongside a mixture of doc packages and interviews/reaction from a broad selection of ex-residents and experts - historians, architects etc.

It is a new ways of achieving diverse public service broadcasting on a theme, covering documentary, education, culture and history extremely effectively.

Many points of view were delivered via a combination of live action, commentary and reaction, and we would give a special mention for bringing in user-generated content that was published to the web during the broadcast.

Our only criticism was that it was quite long for a magazine, and the crescendo of the demolition was only 17 minutes into the show.

But all in all this was an excellent and original programme - very much what a magazine special should be in 2011.

report

**OTHER ENTRIES**

<b>ID 10 BBC LONDON NEWS</b>	(26 min)
BBC LONDON (ELSTREE), UK	

A daily news programme, delivered with the resource and quality expected from the BBC. The first report about the illegal selling of dangerous dogs through the internet was extremely interesting and well executed – the highlight of the programme. Also of interest was the issue of illegal migrants trying to enter in England. This contained high quality journalism with elements of investigation and provocation. There was nothing to criticize, and this only lost out on a prize because of innovation and stand-out magazine content in other entries.

<b>ID 18 THE TEVIEC STORY (L'AFFAIRE TEVIEC)</b>	(17 min)
FRANCE 3 MIDI-PYRENEES, FRANCE	

This programme chronicled the discovery of two skeletons, using 3d technology to restructure and find out hidden historical secrets. Anthropologists alongside a variety of specialist testified their views. The journey of the two female skeletons continues at the museum of Toulouse, with simulations of their original positions. Good film-making and storytelling, supported by archive material.

<b>ID 20 NOTEPAD (DIARY) OF THE SOUTH ON CATHARISM (CARNETS DU SUD)</b>	(26 min)
FRANCE 3 LANGUEDOC-ROUSSILLON, FRANCE	

This is an excursion into the past, attempting to show and describe life in the Middle Ages. We also learned about the lives of people living around Cathars, a small town in southern France. The programme was driven by a well-constructed narrative, delivering strong educational outcomes. However, the form was less magazine, more historical documentary. Very good multi-camera work, and overall the programme was delivered to a high standard.

<b>ID 22 THE INCREDIBLE CHALLENGE (L'INCROYABLE DÉFI)</b>	(52 min)
FRANCE 3 POITOU CHARENTES, FRANCE	

How can a man with missing hands and feet swim the English Channel in 13 hours 23 minutes? This difficult task was filmed in this special programme, along with interviews of the supporting team.

The show was made in two parts: the first was based in the swimming pool where Philip trains; the second telling the story of the preparation and completion of this challenge. Strong production, good editing and filming (especially the reportage) but we felt there was not enough to fill 90 minutes.

**ID 29 IT'S IN MY NATURE (C'EST DANS MA NATURE)** (25 min)  
FRANCE 3 HAUTE NORMANDIE, FRANCE

Very well produced magazine show describing the possibilities of ecological and economic approaches to life. The host was direct and committed, attempting to explore and interrogate aspects of genuine human nature. The constituent parts of the programme – including items on water mills, the Japanese art of packaging and recycling – were connected cleverly via the construct of a TV screen in the presenter's hands, on which we preview the next report. A quality and public service magazine show.

**ID 42 REVOLVER OF CULTURE (REWOLWER KULTURALNY)** (13 min)  
TVP3 WROCLAW, POLAND

Unlike the BBC's Culture Show entry, we appreciated that this cultural magazine was rooted in the region. There was a mixture of styles - performance, vox pop, traditional interview - but as the programme progressed there was less editorial variation, with a focus mostly on theatre culture. Good production values: we liked the title sequence and ident graphics, photography and overall a good choice of charismatic contributors. However, some packages relied too much on music beds to build atmosphere and tension.

**ID 51 BBC SOUTH EAST TODAY** (29 min)  
BBC SOUTH-EAST (TUNBRIDGE WELLS), UK

A dynamic news programme devoted entirely to the rapid onslaught of extreme winter conditions in the south-east of England. This was very well made, using the extensive resource available to BBC journalists. The studio team was joined live by reporters, mixing in helicopter footage and stories from reporters across the region. Although the programme is monothematic, it holds tension to the end. While this was a strong entry, it was what we expect from the BBC – delivering what was needed for audiences during this time reliably and quickly – but it did not have an innovation in form or approach to lift it above the winning programmes.

**ID 57 EDGE (IMEALL)** (25 min)  
TG4, IRELAND

This was the story of the late famous actor and Irish national treasure Mick Lally. He had an excellent cinema and television career but theatre was his love. The programme mixed testimonials from family, friends and associates with archive material highlighting the importance of his work. The piece was defined by excellent camera work and techniques, highlighting the story and the drama. However, it was more documentary than magazine and was therefore not considered worthy of a prize in this category.

**ID 64 REGIONAL NEWSPROGRAMME ØSTAFJELS (REGIONALE NYHETER ØSTAFJELLS 1840)** (18 min)  
NRK TELEMARK, NORWAY

NRK Telemark presented a magazine with a variety of topics of local interest, representing the region in everyday life, especially in the build up to the big semi-final football match. This programme made use of solid studio work and high-quality technology. The live OB from the football semi-final was the most important part of the show, bringing reaction from fans of both teams hoping for victory, mixed with opinion and punditry from specialists.

**ID 70 ØSTNYTTTS ELECTION CIRCUS (ØSTNYTTTS VALCIRKUS - DEL 2)** (39 min)  
SVT NORRKÖPING, SWEDEN

One of many excellent Swedish pre-election programmes submitted to this category. In this programme, three leading presenters dressed as a circus company, trying to find out about the region's social mood. They asked both ordinary citizens and politicians of two political parties - right-wing and left wing, with support for each party shown on a large map (blue for right-wing, red for left-wing). The programme was interesting and important public service for the local voters.

**ID 80 DEAD SERIOUS (PÅ JOBB MED DØDEN)** (38 min)  
NRK ØSTLANDSSENDINGEN, NORWAY

An interesting programme – perhaps more a documentary than a magazine – covering contemporary approaches to funerals. We meet a woman who trades in coffins, a pathologist carrying out an autopsy (covered sensitively) and a gravedigger with a personal tragedy of burying his own child. The programme, well-made and thought-provoking, had a respectful and sensitive approach, treating death as simply part of life.

**ID 84 THE CHRONICLE (KRONIKA)** (20 min)  
TVP3 KRAKOW, POLAND

An original and ambitious news magazine, with a variety of items across subject areas. The show was professionally produced, with strong technical work around camera, sound, editing and presentation. The Auschwitz item gave a fresh view of a well-trodden subject area, with good contributors, use of archive, mixing presentation with outside view and interview. Well done, professionally executed, but not enough originality for it to rise above others in the category.

**ID 163 MIDLANDS TODAY** (30 min)  
BBC WEST MIDLANDS, UK

News magazine, focussing on the Pope's visit to the UK in 2010. Mixing on-the-ground, helicopter shots and a background visit to Vatican City. The programme also covered local politics, industry and sport news. Mixture of live presentation and constructed

packages, with strong and often surprising use of photography, access to wide range of contributors from public life and local individuals and groups. Strong background information and interesting snippets of info - we didn't know the pope was a pilot! As often the case with the BBC, the budget and resource available is something other stations would dream of - but the journalistic standards also ensure the output is of the highest quality. The sport report following an ex-player raising money for charity was also unexpected and very well executed.

**ID 102 ÖSTMARK – THE LIFE OF A SMALL TOWN**

(8 min)

SVT KARLSTAD, SWEDEN

It is always inspiring to see innovation in magazine presentation, in this case moving the anchor from the studio into a local cafe environment. The single camera, no autocue did let the presentation down slightly, as did some contributors and questioning. Excellent to see the deep engagement with the community via local stories, forestry, depopulation and re-employment for elderly citizens. The second story was also submitted in the VJ category.

**ID 127 - BABYLON**

(21 min)

Czech Television, Television Studio Ostrava

The core strength of this magazine is the genuine sense of engaging with diverse Czech communities, reflecting many cultural differences and similarities - bringing the Czech Republic to the world, and the world to the Czech Republic. The format holds the interest by mixing two longer reports with shorter packages. Colourful presentation, with solid and varied journalistic and technical techniques.

**ID 136 REFERENDUM**

(87 min)

BNT Sofia, Bulgaria

A studio discussion about the important issue of in-vitro fertilisation in Bulgaria. The format in itself was strong, with a wide variety of contributors and experts. While the vote will represent all regions of Bulgaria, it was a national show. However, this was well presented, well produced with good use of studio and live audience.

**ID 140 MUSICAL CHAIRS (HELA HAVET STORMAR)**

(40 min)

SVT Lulea, Sweden

Fresh and slick presentation, part of SVT's innovative approach to political pre-election coverage. The presentation, outdoors, placed the programme at the heart of the community, and the packages, inserts and vox pops showed both balanced and impartial journalism and technical skill - photography, editing, graphics. This programme brought the relevant, real and personal stories to audiences - escalating the issues immediately back to the politicians, comparing Sweden's situation with Norway.

