

PRIX

CIRCOM REGIONAL

JURY REPORT

2017



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Prix CIRCOM Regional 2017 judges



Judging venue: TV2 Fyn, Odense



David Lowen

PRIX CIRCOM REGIONAL 2017

Winners' Citations and Judges' Comments

**President, Prix CIRCOM Regional
and Chairman of the Judges
David Lowen**

report

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PRESIDENT'S REPORT

These awards are about pride and distinction. Our entries are judged by experts who take the time to share their comments on everything they see. This shows the entrants that their video has been viewed and, hopefully, offers constructive advice.

Because this is the very basis of CIRCOM: Professionals in regional media helping and encouraging other professionals in regional media.

And this is also why I am proud to be part of the process of improvement and "best practice" as President of the Prix CIRCOM.

SPONSORS

These awards are impossible without the support of generous sponsors who know and cherish the value of public service media in the regions. We ask sponsors to commit for three years to ensure the categories they choose to sponsor can grow and be noticed by the stations. Most have stayed loyal far beyond the initial three years, which is testimony to the excellence of the programming and skills demonstrated by these awards.

Our sponsors are credited at various points in this Report and at the conference and gala but I thank them again: ORF, RTÉ, BBC, France TV, TG4 Ireland, TPA Asturias-TVG Galicia, SVT, TVP, TVR, Council of Europe and Committee of the Regions, as well as the European Parliament.

HOST BROADCASTER

Every year, we judge at a different location as it is important to take the "message" of the awards into as many regions as we can. This year, we are indebted to the generosity of the stations of TV2 Denmark. The judging was in Odense, Denmark's third city, to the west of Copenhagen. It is the birthplace of the writer of fanciful tales, Hans Christian Andersen – just the place for all we ugly ducklings...

JUDGES

The judging process is tough on the eyes and even tougher on the brain. It is three days of non-stop viewing and debate. However, the judges enjoy the experience and learn much from each other and from the programmes they view. There is much to take home and much from which their station can benefit. I thank the member stations who permit their staff to join us.

Chairman of the Prix:

David Lowen

Elina Ravantti	Yle	Finland
Stéphane Gaillard	FTV Normandie	France
Daria Marjanović	HRT	Croatia
Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Caroline Ní Dhubhchóin	TG4	Ireland
Marian Voicu	TVR	Romania
Agnieszka Nawrocka	TVP 3 Poznań	Poland
Svein Haaland	NRK Hordaland	Norway
Klaus Unterberger	ORF	Austria
Carolina Källestål	SVT, Region South	Sweden
Michael Lally	RTÉ	Ireland
Christine Schwarz	RTBF	Belgium
Tim Smith	BBC Yorkshire	United Kingdom
Marta Gómez González	TVG Galicia	Spain

RANGE OF ENTRIES

This year our entries are down but the judges say the quality is up. By category, you will note slight falls across a wide range (and the Citizenship Co-production is winding down anyway). We must maintain a range of attractive categories and we should keep the costs of entry as low as we can.

Entries by category:

	2017	2016	2015	2014	2013
Best News Report	na	17	na	na	na
Documentary	30	44	37	50	33
Entertainment	16	na	na	na	na
Investigative Journalism	12	20	19	14	20
Magazine	na	29	28	35	18
Minorities in Society	21	29	27	25	14
Most Original and Innovative	23	24	19	22	16
Music	16	11	12	na	na
News/Viewer	10	na	na	na	na
News/Europe	13	na	na	na	na
Rising Star	9	15	6	16	10
Video Journalism	10	17	13	17	18
Citizenship Co-production	14	40	50	29	na
Fiction/Drama	na	na	na	7	5
Sport	na	na	na	13	12
Social Interaction	na	na	na	na	10
	174	246	211	228	156

On a country-by-country basis, the entries seem to reflect some of the difficulties faced by regional media operators. Spain, however, has bucked the trend and this is encouraging.

Entries by country:

	2017	2016	2015	2014	2013
United Kingdom	23	31	29	30	27
Sweden	18	21	11	15	22
France	16	20	18	19	18
Poland	14	15	18	34	6
The Netherlands	12	14	9	16	8
Spain	12	5	5	8	3
Serbia	10	12	7	6	8
Bulgaria	10	10	8	6	5
Croatia	9	13	9	8	2
Norway	7	14	10	16	11
Denmark	7	6	9	3	7
Ireland	6	12	8	11	7
Belgium	6	11	11	8	4
Hungary	5	8	3	1	-
Czech Republic	4	8	5	8	6
Romania	3	10	12	18	8
Italy	3	6	10	4	-
Portugal	2	5	4	-	-
Slovakia	2	3	3	2	-
Finland	2	1	-	-	-
Montenegro	2	1	-	-	-
Slovenia	1	7	10	9	6
Georgia	-	5	2	2	-
Switzerland	-	4	-	-	-
Germany	-	3	3	3	6
Albania	-	1	-	-	-
Austria	-	-	1	-	-
Bosnia and Herzegovina	-	-	1	-	1
Greece	-	-	1	1	1
Cyprus	-	-	-	1	-

JUDGING PROCEDURE

We judge in small groups and never judge alone. The decisions are those of a mixed group and the discussions and disagreements are intense.

I insist that judges should always declare an interest in any programme on which they are asked to comment but have also had a part in creation. No-one judges their own programme.

This year the chair of one category had to announce the decision of his jury was to award a programme from his own home station. But he declared his interest and it was the decision of the other three judges.

This happens rarely but I make sure the judging method ensures transparency and credibility.

CATEGORIES AND AWARD CRITERIA

This year there was one totally new category: Entertainment. This category recognises that, although much of our regional duty requires news, information, investigation and debate at a local level, our viewers still wish to be entertained. How can we claim to be "close to our audience" if we do not share the laughter and joy as well as the fears, tears and concerns? Indeed, the new category was highly successful in the number of entries and the quality.

The title of the category for news reports has been amended to make clear the preference for stories of a "European" dimension. This may have restricted entry and we should perhaps re-examine this decision.

The old Magazine and News Magazine category has been changed to emphasise the need for regional stations to create a news agenda which is "bottom up" rather than "top down". This is without doubt one of the key issues facing news journalism as evidenced perhaps by the failure of the journalistic elite to be aware of the depth of feeling in the new "populism". However important, the shape of the new category might be too subtle for some and we will need to address the issue for 2018.

FURTHER THOUGHTS FOR 2018

Every year, the judges and the Executive Committee review the performance of the Prix in the hope that next year can always be fresh, invigorating and better in every way.

This year's judges are clear that for each category we now need to stress two factors: multi-platform delivery and audience involvement.

No regional station can expect to relate to its audience – especially those under 40 – without acceptance that its programmes and its information are now viewed and received on a multiplicity of platforms and devices. We are no longer "television stations", we are "regional media providers". Equally, our work is no longer a "one way" delivery. If we want to prove our boast of being closer to our audience, we will need to involve them in the construction of our content like never before. The change of the old Magazine category to News Programme and Viewer Involvement is one step along this path. It is important to all that you should take time to view the winning entry from TV2 Lorry.

If it is the intention (and need) of regional media to attract younger viewers and users, then it may be right that the Prix should reflect this with a category which can demonstrate projects or programming which deliver younger users and viewers. Such a new category would, of course, need a sponsor...

The category Video Journalism has included more work on mobile phone cameras – indeed, one documentary was shot and edited this way. The VJ category needs to move forward and accept this and perhaps concentrate only on the mojo development.

We continue to be disappointed with the numbers entering the Rising Star category – so important

to ensuring young, fresh faces onscreen and linking with a younger audience. It may just be a name change – but we do need to think hard.

Whatever, the Prix – like our output generally - will only succeed if it changes to keep pace with the needs and demands of our audience.

VALUE OF THE AWARD: CASH OR ENCOURAGEMENT AND EXPERIENCE?

The current "prize" is a trophy, cash and covering the cost of the winner and commended to attend the conference. The judges discussed this at some length and believe a readjustment might be made to the balance of benefits and I have added to these thoughts.

The trophy is tactile evidence of success and achievement and can be displayed to give reward and encouragement to staff. It should remain. The intrinsic value of the trophy is irrelevant: it is what it denotes which matters.

The cash is paid to the station for a winning entry. CIRCOM does not know if receiving cash is important to the winning station and we should check. We do not know what happens to the money. I am told that one broadcaster has used its winnings to cover the cost of subtitling the entries for the following year, which is clearly an appropriate usage. But what might be the reaction if no cash were paid?

The third element of the award is perhaps the most important. It permits the winner and commended to attend the conference. This brings value to the individual in providing experience and contacts. It brings value to CIRCOM by allowing talented professionals to attend the conference when they might never think of doing it or be able to afford it or be given permission to go.

The presence in recent years of the Commended especially has added value, particularly when we help young professionals – and regional media needs to cherish these.

The proposition is that in future we might give less or nothing in straight cash but widen the opportunities for more people from a successful station to come to the conference.

Worth discussion?

VIDEOTHEQUE

There is a chance to watch every entry, in full, at the Videothèque in the conference. This is an excellent way to catch up on the best regional programmes in Europe. In the Jury Report, there are recommendations to help you make the best use of your time.

PRIX GALA

The awards will take place at a gala evening in Ponta Delgada to which sponsors, winners and commended are invited. It promises to be a spectacular occasion and will be streamed online and shown live on RTP.

MEET THE WINNERS

We need to know why our winners are winners! We need to know how they succeed and we need to learn from that success. Some of the winners will appear on the platform in the plenary session on Friday morning to debate how regional stations can attract new and younger audiences.

All the category winners and commended will then talk and answer your questions about their programmes and skills during the day in the other meeting room.

JUDGING 2018 AND 2019

Our judging will be in Helsinki at the invitation of Yle Finland and I thank Yle in advance for its hospitality. No decision has been taken yet about 2019 and I welcome offers.

THANK YOU

I say this Prix cannot exist without our sponsors. It can also not exist without the expertise and dedication of Tonja Stojanac from HRT Croatia and Guillaume Kuster, formerly of France TV and now a freelance consultant. At the Zagreb base, Branka Pražić looks after administration and Zvezdana Đuranek keeps a watch on the finances. They are a brilliant team. I thank them.

DAVID LOWEN

President, Prix CIRCOM and Chairman of the Judges

April 2017, Odense, Denmark

AWARD CRITERIA

GRAND PRIX

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

DOCUMENTARY

The category is financially supported by RTÉ Ireland and the criteria is unchanged from 2016. Entries should be documentary programmes on a single subject. Neither the topic nor transmission is required to be regional but judges would prefer the examination of issues which have particular regional relevance even if set in an international or national context.

Judges will seek evidence of a strong storyline and outstanding professionalism in direction and technique. Programmes of strong journalistic investigation are encouraged (although there is a separate category for Investigative Journalism, see below) but so are programmes with a personal view or an unusual perspective.

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

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

This category is for complete programmes with only one subject. 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 at least one broadcast and at least one repeat (see Rule 10) by any CIRCOM Regional member station during 2017-18.

ENTERTAINMENT

This is a new category for 2017 and is sponsored by two regional stations in the north of Spain, TPA Asturias-TVG Galicia.

This new category seeks to draw attention to the role of regional stations in bringing pleasure, enjoyment and entertainment to its audience – not just serious programmes.

Entries may be complete programmes or shorter features (but not news stories) within programmes.

This category will accept any television genre which delivers fun, enjoyment and companionship. This can be fact or fiction.

The method of achieving this end can include drama, "shiny floor" glamour shows, comedy, game shows, quizzes and competitions, magazine formats but excluding feature films and any programme which includes music as a major element and should more properly go into the Music category.

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

We will welcome evidence that regional stations can offer style and joy to the audience and not just information.

INVESTIGATIVE JOURNALISM

This award, sponsored by the Council of Europe, recognises reports, features, documentaries and other coverage which demonstrate an investigative approach to regional television journalism. There are no changes in the criteria from 2016.

News reporting is a core task of regional television, giving information and context to what is happening in the region. Some of that reporting, however, goes deeper than most regular coverage to explore what lies beneath and behind the daily news or may reveal what some people or organisations may prefer to keep hidden.

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

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

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

- The protection of human rights, pluralist democracy and the rule of law.
- The promotion of awareness of and encouragement of Europe's cultural identity and diversity.
- The finding of common solutions to the challenges facing European security.
- The consolidation of democratic stability.

MINORITIES IN SOCIETY

This award, sponsored by France Télévisions, serves to remind Europe's public service television stations of their duty to reflect and develop a functional multicultural society. There are changes to the criteria this year to further define what the judges consider a "minority".

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

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

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

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

However, it must be clear also that some people who are relatively few in number – let's say "supporters of a low division football team" or "lovers of English medieval music" – may suggest they do not get the attention they serve. They do NOT fall within the definition of "minority" for the purposes of this award.

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

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

MOST ORIGINAL AND INNOVATIVE

This award, sponsored by TVP Poland, seeks to recognise production originality, unusual content, fresh style, new technical skills, innovative ideas – which can be behind the camera - or presentation flair. The criteria has widened from last year to encourage entries which stress innovation behind, as well as in front of, camera.

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

Judges will be seeking an entry 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 it stands out as something special. Or perhaps it is a technical advance which can excite others in regional stations?

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

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

MUSIC

This category, sponsored by TG4 Ireland, highlights the social value of music and the contribution it makes to regional culture, as expressed in television programmes. The criteria is unchanged from last year.

The programmes may be short features, documentaries or coverage of musical performance. The subject matter is wide. It may be anything from the contribution of individuals to musical life to events based on music. It may be an examination of an issue relating to performance or

distribution of music or evidence of how music can contribute to the cohesion of society. As long as music, the value of music, the love of music is at the core of the programme idea, the subject and treatment is acceptable.

Where the programme is in the short report, feature or documentary form, the judges will pay due regard to the quality and interest of the story, the way the story is told, technical excellence and impact.

Where the programme is primarily performance based, the judges will pay special attention to the quality of direction, camera and sound, and staging. However, it must also be made clear how and why such programming is seen as a contribution to regional culture.

NEWS PROGRAMME AND VIEWER INVOLVEMENT

This award, sponsored by SVT Sweden, significantly amends the Magazine and News Magazine Award of previous years. It now seeks to recognise how the best regional stations develop a dialogue with their citizens, especially when creating a daily news agenda, rather than just deliver information to them.

This year the judges will not just look for a high quality news programme on screen – the backbone of regional television journalism – but will also seek evidence that there is range and inventiveness in the way that viewers/users of this regional content are involved and served. This includes the priorities of a news agenda.

The judges will seek a strong "look and feel" to the programme and other content which adds interest and involvement 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.

Judges in recent years have expressed a preference for avoiding "special" news programmes in which a standard edition is varied because of an unusual or outstanding news event. We want the programme style which your viewers see every day or every week.

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

The judges would like to see evidence of how regional stations develop a two-way communication which enables viewers (and users on other platforms where possible) to contribute and be closer to their own news provider. As local/regional news providers, we have to be close to those we serve: we have to reflect the arguments and the big issues in our immediate environment, not stay in our own "journalistic filter bubble". This "closeness" is what, after all, defines our news values in the community.

NEWS REPORT ON A EUROPEAN ISSUE

This award was launched last year as Best News Report and is sponsored by the European Committee of the Regions. As the category name indicates, this year the criteria is revised to stress we seek news reports on issues of interest to regions in Europe in the hope and expectation that one region may learn from the experiences of another.

Entries should be single news reports of no more than 5 minutes in length.

The winning entry will demonstrate the reporter skill of storytelling in a concise but convincing way, with full use of location video, graphics, and, if appropriate, studio interview. The entry must be exactly as broadcast with no subsequent editing.

The judges will expect to see a story of both regional and European significance told in such a way that its importance is generated to regional viewers with impact. Judges will place high regard on

the ability to tell a story simply but clearly, with an understandable structure, focus and, where appropriate, strong interviews.

The quality of the news journalist must be clear and the judges will want to see how the journalist marshals the techniques of broadcasting to make a distinctive package. However, there is no expectation (as with the Video Journalism category) that the reporter will provide all the skills necessary for the successful package.

If the entry is longer than 5 minutes or is divided into separate packages, it will not be considered in this category but may fulfil the requirements of other categories (especially perhaps Investigative Journalism).

Please note that all entries in this category will be made available on the web sites and social media platforms (Twitter, Facebook) of the European Committee of the Regions from June 2017 until May 2018 to give the news reports the widest possible circulation to European citizens. By entering in this category you automatically confirm you are happy at the wider circulation.

RISING STAR

The Rising Star Award, sponsored by TVR Romania, was created in honour of Vanda Condurache, the inspirational TVR producer, manager and trainer killed on her way to the CIRCOM conference in Bilbao in 2007. The criteria – which focusses on the need for regional media to invest in and develop star on-screen talent as well as expertise and quality expressed in the other categories.

The award is to recognise the excellence of young on-screen 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 10 March 2017 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station.

The type of work undertaken by the entrant can be as reporter, video journalist or presenter.

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

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.

VIDEO JOURNALISM

This award, sponsored by the BBC UK, 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.

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.

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

Please note this is a "skills" category, which is why a range of material to demonstrate all the skills of a good VJ is requested. It is not just the ability to cover a "hard" story which will be assessed.

It is 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.

CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

This Special Award is exclusively to recognize the best of the entries into the Citizenship Co-Production, managed by CIRCOM Regional on behalf of the European Parliament, which has financially supported the administration of the exchange of programmes and features in the co-production.

The subject matter, as required by the terms of the co-production, should highlight topics which have wide European interest. In particular, judges will welcome programmes which reflect European citizenship matters at a regional level.

Entries will need to be formally approved by the CIRCOM administration of the co-production and conform at all times with the regulations of that co-production.

Programmes may be in the news or documentary or magazine form. They may be one-offs or part of a series.

Entries can be produced as a co-operative venture by two or more regional stations in different states, not necessarily contiguous. 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.

Please note that in the regulations of the Citizenship Co-production, one of the partners must belong to an EU member state.

This award and this co-production stress the importance of regional television stations co-operating more fully and achieving co-productions which explore conflicting views, differences and similarities between European peoples, states and various regional and other ethnic cultures. It is evident that European regional stations can work together to mutual benefit.

AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2017:

1. Grand Prix CIRCOM REGIONAL 2017

Sponsored by ORF (Austria)

- 2,000 euros cash (in addition to category prize) and trophy

2. Documentary

Sponsored by RTÉ (Ireland)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

3. Entertainment

Sponsored by TPA Asturias-TVG Galicia (Spain)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

4. Investigative Journalism

Sponsored by Council of Europe

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

5. Minorities in Society

Sponsored by FTV (France)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

6. Most Original and Innovative

Sponsored by TVP (Poland)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

AWARD CATEGORIES

7. Music

Sponsored by TG4 (Ireland)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

8. News Programme and Viewer Involvement

Sponsored by SVT (Sweden)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

9. News Report on a European Issue

Sponsored by European Committee of the Regions

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

10. Rising Star

Sponsored by TVR (Romania)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry

11. Video Journalism

Sponsored by BBC (UK)

- 3,000 euros and trophy
- Of which, 2,000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry and for one representative of the commended station entry

12. Citizenship Co-production Special Award

Co-production supported by the European Parliament

- Trophy for the winning entry
- Free travel to the Conference and Awards gala in Ponta Delgada for one representative of the winning station entry

PRIX CIRCOM REGIONAL 2017

DOCUMENTARY

WINNER

ID2017024 - CZECH SWAN (ČESKÁ LABUŤ)

ČT, TV studio Ostrava, Czech Republic

COMMENDED

ID2017068 - THE GOOD LIFE (LA BELLE VIE)

France 3 Bretagne, France

JUDGES

Chair

Marian Voicu	TVR	Romania
Stéphane Gaillard	FTV Normandie	France
Daria Marjanović	HRT	Croatia
Agnieszka Nawrocka	TVP 3 Poznan	Poland
Svein Haaland	NRK Hordaland	Norway
Marta Gómez González	TVG Galicia	Spain

CHAIR'S REPORT

We received 30 entries from 12 countries, covering a rich diversity of stories and approaches: from high-budget docu-drama to mojo shot and edited on a tablet.

There were strong investigations and great intellectual debates on freedom of speech. There were observational documentaries and series which use the approach of a reality show.

There were also some similar themes, very important for the European society of 2017, treated in different ways, with different means, which competed in an interesting way.

The jury paid attention to good storytelling and strong characters, cinematography, editing, power to convey emotions and to engage the public.

The jury agreed to choose the Winner and the Commended from a short list of six: *Czech Swan* (Czech TV Ostrava), *Shut Up or Die!* (SVT Göteborg, Sweden), *Intimate Birth* (France 3 Provence-Alpes), *The Good Life* (France 3 Bretagne), *Rhodiacéta is Standing Still* (France 3 Franche-Comte) and *Time to Revenge* (TPA Asturias, Spain). All were of very high quality and have the praise of the judges. With a large majority – and after passionate discussions – the jury decided the Winner and Commended.

The Winner, *Czech Swan*, is a great observational documentary, emotional and empathetic, a wonderful story about 12 energetic women pensioners who, despite their age, decided to rehearse and perform Swan Lake.

The Commended, *The Good Life*, is the story of four 13-year-old boys, who are skating down the roads of their village to escape what they consider to be a boring life.

The jury strongly recommends the broadcast of both documentaries on all European stations.

Marian Voicu, TVR, Romania

WINNER

ID2017024 - CZECH SWAN (ČESKÁ LABUŤ)

(52 min)

ČT, TV studio Ostrava, Czech Republic

This documentary comedy is about twelve energetic women pensioners publicly performing as majorettes who, despite their age, decide to rehearse and perform the ballet Swan Lake.

To achieve this they visit a famous ballet master and are given tips and exercises by a ballerina. They make their own costumes – specially-designed tutus.

It is a humorous and emotional story and, in every way, a high-quality production. There is excellent footage and editing. The storytelling is amusing and intelligent with a clear dramaturgical development.

One of the most important values is the respectful approach and the empathy with the characters. We are laughing with, not at, the participants.

A great observational documentary.

COMMENDED

ID2017068 - THE GOOD LIFE (LA BELLE VIE)

(54 min)

France 3 Bretagne, France

Four boys, 13 years old, are skating down the roads of their village. And skating ever faster to escape. Escape the boring life, the school that shrinks their dreams, the adults who no longer laugh.

This documentary is interesting because it is close to the everyday life of young boys. For once we see the world through the children's eyes, honest and without any make-up.

We don't see too many programmes about this group of people. The producers must have spent a lot of time together with the boys. That is important, because it creates a confidence between the boys and the producers, which opens up for the young boys' honest reflections on life, joy and sorrows.

We accept the relatively low technical quality because in return we get authenticity and a feeling of being part of the group.

This production is a remarkable achievement, reaching out to a younger audience.

DOCUMENTARY

OTHER ENTRIES

ID2017003 - IT WAS ALL JUST A GOOD DREAM (SVE JE BIO DOBAR SAN)

HRT Zagreb, Croatia

(83 min)

This examines the events from the time of the war in Croatia. This is an emotional, strong, personal story about war and a young French volunteer, Jean-Michel Nicolier told through his mother. It is an important story not only about war but also about human qualities. The use of archive footage gives us the possibility to come closer to the main character and to understand what war can be for those involved. The storytelling technique is appealing and makes us curious. However, even though some of the shots had quality, other shots are not of a standard we could hope for. The interview with mother is an important part of the programme but we would prefer a different background and better light. Some of the sequences are emotionally strong but tougher editing is needed.

ID2017014 - SO FAR AWAY IN SCOTLAND (TAMO DALEKO U ŠKOTSKOJ)

RTS Belgrade, Serbia

(44 min)

This tells of the destiny of 26 Serbian boys who survived the retreat of the Serbian army across the Albanian mountains in the winter of 1915. They reached Corfu and were sent to schools in Great Britain and France. This is an intriguing story and one which is not well known. The production is partly based on very high quality old archive footage. The graphics help us understand what happened. However, the storytelling style is demanding and a bit like a very long news magazine: a mix of different storytelling styles which not always fit together very well.

ID2017016 - MY SWEET LIFE WITH DIABETES (MI DULCE VIDA CON DIABETES)

RTVCYL, Spain

(31 min)

This was made on the occasion of the celebration of the World Diabetes Day. The programme has an appealing start which makes you curious about this important subject and there is an interesting use of radio news as a story telling tool. Some of the camera shots are of very high quality. However, the opening of the programme gives us too much information and is not preparing us for a dramaturgical development. We meet some patients, they tell about the disease but we are not close enough to get an emotional impression of how the disease is shaping their life. Our advice would be to choose only one or two persons and follow them more closely during their everyday life: this might give a deeper understanding of their situation.

ID2017048 - SWIM FOR LIFE (TROISIÈME NAGE)

France 3 Alsace, France

(52 min)

Elderly people devote time to swimming and struggle to keep fit despite their age. The programme has a promising opening, with an appealing narration which makes us curious. However, it fails to fulfil our expectations. Although the cast is good, we don't get too close and under the skin of the participants. And throughout we would recommend a tougher editing rhythm.

ID2017052 - THE METAMORPHOSIS OF A VILLAGE (VILLAGE MÉTAMORPHOSÉ)

France 3 Bourgogne, France

(52 min)

Ethnologist Pascal Dibie studies his native village. There is an interesting analysis of what is happening in a small village as times change. We meet some of the inhabitants and are told how old relationships disappear and how new situations create new possibilities - and sometimes new conflicts, for instance in the use of land. Although we find the analyses interesting, the documentary has an academic approach which is not appealing enough for a broader audience.

ID2017060 - GUARDIANS OF BEMELEN (BEWAKERS VAN BEMELEN)

L1 Radio-TV, The Netherlands

(75 min)

A portrait of a rural community in the vicinity of Maastricht. The film concentrates on a few characters who are the last of a generation which is not into Facebook and computers. It is a very well told story, with good footage and high quality commentary, combined in a dynamic perfect storyline. The slow and warm storytelling style fits the atmosphere of this village and the core idea of the documentary. The same goes for the music. There is nothing really new in the choice of storytelling elements but the rhythm is well balanced and excellently edited. This is definitely one of the better productions in this category. However, stricter editing in some sequences would have been possible, without destroying the calmness characterising the atmosphere.

ID2017062 - BORIS: THE LONDON YEARS

BBC London (Elstree), UK

(29 min)

Eight years as Mayor of London have turned Boris Johnson into the bookmakers' favourite to be the next Prime Minister. This programme has a very appealing opening, focusing on the mayor's hair: an excellent introduction to the story and the main character. The camerawork is classical but of high quality. The archive clips are well chosen, giving us the chance to smile and brings us closer to Boris Johnson. However, when BBC London is making a documentary about Boris Johnson's career, we expect more. The documentary does not convey a new and deeper understanding of the mayor's role. The narration would be strengthened if we could meet more who could comment on Johnson's legacy from different perspectives.

ID2017070 - THE STUFF OF DREAMS (L'ÉTOFFE DES RÊVES)

France 3 Limousin, France

(52 min)

This portrait of a theatre artist is also an anatomy of the step-by-step creation of a theatre event from behind the scenes. It really is "a play in the making" as the sub-title says. The storytelling is embedded in the backstage process with characters telling of their personal involvement. It is ideal for theatre lovers, to go deeper into the psychological layers of the personality beyond what they see on the stage. It has a good classical video construction with clean, mostly narrative, editing that can drag the viewer into the artistic world. However, it will not easily attract a wider TV audience, especially people who normally do not like theatre.