**ID 146 TRIO EUREGIO MAGAZINE (TRIO EVROREGIONALNI MAGAZINE)** (29min)  
 RTV VOJVODINA, SERBIA

Cross border cultural programming - a joint venture with Serbia, Romania and Hungary. A mixture of vivid urban and rural photography of various formats complemented some good storytelling - with the cycle trip and a concert in a cave were the constructs for visiting and discussing regional destinations. Solid output, an innovative idea presented in a traditional way.

**ID 156 (NON)CELEBRITIES (NECELEBRITY)** (17 min)  
 STV KOSICE, SLOVAKIA

This programme presented three documentary portraits, strongly and traditionally executed. It is refreshing for a station to allow real people from the region to speak openly and tell their stories, instead of covering celebrities - are they making new celebrities in the process? The colourful lives of all the participants was reflected in the colourful photography and solid editing and storytelling.

**ID 160 - SLOVENIAN CHRONICLE (SLOVENSKA KRONIKA)** (24 min)  
 RTV SLOV KOPER / CAPODISTRIA, SLOVENIA

A typical and traditional news magazine, mixing domestic and global stories. The extended headline approach at the top of the programme was slightly confusing at first, its running order jumping from the local to international, but the programme hit more of a stride once the longer reports started. Some tidying up of corners and transitions would have improved the overall quality of the programme, as would more journalistic depth to the main items.

**ID 161 ECOSNIPS (EKOUTRINKI)** (4 min)  
 RTV SLOVENIJA - CENTER MARIBOR, SLOVENIA

Short educational package promoting the recycling of materials - a single item rather than a magazine. Good research, good factual information, colourful photography and an engaging contributor creating new household items from hard-to-recycle plastics and other materials.

**ID 190 THE CULTURE SHOW** (60 min)  
 BBC SCOTLAND, UK

A UK network show, not regional, meaning it fell short in this category despite being produced and using locations from Scotland. However, this is an extremely high quality and varied programme, very well made. The judges especially enjoyed the True Grit piece, comparing novel and two film versions, and the dry, humorous and well constructed piece on Valentine's Day. All films had genuinely fantastic photography, access, contributors and storytelling.

**ID 196 ELECTIONEXTRA - ABOUT THE JOBS (VALEXTRA - OM JOBBEN)**

SVT UMEA, SWEDEN

(39 min)

Pre-election current affairs magazine from SVT, exploring how politicians are creating job opportunities for the local area. This fresh fast-paced programme made the best of the beautiful locations in the region, travelling, finding and telling stories with some excellent shot composition and sequence construction. Further variation of the format would have held our interest more into the final 10 minutes. Multi-camera was used where single camera may have been sufficient, and the cutaway shots/reflections showing the film crew working - breaking down the '4th wall' - were both unusual and effective.

**ID 209 THE SUN TERRACE (A SOLAINA)**

TVG S.A. - STATION TELEVISION DE GALICIA S.A., SPAIN

(120 min)

The sun terrace of Galicia is a great event. The local television station broadcasts it over two hours, with live links from reporters in the various participating cities. The studio was crowded and the masquerade of the presenters created a joyful feeling to the viewers. Music and dance in the studio are accompanied by consultation of their local dialect. The variety of images give this festival the strength of coverage that it deserves.



## PRIX CIRCOM REGIONAL 2011

### SPORT PROGRAMME

#### WINNER

**ID 158 LATE KICK OFF ( MIDLANDS )**, BBC West Midlands, UK

#### COMMENDED

**ID 58 SHOULDER TO SHOULDER (GUALAINN LE GUALAINN)**, TG4, Ireland

### JUDGES

<b>Chair</b>	George Botsos	ERT Thessaloniki	Greece
	Vladimir Stvrtna	CTV Ostrava	Czech Republic
	Wojciech Malinowski	TVP Wroclaw	Poland
	Nick Simons	BBC Scotland	Scotland

### CHAIR'S REPORT

Sports and sports programmes are a major topic of conversation and importance no longer just for the male population. They are part of our broad service to regional viewers. But what it that we expect and ask for when we watch sport programmes? Maybe it is something of the passion and the feelings of the athletes: or perhaps the adrenaline buzz which we feel when we watch the actions? Finally, it is perhaps the rhythm of the sport that makes you participate in the events even though you are sitting on your couch.

All these might be in the minds of the teams producing sport programmes.

As last year, the high quality of programmes and the beautiful filming, editing and storytelling from most of the productions are what characterise this competition.

We hope the creators continue their work with determination and inspiration because we all want to feel the magic that gives us sport on television.

**George Botsos**  
**ERT3 Thessaloniki**  
**Chairman, Sport**

## WINNER

**ID 158 - LATE KICK OFF ( MIDLANDS )**

(29 min 10 sec)

**BBC WEST MIDLANDS  
UK**

This is much more than a simple local football highlights show. It is a mixture of match coverage, terrific access behind the scenes, short and varied documentary packages, including a genuinely innovative piece monitoring the heart level of a manager during a game.

We were particularly impressed with the approach to match highlights, cinematic and highly entertaining and surprising – mixing in some brilliant and colourful commentary from the local radio station.

The only element that was less than the expected BBC quality was the in-studio sound of the presenter early in the show.

Overall, a polished, entertaining and standard-setting sports magazine.

## COMMENDED

**ID 58 SHOULDER TO SHOULDER  
GUALAINN LE GUALAINN**

(51 min 15 sec)

**TG4  
IRELAND**

This is an overview of the history of the sport of rugby in Ireland, linking the qualities needed to play the game well to the qualities needed in building the personality - courage, resilience, the bearing of suffering and more.

We enjoy beautiful filming, editing and storytelling in order to introduce the sport and all aspects of its past and current appeal.

This documentary mixes new footage with archive from the past years. The programme is divided into three parts and is a classic example of a piece of work in this genre.

**OTHER ENTRIES****ID 21 THE MARATHON OF LA ROCHELLE (LE MARATHON DE LA ROCHELLE)**

FRANCE 3 POITOU CHARENTES, FRANCE

(53 min)

In its 20th year, more ran the La Rochelle marathon than ever before – about 10,000 athletes. France 3 Poitou-Charentes organised a multi-cam coverage for this three-hour project. There was a very good studio setup close to race route for interviews and update reports. It is impressive that one of the station's journalists is one of the athletes, reporting as he is running. There are very good shots from the wireless cameras but it is also, by its nature, a marathon watch.

**ID 44 FA CUP-CRAWLEY GLORY**

(28 min)

BBC SOUTH-EAST, UK

This is a standard-setting sport magazine feature, with coverage of this once in a lifetime story of football David (Crawley Town) against football giant (Manchester United). The style of the programme reflected the sense of fun and achievement that was felt by Crawley's fans ahead of the big match against impossible odds in the cup competition. There are live reports with the fans in Crawley, interesting statistics with good graphic display, and good use of the archive footage, all complemented by the BBC's high level of production. 55 an almost perfect game (Win Remmerswaal), RTV West, Netherlands 19 min Win Remmerswaal is the first Dutch baseball player to play in the major leagues. Ten years ago he fell in a coma and in nowadays he lives in a asylum, cared for by his 86-year-old father. His friends tell us about him and give us the picture of his life and current problems. We focus on the psychology of ex-athletes and what happens when they stop competing.

**ID 85 THE STORY OF TINO TABAK (HET VERHAAL VAN TINO TABAK)** (39 min)

RTV NOORD-HOLLAND, THE NETHERLANDS

A very interesting tale about a controversial Dutch sportsman, who wanted to become a champion at any price. This is the story of a man who, through his aggressive approach to life, use of drug enhancements and an unhealthy ambition, ruined his health and family life. When he ended his career, he found he nothing to live for. This is a very powerful story for a documentary film ad very well made.

**ID 214 THE OLYMPIC MOUNTAINBIKER IN THE PLAINS  
(AZ ALFÖLDI MOUNTAINBIKE-OS)**

(05 min)

MTV SZEGED, HUNGARY

In the south of Hungary there are no mountains but this is where a mountain biker lives and rides. He is full of passion and gives all his free time to his hobby. He also has time for others and is a cycling coach. The variation in the speed of editing cuts makes the story even more dynamic. Shooting and choice of music are both excellent. Perhaps this is a character for a longer story...?

<b>ID 103 THE END OF WATERMANSHIP IN CZECH LANDS (KONEC VODACTVI V CESKU),</b> CTV OSTRAVA, CZECH REPUBLIC	(25 min)
--	----------

This tells the very engaging story of the lost art of the waterman. Once it was for the specialist, now boating is the domain of holidaymakers without any barriers of training or owning and maintaining a boat.

This documentary mixes new footage - of action and interview - with archive from the golden age. The nostalgia is evoked through a good choice of music. The mixture of history and modern day is very well described.

While the stories of drunk holidaymakers is an interesting issue, particularly as the revellers pass through a UNESCO city of heritage (with great photography), the point is possibly laboured.

The film ends more positively, looking to an improved future, reflecting on the family and companionship of being a waterman.

A genuine quality and stylistic step forward for last year's category winner.