ID2017082 - CHERRY BLOSSOM (TREŠNJEV CVET)

RTV Vojvodina, Serbia

(24 min)

This is a portrait of an ex-teacher and accordion player 25 years after his wife's death. His biggest love in life is planting cherries and the video is set in his orchard while cherries are in bloom. He tells of his memories of different people shown in the photos, explaining the stories behind them. We see him in different settings in his house and yard and he is always alone in shot telling his interesting and touching story. However, this is a somewhat static way of witnessing a whole life: the words of a single hero viewed throughout in similar, eye level shots. The judges would like to have seen either some video exploration of the one-man story or more witnesses of his life to make the storyline more diverse and easier to grasp for a general viewer.

ID2017077 - FREE POETS (WOLNI POECI)

TVP3 Katowice, Poland

(18 min)

We follow a policeman who has become a librarian because he is convinced that poetry can help prisoners in their daily life. The cinematography reflects the oppression and claustrophobia but the characters are not charismatic enough to engage the audience.

DOCUMENTARY

ID2017083 - INTIMATE BIRTH (INTIMES NAISSANCES)

France 3 Provence-Alpes, France

(52 min)

This documents three women getting ready for giving birth at home and going through all questions, dilemmas, difficulties, risks and advantages of doing it in their own space. The story is told by all appropriate means of video storytelling: great camera, editing that gives real opportunities to picture and natural sound to be heard; keeping a slow pace when needed to go deep into a facial expression. The realistic shooting of the natural development from preparations to the scene of birth never crosses the line and it is never too graphic but still conveys the atmosphere and emotion. This is a great educational film for special audiences, although somewhat tricky to show on public television without a previous warning to a general audience.

ID2017084 - RECYCLING 4 LIFE (LES TRIBUS DE LA RÉCUP')

France 3 Rhône-Alpes, France

(52 min)

The film presents eco-trespassers who became heroes giving away the food they have "stolen" from shopping centre rubbish bins. One girl leads us from one recycling story to another, introducing us to activists and organisations. The story goes naturally step by step, showing why to oppose consumerism and with a clear message of how it can be done. The camera is realistic, almost like in investigative news, and the pace is dynamic.

ID2017085 - AN ADVENTURE THROUGH THE LENSE (ET EVENTYR GJENNOM LINSA)

NRK Troms, Norway

(54 min)

An award winning photographer is followed as he plans and takes photos of wildlife: chasing whales, tagging salmon, and even scenes of marriage on ice. The shots are superb, edited in a dynamic and appealing way. The personality of the leading character is energetic and provoking and others contribute well to story development. With some astonishing and surprising effects, the result is outstanding. However, this great portrait of an artist's work is not also the portrait of the artist himself and it could have some more of psychological and social broader context.

ID2017092 - THE WITCH (WIEDŹMA)

TVP3 Bialystok, Poland

(23 min)

We meet a single mother of three, nicknamed "Witch", who is a free thinker living in a village and close to Nature. This allows the viewer to consider escaping stressful modern life to find simple peace and friendship. Those who know the "Witch" and who live by the river create a good atmosphere that the film manages to depict. Long pans and panoramic views with a discreet music background contribute to the feeling. However, the idea is clear from the beginning, so doesn't offer much surprise in development and there is a slight imbalance with most of the interviews in the first part and more and more landscapes towards the end of the film.

ID2017093 - CONTEMPORARY WONDERS (СЪВРЕМЕННИ ЧУДЕСА)

BNT, Bulgaria

(26 min)

The spine of the film is a portrait of a nun who dedicated her life to the religious education of young people, mainly in a Sunday school. We see her in a historic monastery where she lives, works and writes a book on the lack of religious practice in Bulgaria in the past and discovering spiritual strength at present. Her story is supported by others from her current life and earlier who support the main idea of going back to their Orthodox faith. She makes a good subject and hero. It is a story within a story: the life of a nun and her research about priests persecuted and prosecuted during Communism and the latter is reported only by interview and is not supported by video.

ID2017108 - TIME TO REVENGE (TIEMPO DE VENGANZA)

TPA Asturias, Spain

(50 min)

This tells the story of one man's escape from a firing squad in the Spanish Civil War. The implications of that are explored by many characters: researchers, officials, family. There is even original footage of the central character Jesus Vazquez, plus a re-enactment of events according to his memories. In this region of Asturias, more than 7,500 Republicans were killed and there are still many missing in mass graves. The compelling story is very dense with multiple layers and meaning. The video has many inventive details and interesting angles. The editing techniques are original, especially when inserting paper documents into real-life scenes. The biggest surprise is that the new footage is made by mojo equipment and techniques and edited on a tablet (by a former winner of the MoJo Challenge). And it looks good. The advice of the jury to the director would be to consider a simpler way of storytelling if making a documentary for the general TV audience.

ID2017114 - THE BLACK GOLD (ÏT SWARTE GOUD)

Omrop Fryslân, The Netherlands

(59 min)

This is a short version of a five-part documentary about bringing back an almost extinct horse species. Rich in all senses it presents great footage of horses from the moment of birth to becoming Hollywood stars - in nature, stables, events... Mixing original archive shots, black and white flashbacks, and even film excerpts, it shows great work by the numerous crew behind the camera. It took a trip to several countries and meetings with horse owners of all kinds. The result is a series of stories put together to show the greatness of the breed. It makes for interesting viewing and it is certainly attractive for a general audience and especially equestrian fans. However, it can be seen from two angles: either an interesting story with all possible elements, or a little too much of everything.

ID2017128 - SURVIVORS (OVERLEVERNE)

NRK Hordaland, Norway

(40 min)

This is one episode of a series which tells of escapes from sudden and accidental death. We explore how the destinies of two survivors are intertwined. All is in a more or less traditional documentary making style, with video and photo inserts to support the interviews. The camera is clean and editing news-like, while the director lets the heroes tell their story without any intervention that could interrupt their recall. That makes them really authentic. However, the two streams of the stories fail to merge completely into a single amalgam and they could both stand alone.

ID2017076 - LE HAVRE: ROCK CITY (LE HAVRE CITÉ ROCK)

France 3 Haute Normandie, France

(52 min)

This is the story of the 1980s rock scene in Le Havre, with a follow up to the present enquiring how the life of the band has changed. The documentary has a classic approach, with good music and valuable archive. However, we think that it could be interesting to put the music and the musicians' history in a wider context, a social and human one.

ID2017102 - ALL FOR POLAND. ZAMOŚĆ UPRISING 1942-1944 (WSZYSTKO DLA POLSKI. POWSTANIE ZAMOJSKIE 1942-1944)

TVP3 Lublin, Poland

(43 min)

This docu-drama examines a painful and dramatic episode of Polish history with the forced pacification of the population of Zamość. There is a high-budget which recreates the event in a very credible way. The interviews are touching and the post-production work is remarkable. However, the wish to use this in schools as an educative tool makes it rather like a history lesson.

DOCUMENTARY

ID2017104 - MOA - THEY CALLED ME FATSO (MOA - DE KALLADE MIG FETTO)
SVT Skåne, Sweden (28 min)

The camera follows a girl who suffers from obesity in the process of losing weight by surgery. The reporter has good access to the family and the 16-year-old speaks openly about bullying, making the documentary helpful for parents and teenagers as well. However, the story is too linear and the happy ending could be interpreted as political correctness.

ID2017106 - FROM LAD TO DAD (FRA DRENGERØV TIL FARMAND)
TV/Midt-Vest, Denmark (27 min)

During three episodes we follow four men facing the challenges of being a father. We noticed the good camera work, the good script and editing and an interesting point of view about the modern family in the 21st century. However, this is a mix of a documentary and a reality show and one can fear that perhaps some truths might be left behind in the editing room.

ID2017117 - RHODIACÉTA IS STILL STANDING (TANT QUE LES MURS TIENNENT)
France 3 Franche-Comte, France (52 min)

The documentary shows the last days before demolishing an iconic textile spinning mill near Besançon. The director uses archive footage, especially the cinematographic experiments of the working class cinema Medvedkin Group in 1968, to emphasise the climax of the unions struggle against capitalism towards the end of an industrial age. The old mill is now in use as a modern cultural forum.

ID2017134 - REFUSE TO LOSE (REFUSE TO LOSE)
RTV Crne Gore, Montenegro (22 min)

This is a portrait of three American professional basketball players in a small town in Montenegro. The use of music and slow motion was notable. However, we really only saw just the sport side of the story and we missed the cultural gap that these players are supposed to face.

ID2017138 - THE FALLDOWN OF THE IRON MAN (JERNMANDENS FALD)
TV Syd, Denmark (32 min)

We follow the fascinating itinerary of Anders Tessgaard, a bike rider and teacher who competes three times in the famous Iron Man race across the United States. The storyline is well paced, with a thrilling tempo and emotional approach. This is also a story about friendship compared with the popular myth of sportsman superhero. However, the story remains an individual drama without engaging us in a more universal way.

ID2017143 - TYPHOID MARY (TYPHOID MARY)
TG4 - Teilifis na Gaeilge, Ireland (25 min)

Maria Mallon from County Tyrone was identified in the United States as the first healthy carrier of the typhoid virus - "Typhoid Mary". When working as a cook in New York at the turn of the 20th century, she is known to have infected some 51 people of whom three died. This is a little known episode in the history of medicine. With a good recreation of the events, an "Agatha Christie" climate, and good investigative work, we felt pity for Mary as if it were a contemporary drama.