<b>ID 104 WINTERRALLY – WITH 200.000 FANS</b> SVT KARLSTAD, SWEDEN	(07 min)
---	----------

A short piece covering the World Rally Championship in the North of Sweden, driving in extreme winter conditions – 1 metre of snow! The mixture of racing footage, in-car camera, interviews and reaction from competitors and fans had too much talking and not enough driving. Having said that, it was good to have brought in the local navigator for regional interest. The camerawork provided a genuine sense of the speed but we could perhaps have heard more of the sound of the rally. It was also a shame to have no footage of the crowd problems described towards the end of the film.

<b>ID 134 - THE FLYING MAN (LETECI CLOVEK)</b> RTV SLO MARIBOR, SLOVENIA	(49 min)
---	----------

A classical style documentary portrait of a remarkable Slovenian with 100 talents! An inventor, technician and architect, with successes in aviation and sporting design. Also a celebrated sportsman - athletics, football and winter sports - and sporting official, involved as a member of the Olympic committee.

There was strong HD footage, quality editing and storytelling driven by clear extensive research. While there was access to strong contributors, we were especially impressed with how the historical artifacts, archive images and footage were pulled in and combined. The film builds to a head halfway through, focussing on the development of ski-jumping via design of various 'ski-flying' inventions, framed with a brief history of winter sports. However, following that the pace slowed, and the last 20 minutes had less new and interesting information. An extremely accomplished and high quality documentary.

**ID 135 THE WHITE SWALLOW (BYALATA LYASTOVITSA)**

(27 min)

BNT - SOFIA, BULGARIA

A solid and traditional documentary, mixing interview and competitive footage, a portrait of Bulgarian skating athlete who achieved significant Olympic success.

The programme mixed old and new styles – some up-to-date cuts and transitions, with segments that were more old-fashioned in their use of background music, graphic and editing.

It is clear that the programme makers had unrestricted access to the subject, who talked openly about her life and career. However, some of the pieces to camera would have benefited from editing, using cutaway to archive and still images to tighten up the story and give more background information.

**ID 149 ELITE INVESTMENTS AMONG YOUNG ATHLETES - A SENSETI...  
(ELITSATSNINGAR INOM UNGDOMSIDROTEN - ETT KÄNSLIGT...)**

SVT UMEA, SWEDEN

(28 min)

Four news spots covering the systems, issues and agendas of youth and sport. The film-makers were able to get detailed access to contributors, including sport scientists, parents, coaches and players. Background research was strong. While there was nothing inherently wrong with the ability of the programme makers or the journalism, the treatment – and particularly the use of sound – might have brought the subject matter to life in a more inventive or inspiring way.

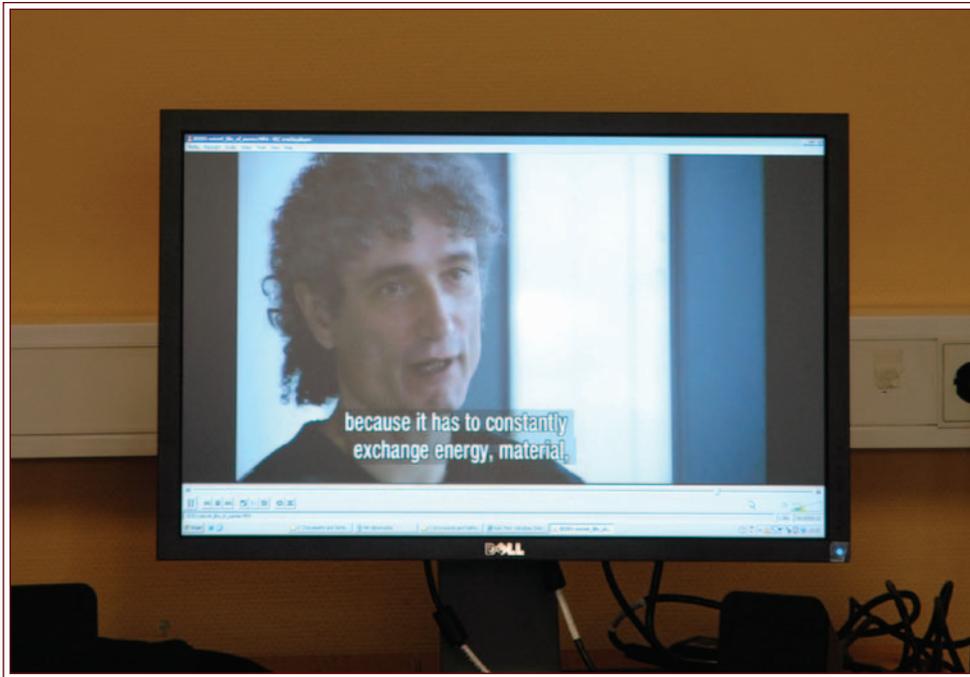
**ID 63 GET TO THE END... (DOJECHAC DO KONCA...)**

(59 min)

RTV NOORD-HOLLAND, THE NETHERLANDS

High end, cinematic and quality documentary following Poland's only entrant into the world dog sleigh championships in Norway. Beautiful filming, editing and storytelling, with no stone unturned. We learned the stories of the competitor and his family at home, the race and spectators over an hour, with plenty of space and detail - so much so that we wondered whether this might have been more suited to a 30 minute film.

Having said that, we got under the skin of this little-known sport, with competitors racing across either 500 or 1000km in extreme arctic conditions.



## PRIX CIRCOM REGIONAL 2011

### VIVRE L'EUROPE

#### WINNER

**ID 212 EUPHORIA (EUFÓRIA)**, MTV Pécs Regional Studio, Hungary

---

#### JUDGES

<b>Chair</b>	Jean-Christian Spenle	France 3 Paris	France
	Mojca Rečak	RTVSlo Maribor	Slovenia
	Maire Ni Choinlain	TG4 Galway	Ireland
	Dan Ratiu	TVR Timisoara	Romania

#### CHAIR'S REPORT

This year, the programmes presented were varied in style and content covering a large range of subjects from history to tourism, lifestyle and stories about minority people. Most of the films focused on personal stories involving European problems and challenges. We think this was a good range of programmes which properly reflect the way that we all view Europe. However, we would have welcomed programmes demonstrating co-operative experiences between TV stations in regions.

The judges finally agreed on MTV Pecs, Hungary with a programme concerning the evolving history of the EU which was developed for a younger audience. This programme uses archive, feature film clips, dramatic re-construction in order to add humour to the narration resulting in a very funny and informative story.

It is very interesting to see how such a serious matter as the founding of the EU ends up in a very entertaining and attractive programme.

**Jean Christian Spenle**  
**France 3 Paris**  
**Chairman, Vivre l'Europe**

Chair's Report

## WINNER

**ID 212 EUPHORIA (Eufória)**

(17min 58 sec)

**MTV PÉCS REGIONAL STUDIO  
HUNGARY**

This programme introduces the history of European Union in a simple quirky way to raise the attention of younger generations.

Two very accomplished presenters show what one can expect from living in the EU and how the whole concept came into being.

The aim of this documentary is clear, it is well directed and edited, using archive, drama reconstructions and old movies in a clever way. It takes a serious subject and manages to entertain and inform the audience.

It is clearly a winner!

## OTHER ENTRIES

**ID 14 LIVES ON THE BORDER – A DIFFERENT WAY OF GIVING BIRTH  
(DES VIES SUR LA FRONTIÈRE : NAÎTRE AUTREMENT)**

FRANCE 3 ALSACE, FRANCE

(28 min)

This is a lifestyle programme which tells the story about Sabine Klarck, a German, who has been a midwife for 28 years. She also practices childbirth at home. Half of her patients are French although it is practically impossible to give birth at home in France. We see Sabine collaborate with Sophie Schwartz.

This programme shows what is happening about childbirth on two sides of the border but the judges thought that the subject matter could have been developed in a more innovative way.

**ID 76 FROM FUNEN TO PARADISE (FRA FYN TIL PARADIS)**

TV2, DENMARK

(6 min)

This is a short travelogue clip about a 24-year-old girl working as a guide in the Azores. Her story is told by main interview and shots of her bringing a busful of tourists from Denmark around the islands.

The judges felt that this programme did not sufficiently fulfill the criteria for this category.

**ID 133 UNITED IN DIVERSITY (OBEDINENI V RAZLICHieto)** (24 min)  
 BNT – SOFIA, BULGARIA

This Bulgarian film is about the reunification of Germany. The unnatural split after WWII ended 20 years ago. Was it real or was it an illusion?  
 In the film, seven Germans meet, with seven individual destinies, seven different careers, on which the reunification of the country has left its mark.

**ID 43 HRainICE DOKORAN – POLISH/CZECH PHRASE BOOK** (25 min)  
**(ROZMÓWKI POLSKO-CZESKIE/HRANICE DOKOŘÁN)**  
 TVP WROCLAW, 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 92 EUROMAGAZIN LIVELIVE SIBENIK** (86 min)  
**(EUROMAGAZIN UŽIVO IZ ŠIBENIKA)**  
 HRT - TV STUDIO ZAGREB - CROATIA

This is one of six television programmes – and this special live edition was filmed on location in Sibenik. The series aims at bringing the European Union closer to the local people.  
 It is magazine in style and the show consists of live segments and prerecorded stories. The stories reported business initiatives, environmental issues, the history of the city and what is planned for the future.  
 The presentation is sometimes over formal, as often the case with European mainstream TV journalism and the information in the reports seem accurate. The music was delightful. However, the idea of European co-operation is not developed enough.