ID2017146 - SHUT UP OR DIE! (HÅLL KÄFTEN ELLER DÖ!)

SVT Göteborg, Sweden

(58 min)

This is an investigation about freedom of expression, political correctness, hate speech and the way different countries deal with it. Even if we are facing abstract concepts, the good characters, the intellectual debate, the various statements all provoke us to face an important challenge in modern society: Can words be dangerous? Can freedom of speech be harmful? This is a pertinent documentary nowadays, made with creativity, engaging us from the very beginning.

ID2017155 UK - WITH HOPE IN THEIR HEARTS (WITH HOPE IN THEIR HEARTS)

BBC North-West (Manchester), UK

(39 min)

In 1989, 96 football Liverpool fans were crushed and killed at a match in the Hillsborough Stadium in Sheffield. What followed was one of the longest pleas for justice by the bereaved as police and authorities were believed to be holding back on the truth of the event. Who was to blame? There were touching interviews with relatives of the dead and much archive footage and reconstruction of the details. However, we missed the creative side of editing and camera work.



report

PRIX CIRCOM REGIONAL 2017

ENTERTAINMENT

WINNER

ID2017125 - KING DEER AND HARRY HARE - THE PIGEON IS DEAD (KENING HERT & HARRY HAZZE - DE DO IS DEA), Omrop Fryslân, The Netherlands

COMMENDED

ID2017027 - RAILWAY STATION - EPISODE: IT'S A BOMB (NÁDRAŽÍ – TO JE BOMBA)
 ČT, Studio Ostrava, Czech Republic

JUDGES

Chair	Christine Schwarz	RTBF	Belgium
	Klaus Unterberger	ORF	Austria
	Carolina Källestål	SVT, Region South	Sweden
	Caroline Ní Dhubhchóin	TG4	Ireland

CHAIR'S REPORT

Entertainment is a substantial segment for public service media as it reaches out to a broad spectrum of the audience. Passion, fun, enjoyment are attractive and relevant for most people.

The Prix CIRCOM highlights the most outstanding programmes and 14 participating countries offered a broad spectrum of entries including shows, reports, children programmes and infotainment.

The judges honoured the variety of art work, style and character of the formats using all kinds of different footage and filming techniques.

The Winner represents an outstanding "best practice" case for a children's TV show. Based on two puppet characters, it is funny and entertaining. This episode of the series deals with a dramatic moment in the life and death of a beloved friend. The puppets and actors found a practical as well as touching way to handle this sensitive matter in a way that could be a learning experience for children. As children programmes are a distinctive quality of public service media, this programme is definitely a convincing winner.

The railway station story from Czech Television is innovative as well as humorous piece of entertainment. The programme shows how people of different segments of society react in different challenging situations. The judges were impressed by the screenplay, the creativity and the ironic performance of the actors.

Christine Schwarz
RTBF, Belgium

WINNER

ID2017125 - KING DEER AND HARRY HARE - THE PIGEON IS DEAD (64 min)
(KENING HERT & HARRY HAZZE - DE DO IS DEA) Omrop Fryslân, The Netherlands

This is an episode of a children's TV series about death and how to manage it. The show uses both puppets and actors. The puppets are the main characters but the actors portray the facial expressions of the puppets.

From the outset the judges were very impressed with the setting, props, puppets and choice of background music.

The theme of death was dealt with in a sensitive and engaging way. It encouraged children to analyse what death can actually mean.

Despite the subject matter, the show was engaging and entertaining.

While the judges applauded the initiative that shows the actors shadowing the puppets in real time, at times it was a distracting factor and it may have detracted from the enchanting world that was created. Perhaps the scripting could be tailored to rectify this?

Overall, however, the judges were extremely impressed by the initiative, look, theme and creative portrayal of the subject matter. The traditional puppet/actor representation was challenged and brought to a new level.

COMMENDED

ID2017027 - RAILWAY STATION - EPISODE: IT'S A BOMB (33 min)
(NÁDRAŽÍ – TO JE BOMBA) ČT, Studio Ostrava, Czech Republic

This is a scripted entertainment programme, located at a fictional railway station. Five actors perform as several characters trying to resolve a challenging situation: finding a bomb, like in this episode.

It is funny, entertaining and touching to watch how different people, like managers, shopkeepers, migrants and others from different social backgrounds react in a difficult situation. Some make direct profit out of it, some are hysterical, some react in an absurdly bureaucratic way.

The judges found it entertaining and did like the paradoxical situations played out during the sketch. The filming and pictures were excellent and there was a fast pace.

ENTERTAINMENT

OTHER ENTRIES

ID2017033 - GET A TASTE OF SIENKIEWICZ (ZASMAKUJ W SIENKIEWICZU)

TVP3 Katowice, Poland

(25 min)

This programme celebrates the work of Polish author Sienkiewicz. The guests of the programme join together in Chudowa castle and discuss and recite the works of the author and their impact on the Polish society, whilst celebrating his culinary passions. This location and setting succeeded in immersing the audience in the era celebrated by the author. The judges particularly liked the use of period costume and had particular praise for the cooking slot, which not only added to the overall content but was also historically informative. The judges felt, however, that the author was not properly depicted with informative stills or literary cutaways from the outset: the viewer would have benefited greatly from a 30 second profile. The inclusion of archive footage or still images would have added to the overall entertainment value.

ID2017067 - LAND ROBER TUNAI SHOW (LAND ROBER)

TVG Galicia, Spain

(135 min)

Land Rober is a family entertainment show with a wide variety of ingredients, such as humour, music, contests, interviews and audience interactions. The host exudes great energy, excitement and is very entertaining. The circular studio setting adds to the inclusive nature of the show. The inclusion of the tea party and quiz element was eccentric and interesting. Whilst the comedic elements were engaging and added energy to the pace of the show, the judges felt, however, that they may have appealed to a particular type of audience. Perhaps on occasion the physical comedy of the show was over-imposing which was somewhat distracting.

ID2017038 - THE LABYRINTH (LAVIRINT)

RTS Belgrade, Serbia

(52 min)

This entry is an educational game show aimed at a general audience. There are several questions to be answered in order to find the exit from a virtual labyrinth. The whole game show is performed like a computer animated enigma. There are a variety of questions, so it certainly has educational value. The use of the virtual studio is innovative. It was among the best entries in the category but just fell short of an award.

ID2017121 - 09:50 AM (09H50 LE MATIN)

France 3 Limousin, France

(52 min)

This is a morning show that covers the region Nouvelle - Aquitaine. The theme of the show varies, from urban to rural, giving human insights into lifestyles and personal interests. The show was entertaining, diverse, eclectic, interactive and engaging throughout. There was never a dull moment. The presenter and guest presenters were very entertaining also and at ease with the multiple subjects. They seemed to have a great relationship. Special recognition should be given to the set, choice of props and lighting. In spite of a wonderful show, the judges felt that it did not deviate or experiment from the typical morning show formula which we felt the presenter would have been very able to do.

ID2017124 - THE EIDES TALKSHOW (EIDES SPRÅKSJØV)

NRK Hordaland, Norway

(39 min)

This is an infotainment show about language and linguistics. The idea is to create and provide information and entertainment based solely on language, history and grammar. The bravery of the production must be commended from the outset where they have juxtapositioned academic

content with a light-hearted and engaging approach. The presenter carries this show and works well with the guest. The inclusion of the piano player also adds to the comedic element. However, this programme could develop further with an interactive element and the inclusion of graphic or, indeed, vox pop lead inserts that set up the studio slots.

ID2017142 - BEST OF ROMANIA (ROMANIA POZITIVA)

TVR Iasi, Romania

(27 min)

This programme portrays individuals who represent a positive image of Romanian life and culture today. Each segment gives the viewer an insight into their daily lives. Special recognition should be given to the 'Romani' insert. The journalist approach and package structure was insightful, informative with strong guests. The judges did feel, however, that the linkage to studio proved somewhat repetitive and on the whole was not entertaining or informative as viewers were invited to revisit shots from the insert packages and the line of questioning did not always provide new insights.

ID2017150 - ON TWO SEAS (NA DVA MORA)

RTV Vojvodina, Serbia

(47 min)

The show is set on the coast in Montenegro. The show uses different themes in searching for connections between the Adriatic Sea and the Pannonian Sea, showing stories from both Vojvodina and Montenegro. The theme of this particular show is dedicated to the women in Vojvodina and Montenegro, in past and in present. The female anchor was particularly entertaining and jovial and she added great energy. The backdrop of the exterior studio setting had great depth, colour and supported the title of the programme, which was creatively directed. The overall theme was questionable. While the judges were advised that the theme was the celebration of women, this appeared to be intermittent. Also the judges felt that the inserts would have benefited greatly from more cutaways, archive footage and imagery to support what the guests were relaying.

ID2017073 - A WALK AROUND... CHERBOURG (HISTOIRE DE SE BALADER : CHERBOURG)

France 3 Haute Normandie, France

(26 min)

This entry is basically a tourist format. The presenter walks with local experts around Cherbourg. Together they help us discover historical and interesting places by telling personal stories and giving us background. Although it is interesting and educational to watch - and it certainly delivers regional value - the judges didn't find it entertaining enough.

ID2017081 - OUT DANCE ME (НАДИГРАЙ МЕ)

BNT, Bulgaria

(69 min)

This is a contest about traditional Bulgarian dances. Three expert judges will choose between the ability of the dancers, the best choreography and best costumes of the dancing group. This certainly has regional and Bulgarian value. However, we lacked location shots, more regional information and an extended perspective about how tradition is perceived and is changing nowadays.