**ID 111 DIVORCE IN THE CZECH SLOVAK WAY** (24 min)  
**(ROZVOD PO CESKO-SLOVENSKU)**  
 CZECH TELEVISION, TELEVISION STUDIO OSTRAVA, CZECH REPUBLIC

The Czechs and Slovak nations split 16 years ago by political decision. Each country started to write its own history. Nowadays, the Czechs in the Slovak Republic and the Slovaks in the Czech Republic are strangers.  
 The camera explores both sides and it soon becomes clear everything is based on old stereotypes. Their splitting up is in fact what today means a Europe of cultural diversity.

**ID 159 LA REUNION, THE EUROPEAN ISLAND OF CO-EXISTANCE** (45 min)  
**(LA REUNION, EVROPSKI OTOK SOŽITJA)**  
RTV SLOVENIJA - CENTER MARIBOR, SLOVENIA

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.



## PRIX CIRCOM REGIONAL 2011

### FICTION/DRAMA PROGRAMME

#### WINNER

**ID 99 DER VERLORENE SOHN (THE LOST SON)**

ARD Norddeutscher Rundfunk Hamburg, Germany

#### COMMENDED

**ID 59 CORP & ANAM (BODY AND SOUL )** TG4, Ireland

### JUDGES

<b>Chair</b>	Maire Ni Choinlain	TG4 Galway	Ireland
	Erika Kocsor	MTV Szeged	Hungary

### CHAIR'S REPORT

In this the fifth 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.

The jury also looked especially at the quality of the script, the direction, performance of actors and skills of camera, sound and editing. Music and its role as a dramatic tool was also mentioned in certain films.

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

The use of local talent emerged strongly and was highly commended and the standard of acting was strong.

It was remarked that most stories centred on the theme of family and the complex relationships that ensue when they come together.

It was also refreshing to have contemporary themes dramatised rather than themes that harked on the past as was the case in previous years.

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

The jury recommended that the first programme of any drama series should be submitted rather than a later episode as this would help clarify theme, story and the setting up of characters.

We hope that more regions will enter the Fiction/Drama category in the future.

**Maire Ni Chonlain**

**Commissioning Editor, TG4, Galway, Ireland**

**Chair, Fiction/Drama category**

## WINNER

**ID 99 THE LOST SON**  
**DER VERLORENE SOHN**

(88 min 27 sec)

**ARD Norddeutscher Rundfunk**  
**Hamburg, Germany**

This story is about a mother whose son's radical Islamic fundamentalist view rocks the foundation of their family and the society around them.

The film intentionally refrains from psychologically interpreting the reasons for the son's views. The simple middle-class setting announces that the same could happen anywhere, in every family, at any time.

It is a quiet but agitating film which delicately but beautifully portrays all the turmoil that the characters go through. From the very beginning we were riveted and it raised a lot of pertinent questions.

It was well paced, the script was wonderfully written, the directing was superb and the music was understated but appropriate. It would appeal to any audience at home and abroad.

Overall, an excellent production.

## COMMENDED

**ID 59 BODY & SOUL**  
**CORP & ANAM**

(52 min 16 sec)

**TG4**  
**Ireland**

This is one of a 4-part drama series which tells the story of a TV crime correspondent Cathal Mac Iarnáin, who determines to pursue the truth behind every story, regardless of its calamitous consequences. This particular programme sees the crime correspondent chasing a story about police corruption.

The jury was immediately drawn into the contemporary and gritty side of Irish society with the graphic opening sequence dynamically cut to Irish-language rap music.

It managed to portray the complexities of family life while also dealing with the harsher subject of police corruption. The direction, the high production values, the scripting and acting was good. The characters were portrayed realistically and it was good to see local talent used.

However, it was difficult to follow the story at times and the jury recommended that in future the first programme, if a series, should be the programme entered as this would set up the overall arc, theme and characters.

## OTHER ENTRIES

<b>ID 107 INSOMNIA (NESPAVOST)</b>	(72 min)
CTV Ostrava, Czech Republic	

This is a bitter comedy about how difficult it is to forgive one's parents. It also shows the emptiness of parents' lives when children leave home. The main protagonist (Klara Meliskova) lives alone, without husband or daughter, who lives abroad. She suffers from insomnia, and she can hardly disengage herself from her family wrongs and her own problems.

Three major moments happen in the film – the father's birthday, the father's funeral and the mother's funeral during which relationships become frazzled and we see how each family member copes.

The jury was impressed with the wonderful lighting and camera work. The wry humour shone in places where we saw the turmoil the family was going through. This was well acted. The choice of music was appropriate. However, the jury felt that the pacing could have benefited being quicker especially as this was a comedy.

<b>ID 166 INK TIPS (PISMA IZ EGIPTA)</b>	(90 min)
RTV Slo Koper/Capodistria, Slovenia	

This is a story about a female Slovenian scientist, who has discovered an ink that does not damage old paper during the restoration process. She tries to preserve letters that her grandmother wrote when working as an „Alexandrian“, a term used for Slovenian women working mainly as servants and nannies in Alexandria, between the 1850s and the 1950s.

The letters evoke emotional turmoil within herself and her family and shows that life has not changed much since her grandmother's days.

The role of women at work features very strongly in this film and it was well portrayed by the leading actress. The script managed to portray a clear picture of this society and it showed strong characterisation. It was beautifully shot and well directed.

However, the same problem that the main protagonist had repeated itself too often causing the film to slow down.

<b>ID 121 THE INVISIBLE SHIFT (NOCNA SMENA)</b>	(45 min)
RTV Vojvodina, Serbia	

This is a humorous but critical view of the political, economical and social circumstances in Serbia.

In this episode, the main theme explores intelligence agencies. The director uses unconventional ways of telling a story – in the form of a "mockumentary" using amateur actors who are in reality journalists. Although this was a very experimental way of telling a story, the jury could not commend it as a fiction/drama piece when compared to the other entries in this category.

**ID 115 THE TOUR (DE RONDE)**

(42 min)

VRT, The Netherlands

This film follows the last couple of hours of the biggest event of the year. In Bruges, some 200 professional cyclists and their entourage do the Tour of Flanders. A sea of fans waits for them along the track, millions of others will follow events on radio or TV.

The Tour serves as a background for the story of a number of people who – like the cyclists – have on this very day everything to win or to lose.

This story zooms into the lives of a certain number of people who are involved in the project: fans, supporters, reporters as well as telly viewers of the tour. The jury liked the bunch of good characters very much, specially Dieter Van Leus whose disappointed face ending the film when the race starts is hilarious.

**ID 12 THE HOLY FAMILY (SVETOTO SEMEISTVO)**

(86 min)

BNT Sofia

Naska and Marian, are teenagers whose lives are intrinsically linked by their parents and the difficulties that they encounter in their working lives. This is the focus of this drama. Through their adventures we get a complete picture of the problems that present-day Bulgarian families face.

The judges liked the leading characters, especially the mother of the boy who acted wonderfully.

The camera work was appropriate as well as the editing. However, the jury thought that the development of the narrative was slow at times.



...

## PRIX CIRCOM REGIONAL 2011

### VIDEO JOURNALISM

#### WINNER

**ID 150 - NICOLA REES**, BBC Yorkshire

#### COMMENDED

**ID 67 - MAGNUS BRENNALUND**, NRK Ostfold

#### JUDGES

<b>Chair</b>	Nick Simons	BBC Scotland	Scotland
	Ulf Morten Davidsen	NRK Ostfold	Norway

#### CHAIR'S REPORT

Marina Cubrilo's entry asserted that in telling stories of life around Europe, VJs have become the 'modern brothers Grimm'. Inspired by this, the judges thoroughly enjoyed watching this year's films - diverse, creative, educational.

In my second year as VJ chair, I am delighted to note an overall rise in the quality of the films from last year across the category.

The VJ is all about getting to places other people can't reach, mixing journalistic and technical skills, and building trust with contributors in a way impossible with crews. This proves without doubt that the VJ discipline can no longer be referred to in any way as a cost-saving measure.

It's a unique storytelling opportunity for newsrooms.

Heartening in equal measures are both the new entries and the ongoing development of VJs who entered previously.

I would encourage all entrants to submit again for next year's Prix.

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

**WINNER****ID 150 NICOLA REES****BBC Yorkshire  
United Kingdom**

Three very different, engaging and excellent stories with little or no adverse comment from the judges. All were stories told relevant to the region and its viewers and performing the public service of holding a mirror up to the people of region.

Nicola has the rare skill of looking equally comfortable behind and in front of the camera and her strong editorial and technical skills are matched.

The Falklands story was the highlight, bringing the region to the world and vice versa. The military training followed by the interview about mum's washing was a magical juxtaposition.

Excellent films and an excellent written entry.

**COMMENDED****ID 67 MAGNUS BRENN LUND****NRK OSTFOLD  
Norway**

Magnus finds unique stories, and tells them in very warm, personal, entertaining and natural way.

A clear example of the skill of the VJ, making the small story big and gaining trust of contributors - from children to grandparents, taking in a politician and a recluse on the way.