ID2017094 - THE GARDENER (VRTLARICA)

HRT Zagreb, Croatia

(28 min)

This is a gardening show focusing on ecology, healthy living and organic gardening presented by a female host. It is exceptionally shot with beautiful slow motions and close-ups. Therefore it has an outstanding aesthetic value. Certainly the judges found this interesting and educational but there could have been more entertaining elements also.

ENTERTAINMENT

ID2017135 - ON THE RIGHT TRACK (PÅ SPÅRET)

SVT Göteborg, Sweden

(58 min)

This entry is a quiz show focusing on international travel. Two teams of two celebrities compete positioned in a train cabin to find where the trip will end. They watch short explanatory video clips and have to answer a series of questions. As an element of the show there is an entertaining music slot performance. The judges liked the studio setting and the visualisation of the locations of the trip. It is certainly an entertaining learning lesson for the audience and perfect to watch with the family on Friday nights. The beginning of the show was promising. However, the judges didn't find it surprising in the long term. The judges also pointed out that there were two male presenters of the show.

ID2017152 - CAMINO BY SEA (CAMINO AN TSÁILE)

TG4, Ireland

(25 min)

This is a very interesting documentary about a sailing journey from Ireland to Brittany showing an adventurous sailing trip across the Irish Sea. It is informative and touching as you follow the sailors on their historic route. It has definitely high regional value connecting two countries. However, the judges found it more of an enjoyable documentary in style than an outstanding piece of entertainment.

ID2017157 - MUSIC ACROSS ASTURIAS (DE ROMANDELA)

TPA Asturias, Spain

(60 min)

This is an exceptional piece of entertainment combining music, tradition, culture, regional identity. It shows different groups and individual singers picking up traditional folklore and explaining the historic backgrounds of the songs. But it is also the personal passion of the artist. The format creates social value and deals with the change of identity and society. It is beautifully shot, mixing historic information and interviews. However, the judges believe that the programme would have fitted perfectly in the music category, as indicated by the category criteria.

ID2017166 - ENTERTAINMENT FINNTALK (SUOMISNACKIS)

SVT Stockholm/Lokal, Sweden

(4 min)

This is basically an infotainment programme combining an interesting news topic with explanatory comments. It is purely a studio conversation between two journalists without any further video footage. This could be as well a radio programme and the judges found a lack of entertaining elements and structure.

JUDGES RECOMMEND

Carolina Källestål, SVT and Caroline Ní Dhubhchóin, TG4

Rising Star, **ID2017096 - *Vilde Bratland Erikstad*, NRK Nordland, Norway**

Carolina: Enjoy Vilde's contemporary and engaging news report with an absolutely compelling, personal and fresh way of storytelling. It is a true pleasure to see such a talent!

Caroline: Catch a glimpse of Vilde Bratland Erikstad's energetic, raw and intrepid presenting style. Her natural, uninhibited flair is simply refreshing.

Tim Smith, BBC Yorkshire

Minorities in Society, **ID2017074 - *Confused in the city*, RTV NH, The Netherlands**

Have fun with two butchers, one from the quiet countryside, one from bustling Amsterdam, who swap places for a day. The characters are lovely, but the best bit is marvelling at just how much tea one man can drink - and that's coming from an Englishman!

Svein Haaland, NRK Hordaland

Documentary, **ID2017060 - *Guardians of Bemelen*, L1 Radio-TV, The Netherlands**

Very well told story, good footage and high quality sound all combined in a dynamic perfect storyline, slow and warm.

Klaus Unterberger, ORF

Entertainment, **ID2017157 - *Music across Asturias*, TPA Asturias, Spain**

The programme highlights many aspects of cultural heritage: from history to present time, from traditional to modern, from senior to young performers. It is an informative as well as a vivid and inspiring programme!

Elina Ravantti, Yle

News Report on a European Issue, **ID2017054 - *DNA*, Dani Rivas, TVG Galicia, Spain**

If you love top quality camera work and editing like I do, this report will make your day. As a bonus you will experience a wonderful example of how a tragedy can trigger something positive and forward looking.

Daria Marjanović, HRT

Most Original and Innovative, **ID2017156 - *Tomorrow and Beyond*, RTBF, Belgium**

This multi-media project gives credit to good individual initiatives and keeps the core task of public media - to serve the community - in an engaging and appealing way, perfectly combining all existing media platforms and technical solutions.

PRIX CIRCOM REGIONAL 2017

INVESTIGATIVE JOURNALISM

WINNER

ID2017023 – GRADES FOR SALE (FUSKET PÅ HÖGSKOLEPROVET)
SVT Göteborg, Sweden

COMMENDED

ID2017065 - FAKE JOBS – INSIDE OUT LONDON (BBC1)
BBC London (Elstree), UK

JUDGES

Chair	Elina Ravantti	Yle	Finland
	Tim Smith	BBC Yorkshire	United Kingdom
	Michael Lally	RTÉ	Ireland
	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany

CHAIR'S REPORT

This year's Investigative Journalism category had 12 entries from nine countries, the themes ranging from different styles of online scam and abuse of low wage workers to migrants' problems and smuggling.

The number of the entries decreased from last year considerably, which gives a reason for concern. In 2016, there were 20 entries from 12 countries. The essence of journalism lies in the pursuit of truth, telling the difference between right and wrong and holding wrongdoers accountable. While the judges found it delightful that investigative journalism is practised in many regions in Europe, we would like to stress a need for greater attention for the investigative area.

High quality investigative journalism does not always need large resources. What is required is persistence and support from the management. Some reports described the problem very well but lacked the essential step, namely real attempts to directly confront the perpetrators. In times of alternative facts and quick uproars instigated by rumours in social media, public service media with its professional journalists plays a central role in giving the audience correct information based on facts.

The regional media serve as a warrantor of democracy in their own region. It can serve as an example to other regions and countries, too. Many of the themes covered in this year's competition appeal to wider audiences around Europe.

Equally, we should not forget that also younger audiences yearn for well made investigative journalism.

The judges take home an important lesson: investigative journalism at its best can be both serious and very entertaining.

Elina Ravantti
Yle, Finland

WINNER

ID2017023 – GRADES FOR SALE (FUSKET PÅ HÖGSKOLEPROVET)	(56 min)
SVT Göteborg, Sweden	

This is exceptional.

Over a year, SVT Göteborg not only reveals that 20% of Sweden's most highly qualified students are cheats but also explains and tests the technology behind the scam; works with the education department (of whom they are way ahead) to try to combat the practice; tracks down scores of students who have cheated; and, finally confronts the man behind the scam, who has developed a business with a turnover of millions.

The journalism has huge implications for education not just in Sweden but around the world. It's also captivating television, engaging the viewer from the opening sequence on the set of a TV game show to the final confrontation.

As well as displaying journalism at its very best, it's also remarkable viewing, with tense moments to match the best detective dramas.

The judges were on the edge of their seats and urge you to watch this entry in full. It's outstanding.

COMMENDED

ID2017065 - FAKE JOBS – INSIDE OUT LONDON (BBC1)	(29 min)
BBC London (Elstree), UK	

The judges thought this was excellent investigative journalism, exposing how scores of young people are being conned out of hundreds of pounds simply on the promise of a job in the City of London. It's had an impact, with a warrant issued for the culprit's arrest; the FBI now investigating; and one expert describing it as the biggest scam of its kind. The judges were impressed by the amount of work which went into this: the number of victims featured; the use of hidden cameras and the filmic quality of the footage. The editing of the confrontation with the victims' reaction was particularly effective. Another entry which would have been a worthy winner were it not for the exceptional standard of others.

OTHER ENTRIES

ID2017018 – SMUGGLING	(8 min)
BBC South-East (Tunbridge Wells), UK	

This shows how people smugglers have moved from Calais to central Paris. This well planned investigation culminates in undercover filming of the gang at work in Paris and back in London plus confrontations with them, in which an interpreter is even on hand in case they claim not to understand English - which they duly do. The judges could not fail to be impressed by the bravery of the undercover reporter; the quality and dramatic nature of the undercover footage; and the immediate impact the story appears to have, with responses from local MPs and the supermarket whose lorries are involved and who promise an urgent investigation. This would have been a worthy winner were it not for the high quality of other entries.

INVESTIGATIVE JOURNALISM

ID2017061 - REMEMBER ME - THE IMPRISONED ONES (SEĆAŠ LI SE MENE U ROPSTVU)
RTS Belgrade, Serbia (30 min)

This documentary features the accounts of women raped during the war in the former Yugoslavia in the 1990s. Their testimonies are among the most harrowing the judges have seen. There is also a helpful historical perspective explaining how rape has been a weapon in many conflicts, which perhaps makes it even more relevant to a wider audience beyond Serbia. What's less clear is whether the women are speaking for the first time; there is some suggestion that this is a long-standing campaign. But it's a powerful programme nonetheless.