Magnus respected everyone while bringing an open, gentle and inclusive humour to each piece. Magnus achieved a rare thing - making a dry political process both interesting and funny.

Excellent and intimate photography and editing - the close-up of the coach and the movement in the hospital while commenting was extremely effective.

Magnus was the commended entry last year - and he came very close again this year. Congratulations!

## **OTHER ENTRIES**

**ID 35 GARETH FURBY**

BBC London, UK

This is a strong example of the qualities of the VJ discipline - combining gripping storytelling, unique access, trust and empathy with tough contributors... just what you would expect from the winner of the past two years in this category.

There was a very clear, balanced journalistic agenda, with obvious off-screen research leading to exceptionally strong conversation.

It was brave and impartial to allow the EDL to have their voice and message broadcast - and this trust granted insight that might have been otherwise impossible.

Both a compliment and a criticism is that all three films left us wanting more time with the stories - an interview with a sandwich company rep for example (perhaps items left on the cutting room floor?) would have brought even further depth and engagement.

**ID 41 PATRIK QVICKER**

SVT Falun, Sweden

Patrik tells three extremely varied stories - sport coverage, global business and historical re-enactment and discussion: an impressive mixture of genre and style.

We were most engaged by the Swedish timber story - surprising and interesting - telling a global story in a unique way. We learned something new!

All films showed both technical and editorial skill and experimentation. Impressive to cover the ski-ing with single camera and speedy editing (but was there multi-camera footage available?), and the transitions between black and white and colour in the WWII story was good but perhaps done a few times too many.

The judges felt the choices of music weren't the strongest - could the tension and conflict be generated as effectively without music?

**ID 72 CARL BRUNO TERSMEDEN**

SVT Norrköping, Sweden

Carl's films were extremely engaging, enjoyable, surprising and funny. They also demonstrated strong skills as a VJ - both journalistic (access/research) and technical (editing, choice of shot). To be able to cover both politics and cultural taboos in such a way is impressive.

We felt the further digging into the politician's wife, revealing the irony of the music box playing 'internationale', gave a dimension to the story others may well have missed. It was also very good to see the linking through to online and social media, bringing audiences into conversation with the programme makers.

As only two films were submitted along with a trailer, sadly we couldn't consider Carl for category winner.

**ID 77 JOHANNES TOLF**

SVT Vaxjo, Sweden

Johannes's entry was dominated by the Afghanistan film - an excellent example of journalism, with intimate access to the soldiers. It is likely that only a VJ is able to mix the big picture story of conflict, death of colleagues with the more personal aspects around contact with home and playing football with local children. Some excellent camerawork and editing, particularly the opening training scenes.

The films about dementia and fishing - with some good photography and interesting contributors but less journalistically strong - failed to get really under the skin of the story and perhaps more time with both groups would have brought more to audiences.

**ID 81 MARCEL HUISMAN**

Omroep Flevoland, Netherlands

A snapshot of one very moving and poignant story. However, telling the one story across three films did not allow us to see Marcel's flexibility as a VJ.

These films were more feature-based and less journalistic skill than others in the category and we would have liked to have learned more about the story of how Jelte came to be in a coma. We enjoyed the story of the girl making a toy most.

A clear skill is building trust with the family to allow the intimate access and also of the girl recovering from coma.

**ID 93 MARINA CUBRILO**

HRT Zagreb, Croatia

Three films, telling stories of local craft production and a unique local trade! Research (particularly the cooper), background information and access to contributors is good. Some nice stylistic moments - the judges appreciated the use of wine glass music during the glass film, but we would have liked more on how he made his pieces. Marina has a clear passion to promote these local trades, which we felt might have slightly overshadowed her journalistic impartiality and balance.

**ID 105 CAMILLA GUSTAFSSON**

SVT Karlstad, Sweden

Camilla's stories demonstrated strong storytelling, research and scripting (we liked the 'rounded waistline' and the humanising of the trees). Especially good is the ability to cover the big issue - modernising religion, re-employment for older people - through personal and local stories, using contributors who kept the judges engaged throughout. Of special technical note was the vivid photography. We wondered whether the critical questioning may have revealed the VJ's opinion of Heaven Metal?

**ID 120 KRISTIYAN TAKAC**

RTV Vojvodina, Serbia

Kristijan tells potentially three very interesting stories - especially the dog shelter having strong images, storytelling and contributors. The immediate stories are well covered but more research, background and a sense of the wider issues would have resulted in a high placement in the VJ category.

**ID 142 CAOIMHE NI LAIGHIN**

TG4, Ireland

Three engaging stories of life around Dublin.

We were impressed with the intimate access to the temple bar resident's flat, fireplace and ,playground' - but this might have gone deeper into the root issue. The second story about smell was a particular challenge - and the way Caoimhe painted the smell for the viewer was extremely effective. The ambulance story - on the side of campaigning rather than journalism - might have gone further to prove that this efficiency was impossible to manage.

Photography and editing was particularly strong but a few moments of extra polish - cutaways/transition/sound mix - would have raised the quality of these films further.

**ID 143 SEAN MAC AN TSITHIGH**

RTE Dublin, Ireland

Sean, a former winner of the category award, tells three stories around Ireland's recent ,big freeze' - two from mountains, one of overnight salting of roads. Some more variety of subject matter would have helped us assess Sean's versatility.

While photography was good (a beautiful sunset shot was the highlight), there was less evidence of the journalistic discipline - researching, uncovering and deepening the context of the local story.

While we wondered whether Sean may have possibly had some help for one piece to camera, he otherwise got access to contributors that only a self-shooter can achieve.

**ID 215 ROBERT TEDESTEDT**

SVT Umea, Sweden

Three stories of local life from SVT Umea. The films were driven by charismatic contributors (Jens and Carolina especially) with unique stories to tell, bringing in issues from the wider area.

The musical opening to Jens's film threw us off the scent of the story to begin with but this was soon remedied by the heartwarming tale of the school, developing a recovering community. Strong photography and craft throughout.



## PRIX CIRCOM REGIONAL 2011

### MOST ORIGINAL PROGRAMME

#### WINNER

**ID 201 THE SECRET LIFE OF WAVES**, BBC Scotland, uk

#### COMMENDED

**ID 53 DONT TRY THIS AT HOME (IKKE GJØR DETTE HJEMME)**

NRK Trondelag, Norway

### JUDGES

<b>Chair</b>	Mojca Reček	RTVSlo Maribor	Slovenia
	Jean-Christian Spenle	France 3 Paris	France
	Maire Ni Choinlain	TG4 Galway	Ireland
	Dan Ratiu	TVR Timisoara	Romania

### CHAIR'S REPORT

The judges were aware that it is hard to define what is meant by "original". The aim of the category was to search for innovative, original approach to presenting stories and formats in a comparable original way. The comparisons were very difficult because the programmes varied greatly in their content and execution. We looked at a mixture of genres which included fiction, documentary and entertainment.

The category should motivate the search and development of formats at the regional level and to revise the viewers' expectations of what is possible in regional programming.

The average level of the competing programmes was satisfactory, although in some cases it was hard to find something truly original.

However, we are truly glad to find in this selection a breathtaking production which is original in the way it makes science meet human inner being.

**Mojca Recek**  
**RTVSlo Maribor, Slovenia**  
**Chair, Most Original**

**MOST ORIGINAL**

**WINNER**

<b>ID 201 THE SECRET LIFE OF WAVES</b> (60 min 00 sec)	<b>BBC SCOTLAND</b> <b>UK</b>
---	----------------------------------

The reporter of the documentary goes on a personal voyage to discover the elegant mathematics and the laws of physics hidden within the waves of the ocean.

The Secret Life of Waves is not only a celebration of the beauty of waves but also a celebration of science itself. It is an exploration of why these scientists think waves are profoundly important and revealing.

The film and his journey are formed by six portraits of scientists and thinkers who are themselves, obsessed with waves. It is a very personal voyage, since the reporter included his family, his mother who died shortly after filming.

The originality of this documentary is in how it brings out our natural connection and harmony with nature. So, at the end we learn, that we're not just metaphorically like a wave, in some really important and scientific way we are a wave.

**COMMENDED**

<b>ID 53 DONT TRY THIS AT HOME</b> <b>IKKE GJØR DETTE HJEMME</b> (29 min 00 sec)	<b>NRK TRONDELAG</b> <b>NORWAY</b>
--	---------------------------------------

Two presenters move into a three storey house where they do tests on things that you are normally not allowed to do and the ensuing results are shown to us visually.

The aim is clever, it uses the presenters instead of the public who might want to try these dangerous things.

It is quirky, original, funny and the presenters are excellent. It is also informative and this format could easily travel.

**OTHER ENTRIES**

<b>ID 48 FAUNA AND THE CITY (FAUNA &amp; GEMEENSCHAP)</b> RTV RIJNMOND, NETHERLANDS	(25 min)
--	----------

This is an episode from a series of programmes with two presenters exploring what is left of nature in the city of Rotterdam. The strange combination of the over passionate singer, Frédérique Spigt, and the serious biologist Kees Moeliker of the Nature Museum Rotterdam make this quite an unusual but informative programme. The concept for the series is quite clever.



## MOST ORIGINAL

**ID 130 WITH ALL ONE'S MIGHT- FIVE IN FOUR** (29 min)  
**(S VSICHKI SILI - PET ZA CHETIRI)**  
 BNT - SOFIA, BULGARIA

We travel back in time to the communist era through the eyes of the people involved in producing propaganda materials. Twenty years after the fall of communism in Bulgaria, that people are older and able to compare. We soon learn the slogans are different but their purpose is somehow the same. We discover Interesting characters but the storytelling lacks surprising elements that would qualify the programme as truly original.

**ID 139 FARM FACTOR (FEIRM FACTOR)** (37 min)  
 TG4, IRELAND

A reality show like The Apprentice which is original because it brings in front of the camera real people living their real professional life. They are competing against each other. They are thrown in real situations in which they are to use their skills and share knowledge concerning managing a farm. The programme is visually dynamic, it is certainly successful in involving the audience because it brings added value and it is both entertaining and educational.

**ID 151 NOW OF NEVER (NU OF NOOIT)** (25 min)  
 OMREOP FLEVOLAND, NETHERLANDS

This is from a documentary series about teenagers trying to find their way in life. The fixed formula of each episode is that two people who do not have anything in common are brought together. Without the film they would never have met. This is an opportunity to know each other and all goes to the conclusion that we are not to judge on "first impression". The approach is original but the feeling in some moments is a bit too artificial.

**ID 157 THE GATE (KAPURA)** (40 min)  
 STV - STATION TV STUDIO KOSICE, SLOVAKIA

It is a nice overview of Slovak folklore and a valuable intention to keep alive the tradition. The music is vibrant, the dancing is full of energy. One could notice some overlap with the Hungarian and Northern Romanian folklore which brings us to the idea that Europe is an intercultural universe to be preserved for the next generations. As we are watching a well established piece of history, we are aware of the fact that any attempt at originality might damage the flavour of this cultural heritage.

**ID 176 HEADS OF GELDERLAND (GELDERSE KOPPEN)** (30 min)  
 RTV GELDERLAND, NETHERLANDS

Presenter Harm Edens crosses the province Gelderland in a special Mini Cooper looking for unusual, remarkable, funny and touching stories. Local newspapers are an important

inspiration for the programme. The presenter easily gets in touch with people, and interacts with them in a natural way, making them feel relaxed and ready to share their stories. It is a reminder that small local stories are hidden treasures, most likely more relevant than major politic and economic themes. Nice camera work, interesting perspective, always finding uncommon angles.

**ID 187 GUARDS OF SPIRITS (SZELLEMŐRZŐK)** (23 min)  
MTV BUDAPEST, HUNGARY

Autumn of 2010. On a cold, muddy day our hero is on his way to the museum where he works. The noisy city keeps his mind distracted during the whole trip but he can calm down at work. Inner peace finds him in front of a painting and the silence makes him drift away to a different world. A farm... It brings up a memory...

Introspection has a long tradition in cinema but it is not usual to be seen on TV. This attempt is visually interesting but too much voice over is crashing the proper balance necessary to catch the audience. The flashback to the character's childhood is emotional.

**ID 13 THE IMPRESSIONIST PAINTINGS (LES TOILES DE L'IMPRESSIONNISME)** (14 min)  
FRANCE 3 HAUTE NORMANDIE, FRANCE

It is a short 2 to 3 minutes long educational series. In every programme, there is a specialist involved. It is an original way of introducing and explaining the Impressionist paintings. There is the use of additional screen windows to introduce specialists. In this way we are able to understand better the process of elaborating the paintings.

**ID 5 THINGS FROM THE ATTIC (DINGS VOM DACH)** (44 min)  
HESSISCHER RUNDFUNK FRANKFURT MAIN, GERMANY

This is a formatted, presenter-led studio show which deals with unusual objects that can be found in every day situations. Four people have to work out what the objects are used for. If they do not get the right answer the person who sent the object gets a cash prize.

This programme was funny, entertaining and informative. The interaction between presenter and guests were good. The little snippets of film were visual and informative, however, the judges felt it could have been more innovative in its approach.

**ID 7 THE DAY THE OLYMPICS COME TO TOWN** (29 min)  
BBC LONDON (ELSTREE), UK

This documentary offers a novel and unusual approach to the subject, taking the viewer on a journey to the future and allowing them to imagine, for the first time, the transformation of their city in 2012. Through a combination of visually sophisticated CGI and imaginative 'flash-forward' sequences, this programme combines analysis of previous Games and expert predictions on London 2012 to create a vivid picture of what life will be like in London. The programme cleverly blends drama and documentary to offer a thought-provoking pre-taste of life in London in the thick of the Games.



**MOST ORIGINAL**

**ID 31 BOLEK MAJERIK - THE WHITE WOLF (BOLEK MAJERIK – LUPUL ALB)** (27 min)  
TVR IASI, ROMANIA

This is an authored arts documentary about a sculptor /poet who feels Romanian and Polish. He is an original artist. He writes poems and he makes sculptures in stone, salt and wood. He is a mysterious and open person at the same time. He thinks that his double origin completes and enriches him. He enjoys this real alchemy that helps him to be a better artist. The judges were impressed with his talents and how well he can articulate passionately his thoughts and ideals. However, the judges did not find this programme to be very original in its execution.

**ID 39 DUNKIRK – A MIRACLE OF DELIVERANCE** (29 min)  
BBC SOUTH-EAST (TUNBRIDGE WELLS), UK

This is a charming documentary commemorating the 70th anniversary of the evacuation of Dunkirk with Brenda Blethyn presenting and four veterans remembering their experiences. Operation Dynamo, as Dunkirk was known, saw more than 300, 000 allied troops rescued from the beaches of Northern France, as the “Phoney War” ended and the Allied armies experienced the full might of the German invasion force. We met some wonderful and unforgettable characters - whose stories were told against a backdrop of archive and little seen footage of the mission. The music was well chosen for nostalgic reasons. Although moving, the judges did not think that the format was imaginative enough.

**ID 68 THE WORLD ACCORDING TO BRUEGEL (SWIAT WEDLUG BRUEGELA)** (68 min)  
TVP3 KATOWICE, POLAND

This is an extraordinary programme telling us about The Way to Calvary, painted by Pieter Bruegel in 1563. Bruegel’s painting has been the major inspiration for the feature film The Mill and the Cross by Lech Majewski - an outstanding Polish director. Dagmara Drzazga, Polish Television journalist and director, decided not only to follow the creation of this unique film, but first of all, to understand and dig deeper into the philosophy of the Flemish painter. It deciphers the hidden symbols and the characters dwelling in the painted scenes in a very unusual and innovative way. Beautifully shot and well executed. It lets us appreciate, understand and learn about the artist’s intentions without any effort on the audience’s part.

**ID 97 IDENTITIES- SHADOWS AND FACES (LEPROZERIA DE LA TICHILEȘTI)** (27min)  
TVR BUCHAREST, ROMANIA

This is a moving documentary about four surviving lepers in the Tichilesti Leper Hospital, Romania. It tells about their marred lives, their sufferings and their way of coping. It is well photographed, the characters are wonderful and touching and the director showed empathy and understanding with the people. However, the judges felt that there were other programmes in this category more innovative and original in its approach.

**ID 117 GROOVE (GRUVANJE)**

(55 min)

RTV Vojvodina, Serbia

This is a music magazine show which highlights Serbian rock bands. It is presented by three people and it alternates between interviews, live rock concerts and video clips. The mission for this series is to show Serbia's high potential in rock'n'roll music especially as this kind of music programme is rarely seen in Serbia. Although the judges see great potential here for young audiences in Serbia, they felt that this series does not fit very well in the category criteria. The following programmes were viewed by the Most Original category judges on the recommendation of judges in other categories

**ID 71 ÖSTNYTTTS ELECTION CIRCUS PART 2 (ÖSTNYTTTS VALCIRKUS - DEL 2)**

SVT NORRKÖPING, SWEDEN

(39 min)

from Magazine Programme category

Elections are always about people but we are used to see long boring studio debates on political topics. This time television goes out to the people and let them speak on the field and allow them to get directly involved. The moderators are visiting politicians' houses helping them to appear less stiff. The idea of circus is original and appropriate for any elections, anywhere in the world.

**ID 33 SOUND OF OLE BULL (OLE BULLS TONE)**

NRK Hordaland, Norway

from Magazine Programme category

How did the greatest Norwegian classical violinist superstar of all time sound? There are five main reasons for nominating this programme for its originality: It brings narrow classical music out to a big and broad audience. It brings the TV-viewer under the skin of the artists, close and creative. It is based on local (regional)cultural history, but told and made available for an international audience. The settings are unique, improvised, authentic and full of life. And, finally, you have never seen a violin player filmed from the inside of a violin.

**ID 220 A SYMPHONY FOR YORKSHIRE**

BBC Yorkshire, UK

from Social Interaction category

A Symphony for Yorkshire was made to celebrate the diverse community of Yorkshire, not just its people, but its many different landscapes and cities. The brief was simple: What does Yorkshire mean to you? More than 250 musicians then recorded and filmed in 40 locations. This was a true example of audience inclusion to celebrate all that is great in Yorkshire and, as such, highly original. This programme shows the result of a long and complex process. It was well orchestrated, it showed great co-operation and the production was of the highest value.