ID2017103 - EPIC FAIL - MALMÖ'S SEARCH FOR RADICALIZED YOUTH (MALMÖS RADIKALA MISSLYCKANDE)
SVT Skåne, Sweden (13 min)

In three separate reports, this investigation exposes significant failings within a project to combat radicalisation among young people in Malmo; misuse of funds; false claims about partners; and most significantly, the failure to de-radicalise any young people considering following ISIS. It's had a big impact. The city authorities no longer co-operate with the association responsible for the project. The judges found the confrontation with, and simple questioning of, its chief executive a real highlight. Were it not for the high quality of entries this year, this could have been a winner. The only misgiving the judges had was not about the report's journalism but the look: at times there was perhaps a slight over-reliance on shots of the inside of offices. But this should in no way detract from the excellence of the team's journalism.

ID2017145 - LE SCAN - KAZAKHGATE (LE SCAN - KAZAKHGATE)
RTBF, Belgium (6 min)

This is an imaginative, fast paced attempt to explain perhaps the most complex story of any entry: alleged conflicts of interest over a Belgian government deal with Kazakhstan. It has much to commend it. The judges thought it was accessible, with an energetic presenter, clever graphics, and with the inclusion of camera and microphone in shot, which made a real attempt to establish its own trademark. The judges would like to have seen an approach to the politician at the centre of the allegations and also questioned how much the report revealed which viewers did not know already. At times it felt more of catch-up, albeit a wonderfully creative one.

ID2017005 - INSIDE AMAZON: AN INSIDE OUT SPECIAL
BBC West (Bristol), UK (29 min)

An investigation into the practices of Amazon and one of its contracted companies in the transport and delivery of services to its customers. This was a well thought out and linear approach to investigation. It had all the key elements including undercover journalism and secret filming. Graphic use was innovative and well done while the filming was of a very high standard. The outcome of the investigation showed potential abuse of drivers and delivery staff, dangerous driving vehicles and work practices. This was a serious investigation which resulted in a possible inquiry by a parliamentary committee. The demands of consumers coupled with the need for high profit margins can have devastating outcomes for those at the coal face of delivery. However, the holding to account of those involved was, in the view of the judges, weak. The only official reaction from Amazon was a bland statement reiterating its support for high standards. More incidents and a bold confrontation with the company involved would have helped strengthen the conclusion.

ID2017007 - IS CROATIAN POLICE BEATING MIGRANTS? (TUČE LI HRVATSKA POLICIJA MIGRANTE?)
HRT Zagreb, Croatia (5 min)

A story of alleged police brutality against migrants coming from Serbia into Croatia. A well told story with good strong images and camera work. It unfolded as a serious story with serious implications. However, the investigative element needed to be developed further. There perhaps could have been a doorstep interview with a government or police official as opposed to over reliance on the formal statement from the ministry. This was a very good example of a story that

could be developed further with additional investigative input.

ID2017036 – FEMALE REFUGEES OPPRESSED IN SWEDISH ASYLUM ACCOMMODATION (ASYLKVINNOR I UTSATT SITUATION) SVT Jämtland, Sweden (56 min)

A harrowing story told in three parts. This was a new angle on the migrant story. It covered internal male female tensions and internal religious differences as well. It centred on the abuse of female migrants encountered in Swedish migrant centres. The basic allegation was that male migrants were attempting to sexually abuse or threaten their female colleagues. The fear was palpable. In the second instalment, it was a case of women under threat because of their Christian as opposed to Muslim background. The final section dealt with the reaction, including the government minister with responsibility for migrants. A very good story overall which the judges felt could have improved with a more creative approach to interviews in both part one and two and the final outcome in the third section lacked a sense of conclusion or holding to account. This was a good piece that needed more visualisation and perhaps greater challenge to authority.

ID2017044 – WHOEVER HAS SEEN, WHOEVER KNOWS... (KTOKOLWIEK WIDZIAŁ, KTOKOLWIEK WIE...) TVP3 Katowice, Poland (25 min)

This is a programme of significant importance to its audience. It attempts, with the active engagement of the journalist, to find missing people. There is an element of reality television about the format. Undoubtedly this programme is of public interest but perhaps the investigative element is not as obvious as this category would demand. It includes both studio and field presentation and has active viewer involvement when finding the characters for the programme.

ID2017066 - ST WILLIAM'S ABUSE BBC Yorkshire & Lincolnshire, UK (10 min)

An investigation into several years of abuse of young boys in a Catholic school, St William's, in Yorkshire. This was a heavily resourced, excellently produced piece of journalism. The story was told through the use of victim interviews, official reports and court records. The camera work and lighting were of a very high standard and were used to capture and set the scene. However, the judges felt that the absence of a confrontation with the Church through its representatives in the De La Salle order or local clergy was missing. This, given the resources committed to this production, would have greatly enhanced what was already a compelling story.

ID2017116 - ABSURDITIES WITH THE BNT2 (АБСУРДИТЕ С БНТ2) BNT, Bulgaria (30 min)

This is the story of a mosque that was destroyed by unauthorised renovations, while lurking in the background is the image of a mysterious Turkish donor who funded the renovations. The whole story revolves around official indifference to the ongoing physical destruction of parts of the Islamic culture and its places of worship in Bulgaria. Interlinked with this is the willingness of the Islamic authorities to act outside official regulations in their attempts to preserve old mosques and, in so doing, they are contributing to the destruction of that which they claim to be trying to protect. This programme has encounter and holding to account but it needed greater clarity and direction on the reasoning behind the mysterious funding and fundor. Overall, it was well presented and paced. The journalistic endeavour was constant and engaging and unwilling to be dismissed with empty answers. The question Why? was always present.

PRIX CIRCOM REGIONAL 2017

MINORITIES IN SOCIETY

WINNER

ID2017045 - NICK AND TANJA - AFTER THE ACCIDENT (NICK OG TANJA - EFTER ULYKKEN)
TV2 Nord, Denmark

COMMENDED

ID2017008 - INSIDE OFFSIDE: EAT, SLEEP, EAT, SLEEP (INSIDE OFFSIDE: JEDI, SPAVAJ, JEDI, SPAVAJ), HRT Zagreb, Croatia

JUDGES

Chair	Michael Lally	RTÉ	Ireland
	Elina Ravantti	Yle	Finland
	Tim Smith	BBC Yorkshire	United Kingdom
	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany

CHAIR'S REPORT

There is a very broad range of the criteria for this category. It includes race, culture and colour; it also includes other groups such as the physically or mentally challenged, age groups and sexual minorities. The entry this year covered all aspects and elements of the defined criteria. The broadness of the definition made adjudication very difficult.

The winning entry from TV Nord succeeded in showing the challenges of being incapacitated. But it was not about victimhood or anger. In this way, it was different in its approach, style and content. However, judging this type of production in the same category alongside the difficulties of minority languages and the challenges of being transgender was not easy.

The Commended was an intriguing story from Croatia. It featured a migrant footballer who claimed to be gay with a questionable background that occasionally faltered under scrutiny. The honesty of the programme maker makes this a "must watch". Both the style and content make for compelling viewing!

The broad definition in this category attracted a broad response. For us as practitioners, it also poses challenges on how we see minorities. I believe there is a need at editorial level for a reappraisal of how we view minorities and how we reflect them in our output. Perhaps an unintended outcome of our deliberations will be to hasten that debate.

Michael Lally
RTÉ, Ireland

WINNER
ID2017045 - NICK AND TANJA - AFTER THE ACCIDENT (NICK OG TANJA - EFTER ULYKKEN)

(20 min)

RTV2 Nord, Denmark

This outstanding documentary followed a young man, Nick, for a year after he sustained serious physical and mental injuries trying to save two people's lives.

It had all the judges could wish for: superb production values with excellent camerawork including stunning drone footage; complete access to Nick and his friends and family; and above all, it was a great story.

Importantly, it also gave a real insight into how Nick, his girlfriend and their young son coped as he learnt to speak and walk again in his twenties - just as his young son was trying to master similar skills.

The family trusted the programme makers to such an extent they allowed them to share their most precious moments: the birth of their second child; his Christening; and a parachute jump which Nick and his friend (the fireman who saved his life) undertake as his recovery progresses. The result is a positive programme which instead of dwelling on his disability focuses on Nick's and his girlfriend's personalities and can only encourage others in a similar position.

It's a wonderfully uplifting watch and proof that our minority community of the disabled can face and can overcome with courage issues that others find hard even to comprehend.

COMMENDED
ID2017008 - INSIDE OFFSIDE: EAT, SLEEP, EAT, SLEEP

(25 min)

(INSIDE OFFSIDE: JEDI, SPAVAJ, JEDI, SPAVAJ)
HRT Zagreb, Croatia

A challenging story of a Nigerian gay man seeking asylum in Croatia who plays football with Zagreb FC. His story is as travelled as he is.

This is a blunt bird's eye view of a man who admits that his story has changed but he also offers reasons, including the murder of his uncle due to his nephew's homosexuality in Nigeria.

It is uncomfortable viewing with no attempt to interfere with the dialogue including the confrontation with the lawyer over lies and untruths. A well told and filmed story.

OTHER ENTRIES
ID2017013 - LLIONÉS, THE LANGUAGE FROM LEON (LLIONÉS, LA LLINGUA LLIONESA)

RTVCyL, Spain

(30 min)

This was a compelling story of the battle to save Lionese, the old language of the Castillia area of Spain. The early emphasis of the piece was on the academic foundation of the language. While interesting, the judges felt the later visits to the community were more important in telling the story. Also the rich vein of music running through the programme could have been better used... but overall a worthy contribution.