## PRIX CIRCOM REGIONAL 2011

### SOCIAL INTERACTION AND VIEWER SUPPORT

#### WINNER

**ID 220 SYMPHONY FOR YORKSHIRE**, BBC Yorkshire, UK

#### COMENDED

**ID 113 WOMEN IN WARTIME**, Omroep Gelderland, RTV Gelderland, The Netherlands

#### JUDGES

<b>Chair</b>	Jane Isaksson	SVT Orebro	Sweden
	Tonja Stojanac	HRT Zagreb	Croatia

#### CHAIR'S REPORT

This new award is designed to emphasise what links a regional station and its viewers. It emphasises that service to the audience no longer starts and ends with the transmission of a programme. The concept of "public service" is wider than that. It is also wider than just offering a technical range of platforms. We now should be involving our audience to an extent they have never been before.

The winner is the perfect example. It is a project started with the audience invited by local websites, local radio, newspapers and TV programmes and ends with a TV show, web programmes and finally a big street dance. And engagement with the project is continuing on social networks.

In the new media landscape, every newsroom and programme needs to live in a continuous dialogue with the audience and viewers if they want to stay important and relevant to them. This dialogue can often be the start of a valuable interaction of benefit to viewer and TV station.

All the entries offer the audience basic interactivity by many means and platforms, like Facebook and Twitter groups, which encourage discussion about local issues. There are local webcasts, platforms for citizen journalism, chats, blogs and TV shows with audiences on video conference and other direct links. This is a good and necessary development. But I think we have to continue our ambition to leading further innovation.

All the entries have developed since last year. There are better examples of citizen journalism. Websites have invited the audience, asked for ideas, experience and suggestions, and produce news based on the viewers and ordinary people. We have seen it in reports about local landscapes, bicycle journeys, themes on drugs and addicts, on other social problems.

However we would like to see more of the social impact of these projects, more of the good results, the consequences and the potential to go further. In particular, there needs to be more investigative journalism developed. And some web sites are limited by web-casts and also lack space for comments.

There are no limits now in "public service". We must think even more creatively and challenge both ourselves and the new technology in innovation. Everything is possible. Just do it. We can.

Jane Isaksson  
Formerly SVT Orebro, Sweden  
Chair, Social Interaction and Viewer Support

## **WINNER**

**ID 220 Symphony for Yorkshire**

**BBC Yorkshire  
UK**

One glance into the Symphony for Yorkshire project makes one feel the power of it – the power of people working together, being creative, enjoying what they do, feeling importance and making bonds that will last much longer than the project itself.

A Symphony for Yorkshire was specially commissioned musical film, which brought together a diverse range of musicians from across Yorkshire. It took five months to produce.

The process began with a poetry competition - viewers were invited to enter via the local BBC web sites, local radio and by regional television programmes. The lyrics which were eventually chosen were written by 98-year-old Doreen. Then came the process of recruiting the musicians, amateurs and professionals alike, from male voice choirs to rappers, brass bands to harps.

On-air performance was shown on the regional television programme as well as four BBC local radio stations, 5 web sites and on Facebook. The entire production process was also tweeted and blogged.

The finale of the project was a street party Sheffield.

All income from DVD sales is given to the BBC's charity - BBC Children in Need.

This is what good public service is all about – gathering people around positive idea, inspire them so, in the end, you get much bigger and stronger outcome than you expected.



## COMMENDED

### **ID 113 WOMEN IN WARTIME**

[www.vrouweninoorlogstijd.nl](http://www.vrouweninoorlogstijd.nl)

**Omroep Gelderland, RTV Gelderland**

**The Netherlands**

The goal was to record the war memories of women from Gelderland, to show how women were just as involved in the war as men, as soldiers, mothers, widows, nurses. They started with the web site, calling women over the radio, TV, social networks and newspapers to post their stories on the site. These stories were used for TV shows, newspaper articles and the TV series. The project ended with the publication of a hardcover book with the stories from the newspaper and a DVD collection.

The cross-media production of the project as well as its social impact caught our attention. Driven by the viewers' feedback, the project grew and moved from one media platform to another, having more and more impact on the viewers, not only women wanting to tell their stories but on broader audience.

A good example of the social impact of the project is the quiz organised in the days before the airing of one episode. The quiz was so successful that the call centre could hardly handle all the calls.

## OTHER ENTRIES

### **ID 56 SCOTLAND LANDSCAPES, BBC SCOTLAND, UK**

[www.bbc.co.uk/scotland/landscapes](http://www.bbc.co.uk/scotland/landscapes)

Scotland's Landscape website encourages people to explore their local landscape and, through re-photography, reflect how it has changed. It is tied in with a theme of landscape across BBC Scotland output.

Theme and site seem rather simple but they catch ones attention quickly, having you exploring Scotland's landscapes.

One technical detail we liked - images are superimposed on the original photos and using a unique slider, users can fade between the two views to see in details what has changed and what has remained the same over period of time.

There is basic interactivity (people uploading photos, Twitter and Facebook shares...) but not so much connected to TV broadcast programmes.

We would have liked to know how many people are contributing their photos, how many viewers are visiting the web site and participating on Twitter and Facebook.

### **ID 152 RTV SLOVENIJA, CENTER MARIBOR, SLOVENIA**

[www.trikotnik.si](http://www.trikotnik.si)

The idea and the concept may not be new but we like how they have done it, covering up-to-date social problems but trying to show different angle. The show encourages live contact between the viewers and the hosts and guests in the studio through video conferences, social networks and website. It is a good concept, with evident social impact, but more innovation and regional angle would be welcomed.

**ID 65 SVT UMEA, SWEDEN**

[http://svt.se/2.126576/1.2078996/berno\\_etter\\_vindelalven?lid=puff\\_2079062&lpos=rubrik](http://svt.se/2.126576/1.2078996/berno_etter_vindelalven?lid=puff_2079062&lpos=rubrik)

In this project, SVT gave viewers the opportunity to continuously, on an hourly basis, influence what the reporter and the cameraman produced on the ground. The frame of this experiment was a 300-kilometer bicycle journey along one of the Swedish national rivers.

This is highly interactive approach where viewers interacted with a TV crew almost every hour and influence events in both television and at the website. Apart from making short news stories for daily newscast, emphasis was upon website with a travel blog containing the stories about the bike trip itself and also about people and things that happened along the road.

The judges feel there is great potential in this approach to journalism – getting to ordinary people and their everyday life in a way that can be done anywhere, in a small community as well as in big cities. Social interaction is obvious, but compared to winner not so strong.

**ID 90 SVT VÄXJÖ, SWEDEN**

[svt.se/smaland snytt](http://svt.se/smaland snytt)

When having a theme week on drugs and addicts, SVT Växjö decided to start with the viewers. Every day a 3-4 minutes long news broadcast was made based on viewers' experiences and suggestions. There was a very good public journalism, interaction, use of technical facilities, but compared to the winner it lacks innovation in approach and the strength of social impact. The judges would have welcomed a more in-depth presentation of the project.

**ID 138 BBC LONDON (ELSTREE), UK**

[bbc.co.uk/london](http://bbc.co.uk/london)

The BBC London site represents good public service on different platforms – web, Twitter, Facebook – and is highly interactive on a day-to-day basis. Well planned and carried out, it has impact on the everyday life of London citizens and uses a cross platform approach. Failings: a lack of innovation and, although the potential is there, but we cannot see enough of it.

**ID 186 RTV VOJVODINA, SERBIA**

[www.rtv.rs](http://www.rtv.rs)

This is the website of Serbian public TV station. A very well built site, with social networks integrated and viewers' comments and suggestions. The website, Facebook and Twitter are used in creating new TV programmes. What we miss is some regional aspect and, compared to other entries, the social impact is not so strong.

## PRIX CIRCOM REGIONAL 2011

### RISING STAR

#### WINNER

**ID 137 SPAS KYOSEV**, BNT – Sofia, Bulgaria

#### COMMENDED

**ID 189 FRIDA BJÖRK**, SVT Göteborg, Sweden

### JUDGES

<b>Chairman</b>	Dan Ratiu	TVR Timisoara	Romania
	Mojca Reček	RTVSlo Maribor	Slovenia
	Jean-Christian Spenle	France 3 Paris	France
	Maire Ni Choinlain	TG4 Galway	Ireland

### CHAIR'S REPORT

We've been looking for young talents of present day television with high level of dedication and skills who might shape the next generation of the audiovisual industry.

This was the first time we have had this category of award, so it was a new experience for all the judges.

It was hard to decide on the winner of this category. This was not partly because of the diversity of jobs, backgrounds and activities of the entrants and the difficulty of judging people without meeting them. It was also a tough competition, with several rising stars showing high levels of professionalism, commitment and freshness of storytelling.

From investigative journalism to entertaining approaches in front of the camera, from guerilla production to talents simply bursting through the screen to meet the viewers, the rising stars of European television have a say in what happens: they are successfully digging into reality and coming back with a story relevant to the audiences.

There is a challenging time in the media landscape happening right now. The rising stars we have met are a good reason to be optimistic about the future of television.

**Dan Ratiu**  
**TVR Timisoara**  
**Chairman, The Rising Star Award**



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

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

## WINNER

**ID 137 SPAS KYOSEV**

**BNT - SOFIA  
BULGARIA**

Spas is the writer, director and presenter of a 10 minute daily show which is an unconventional conversation on various topics with very diverse categories of people.

BNT Taxi is shot completely inside a car which goes in different places within the country and stops where people have something interesting to say or express.

It takes a lot of commitment to interview more than 2,500 people in 3 years and to shoot, edit and broadcast the programme a;; on the same day.

This is an outstanding example of "guerilla" journalism and we can only hope that Spas' enthusiasm will be in place as long as possible.

## COMMENDED

**ID 189 FRIDA BJÖRK**

**SVT GÖTEBORG  
SWEDEN**

Frida obviously sees her profession as something that can make a difference to people's lives and her perspective is always that of the viewer. This, in combination with her energy and creativity means that her journalism leaves an impression - standing out as unforgettable.

Frida seems to be accurate and ambitious. Her demo reel demonstrates her ability to observe details and use it in storytelling in the most efficient way.

From all the entries, Frida is rising as an exponent of professionalism in the journalism of investigation.

## **OTHER ENTRIES**

### **ID 144 EMMA BLACKBURN**

BBC Yorkshire, UK

Emma is committed to strive for original journalism produced in an engaging way. She is involved not only in TV reporting but also in providing material for the local online and radio teams. She's also in charge of updating the Look North's Facebook page and promoting stories through Twitter and she has built her own website which displays her reports to a new audience. Her demo reel shows her ability to unearth engaging original stories.

Emma seems to be creative and versatile, and her appearance in front of the camera is full of positive energy.

### **ID 169 TOMAS GROHREGIN**

Czech Television, Television Studio Ostrava, Czech Republic

It is good to start your day with Tomas and his morning programme. His comments are full of humour and he turns the weather forecast into a funny show. He is easy going, improvises a lot and he is able to manage unexpected situations very well. He really has his own style.

It will be interesting to see if he will be able to transform his current ingenuity into a perfect professionalism and still keep the bloom of naturalness and gentleness.

### **ID 173 SOLVEIG HAREIDE**

NRK Trondelag, Norway

The video entry Newton - Anger shows Solveig as being very good both at reporting facts, playing roles and dedicating her whole being to making the best possible programme. She really comes through the screen to communicate with the young viewers and to explain complicated scientific facts through words and action.

To make a point in front of the camera she does not hesitate to put herself in unfamiliar sometimes potentially hazardous situations.

### **ID 34 NICK BEAKE**

BBC London, UK

Nick Beake joined BBC London three years ago as a news producer after having come from a BBC local radio station. He produces on the day stories, he researches off diary stories while also preparing backgrounders on court cases. He packages stories and reports live. He has a confident approach and a polished on-screen presence.

His role as a home affairs specialist enables him to get under the skin of many of London's richly diverse communities, meet some remarkable people and deliver original and engaging television news for the audience.

**ID 126 PER-ANDERS FREDRIKSSON**

SVT Luleå, Sweden

Per Anders Fredriksson is a video-journalist and a presenter with SVT Luleå and Kiruna. He shows that he is driven and that he has a journalistic commitment because he is constantly evolving and seeking new challenges. He has a diverse portfolio of stories - ranging from hard news to lifestyle and sport. As a presenter, he manages to reach viewers with his own unique style of address. As a video journalist, he works hard on the narrative to make it as interesting as possible for viewers. He utilizes social media to take a story forward or find good case studies and new. He always attempts to look for the extraordinary in the ordinary). The judges think that Per-Anders is a full rising star who has a bright future.

**ID 52 KATHERINE DOWNES**

BBC South-East (Tunbridge Wells), UK

Katherine is a senior reporter for BBC television and is regularly covering major stories in the South East region of England. She demonstrates an ability to generate original stories. She is also a VJ, who films and edits her own pieces, and has also been chosen for lives for the BBC News Channel and national One O'Clock News. She has the determination to break big stories as well as the ability to cover lighter features through her intelligent scripting and storytelling. Katherine has an engaging style of presenting. She gave us three examples of stories that she researched, presented and packaged and this showed that she demonstrated an ability to do hard and soft stories.

**ID 74 FOUAD YUCEFI**

SVT Norrköping, Sweden

Fouad Youcefi mainly works as a VJ and covers all kinds of subjects. The two examples we watched showed his ability identify research and produce interesting and informative stories that would reach a wide audience for his region. He shows a natural aptitude for this profession by his enquiring mind and shows his ability to tell a story well. However, he needs to improve on his presenting skills, which of course comes with practice.

**ID 131 MAJA SENKOVIC**

RTV Slovenija - Center Maribor - TV Maribor, Slovenia

Maja Senkovic shows a fresh approach in telling a story as we have seen from this documentary. She uses a playful way to describe Slovenes and Slovenia through the eyes of foreigners living there. She has demonstrated that she can interview people and the interviewees seemed to be relaxed in her company. The judges however, needed more information and other video clips to establish a further opinion and in order to ascertain her journalist skills.

## RISING STAR

### **ID 128 BRANISLAV ŠOVLJANSKI**

RTV Vojvodina, Serbia

He is working as a journalist in studio and on the field and also presents on television. He shows great initiative and seriousness in his approach especially in his documentary The Invisible Shift which deals with how the state of Serbia treated officers who were operating a missile battery during the 1999 NATO bombing of Yugoslavia.

As a young reporter and anchor, he is not biased in his approach. He reports on topics that are of everyday concern to the citizens of Vojvodina and investigates themes of corruption and well-hidden secrets.

The jury found it difficult to judge on one documentary but thought this documentary was clear, precise, factual and well illustrated.

### **ID 83 MARCUS CARLEHED**

SVT Örebro, Sweden

Marcus Carlehed is a news reporter at SVT who shows a very distinctive style of reporting from the clip that we were given. He combines a modern way of doing this using music and modern editing, Marcus Carlehed reaches his goal of making more entertaining news. And this is seen by his success in drawing in a young audience.

The judges also noticed his very strong personality when interviewing but we would have appreciated more diversity in other examples of his work.

### **ID 75 SOREN KRAGELUND**

TV2 Fyn, Denmark

Søren Kragelund has been employed at TV 2/FYN as a journalist and video-journalist since July 2009. He has worked in most genres - news reports, live stand ups, feature productions, videjournalism etc. Søren showed immediately the potential to be a master in all of them. In a wide range from daily news to entertaining holiday television, he can deliver.

These video clips show the width and range of a true talent and professional. He is capable in a serious news interview as in an enlightening conversation with an old artist. He treats camera and editing facilities like a trained photographer. His ability to relate to different people is obvious.

### **ID 180 LÓRÁNT HEVÉR**

MTV Szeged Regional Studio, Hungary

Aged 27, Lóránt Hevér already has a remarkable 10 years television experience.

He has proved his proficiency in news gathering, including as a war correspondent in Balkans (when still a teenager) and has also demonstrated his working abilities in front of the camera as he has been the anchor of a news programme and a 50 minute live magazine. Lorant makes a number of magazines and documentaries.

His last work, Public Theatre in Open Air was published as a DVD supplement in a professional publication of the Open Air Games of Szeged.

**ID 213 BALAZS KAUFMANN** MTV Pecs, Hungary

Balazs Kaufmann gives us three different clips showing more lifestyle reporting. He deals with poetry in an interesting way and is specifically geared towards a younger generation. The second clip introduces us to a group of young people who have set up a drama company. This was stylistically shot and the people were interviewed well. The judges were confident in his ability when doing a piece to camera which we saw in the third clip. He is relaxed and has an easy way of presenting and with experience and time he will make a good reporter.



## THANK YOU

Circom Regional and the Prix Circom Regional wish to thank:

 <p>ASTRA SES Astra</p>	<p>Sponsor of the Grand Prix</p>
 <p>Dutch Cultural Media Fund</p>	<p>Sponsor of the Documentary category</p>
	<p>Sponsor of the Vivre L'Europe category</p>
 <p>TVP Poland</p>	<p>Sponsor of the Magazine &amp; News Magazine category</p>
 <p>ERT3 Greece</p>	<p>Sponsor of the Sport category</p>
 <p>SVT Sweden</p>	<p>Sponsor of the Social Interaction category</p>
 <p>BBC U.K.</p>	<p>Sponsor of the Video Journalism category</p>
 <p>RTVSlo Slovenia</p>	<p>Sponsor of the Most Original category</p>
 <p>TG4 Ireland</p>	<p>Sponsor of the Fiction/Drama category</p>
 <p>TVR Romania</p>	<p>Sponsor of the Rising Star category</p>
 <p>NRK Ostfold</p>	<p>Hosts of the judging, technical and administrative support</p>
 <p>HRT Croatia</p>	<p>Technical and administrative support</p>
 <p>TVR Timisoara</p>	<p>Hosting the Gala Award Night in Timisoara</p>
<p>All members stations who offered the time and expertise of judges</p>	