MINORITIES IN SOCIETY

ID2017026 - NEIGHBOURS (SOUSEDÉ)

ČT, TV studio Ostrava, Czech Republic

(26 min)

This is a celebration of three minorities within the Czech Republic. The tragic histories both of the Greeks and Jewish community are included as well as the outward looking Chinese. The programme shows how they all identify within their respective minorities, while at the same time being Czech. It is lively and informative with an underlying celebratory context.

ID2017040 - P'AMENDE - THROUGH THE EYES OF AN ANTHROPOLOGIST (P'AMENDE - EGY ANTROPOLÓGUS SZEMÉVEL)

MTVA, Hungary

(27 min)

A close up look at the cultural anthropology of the Roma community by a Roma anthropologist. It explores aspects of their history ranging from its poetry to its cuisine, lifestyles and customs. While very informative, the judges felt the programme lacked depth and insight. This, however, perhaps was not the intent of the programme makers.

ID2017051 - NEW START (OPNIEUW BEGINNEN)

Omroep Flevoland, The Netherlands

(9 min)

A sensitive story of an Iranian woman now well settled in The Netherlands looking back on her early life in Iran. In Iran, she had been imprisoned for being part of the protest movement following the return of Ayatollah Khomeini in 1979. It was a reflective well told story of a woman who rebelled against the Islamic fundamentalism of her new government. However, the key issues of both gender and religion were not addressed in this well crafted story. The story was interesting but was not of critical importance when viewed through the prism of minorities in 2017.

ID2017053 - BBC SOUTH EAST TODAY

BBC South-East (Tunbridge Wells), UK

(14 min)

This contribution gave us an insight into how the daily news magazine programme handles the issue of minorities. It ranged from reports on transgender to sport and learning disabilities to the diary of a young black woman. The content showed a real commitment to covering minority issues. It was both informative and also raised necessary issues along the way.

ID2017058 - SOCIAL ENTREPRENEURSHIP (СОЦИАЛНО ПРЕДПРИЕМАЧЕСТВО)

BNT, Bulgaria

(35 min)

While the minority element was weak in this piece, it did give insight into a new model for social funding of entrepreneurship in Bulgaria. It included using skills from prisoners to female migrants in the workplace. In the judges' opinion, the producers tried to include too much here and a more focussed approach would have been better.

ID2017132 - THE BRAZILIAN POLE (POLAK BRAZYLIJSKI)

TVP3 Katowice, Poland

(21 min)

This film features the Polish community living in Brazil. They mostly work in agriculture and live in poverty. Many migrated to Brazil before World War 1 when Brazil was searching for workers. The state paid for one-way-tickets to Brazil, where they were then stranded because of the cost of travelling back. The judges felt the story is of interest to people in Poland today as large numbers still emigrate.

ID2017063 - AMBER'S STORY

BBC Yorkshire, UK

(10 min)

The story of a transgender child who wants to change from a boy to a girl. We see Amber celebrating her ninth birthday and worrying about the effects of medication on weight gain, while at the same time enjoying the treats of any nine-year-old on a birthday. A highly sensitive story told in a sensitive way. This is a significant story of public interest and debate. Perhaps this is where the programme could have further developed its theme with improving the context of the report. This could have included estimates on the number of transgender people in the UK. Also the story only really included the child and her family, inclusion of teachers and professionals in this area would have improved the context in a more informed manner.

ID2017080 - HISTORY FROM PEŠTER IN VIVO (ISTORIJA S PEŠTERA IN VIVO)

RTV Vojvodina, Serbia

(41 min)

This was a meeting of two lifelong friends looking back on their lives and the experiences through war and peace of their country. It was, in the view of the judges, an important element in the archive of any worthwhile regional station. They also felt it could have been enhanced by the use of archive material from the period.

ID2017122 - COINS IN THE CUP (VI KALLAS TIGGARE)

SVT Göteborg, Sweden

(58 min)

A Swedish journalist born in Greece sets out to find the story behind the reasons for increasing numbers of Roma begging in the streets of the city of Stockholm. She encounters the predictable reactions to the plight of the Roma. While the story had potential, the view of the judges was that it seemed to lack story advancement. It was a series of encounters with different people but as a coherent story we found it rather inconclusive. Good camera work and framing of shots throughout.

ID2017137 - IN THE HEART OF THE PRIMEVAL FOREST (ŚRODEK PUSZCZY NAJBLIŻEJ ABSOLUTU)

TVP3 Białystok, Poland

(23 min)

The forest is the home of choice for a woman from a well-known family in Poland, who wanted to be out of the limelight. The judges were impressed with the range of beautiful pictures of the forest, and the access to the film's central character, whom we get to know well. However, as it was her own decision to adopt this way of life (and she could leave at any time), the judges were not completely convinced this was a minority report in the sense of the category criteria.

ID2017069 - MAN. EXPOSED. (MANN. UTSATT.)

NRK Sørlandet, Norway

(29 min)

The judges were hugely impressed with this programme, which heard frank accounts not only from child abuse victims who had waived their anonymity but also, highly unusually, from a convicted paedophile who was both remorseful and revealing about why he committed his crime. This is one of the most difficult subjects to cover on television, not only because the testimonies are so horrifying, but also because it is so pictorially challenged. The programme makers' decision to film all their subjects with a black background and rely on no other pictures was bold, brave and worked. The quality of the filming - so sharp you could see the sweat on interviewees' hands - was also evident. Were it not for the exceptional standard of other entries, this would have been a worthy winner.

MINORITIES IN SOCIETY

ID2017148 - DISTRICT (DÚICHE)

TG4, Ireland

(25 min)

District shows a reporter leaving her comfort zone and spending 24 hours in a wheelchair alongside a regular wheelchair-user, the main character Eimear, who was paralysed after an accident. Together they tour Dublin and the reporter sees the city from a new point of view. The judges were impressed with the presenter, who has a relaxed natural style, and the access she gets. They would, however, have liked to see them tackle some slightly more challenging environments. We see them on a tram talking about how much better it is for people in wheelchairs than the 'Dart' train: could we have seen them both on the train and in a more rugged rural area perhaps?

ID2017020 - WHY ARE THE ROMA FORCED TO BEG? (VARFÖR TVINGAS ROMERNA TIGGA?)

SVT Västernorrland, Sweden

(18 min)

The team behind this film gained access to Roma people both in Sweden and back in Romania. The result is an insight into why they choose to lead a tough life on the streets of a foreign country a long way from home. The film would perhaps have been even more powerful if some of the bigger characters among the Roma community had featured in a bit more depth, enabling us to get to know them a little more. But, overall, the film increased the judges' understanding of one of the most persecuted communities in Europe - no mean achievement.

ID2017074 - CONFUSED IN THE CITY (VAN STREEK IN DE STAD)

RTV NH, The Netherlands

(16 min)

The judges felt this was the most charming and endearing of all the films in this category. It's a simple idea: invite two people in similar jobs in different places to swap for a day. In this case a butcher from a rural part of The Netherlands trades places with a Moroccan butcher from cosmopolitan Amsterdam. Both characters are wonderful - the judges really got to know them and enjoyed some very funny moments, particularly the rural butcher getting used to the Moroccan custom of frequently stopping for tea. The judges weren't sure how much we really learnt or how much our understanding of different cultures increased; this was simply great fun to watch.

ID2017090 - MOHAMED IN FRYSLÂN (MOHAMED YN FRYSLÂN)

Omrop Fryslân, The Netherlands

(27 min)

A daily news programme followed the story of Mohamed, a Syrian refugee, over a period of time as he starts a new life in The Netherlands. As with all refugees, his story is powerful, particularly the detail of how far he has come on foot with his young family. The judges would like to have seen and heard more from them. Well shot, it gave a valuable insight into an individual story behind the headlines.

ID2017161 - BY BIRTH (A VIHANIG)

France 3 Bretagne, France

(28 min)

This entry followed French families who speak Breton. It secured good access to the families over a period of time and explored why they had taken the decision to speak and teach their children such an unusual language. The judges would have liked more background information early in the programme - how many people speak Breton? how many used to? where it is spoken? - but overall this was both touching and interesting and clearly explained why people choose to speak Breton.

ID2017064 - OUTCAST WIVES: AN INSIDE OUT SPECIAL

BBC London (Elstree), UK

(29 min)

This programme examined a significant but rarely told story: Indian and Pakistani women abandoned by their British husbands and who cannot easily return here to divorce them. The judges were not aware of the extent of the problem - with 15,000 women said to be in this position - nor the reason why it's still happening, even though dowries have been illegal for nearly 50 years. Highlights included powerful testimonies from several women and an admission from an Indian official that their legal system is 'a little slow', intercut with an interview with a family who have been pursuing legal action for 16 years. Ideally, the judges would like to have seen an interview with, or at least an approach to, a husband who had abandoned his wife. But overall this was a programme which helped viewers understand a sensitive and often taboo subject.

ID2017167 - ROMANI (ROMANI)

RTP, Portugal

(27 min)

This was a genuinely different view of the Roma community in Portugal, as children and young people take part in a musical production. The result is a very positive piece of television. The judges were impressed how the programme makers gained the trust of the community and also with its clever use of footage of World War Two mixed with young people today performing music outlawed by the Third Reich. The judges would like to have heard more from the young people taking part, alongside those behind the project, who featured at length in the programme.



PRIX CIRCOM REGIONAL 2017

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2017037 - THE BIRD CLIFF (FUGLEFJELLET), NRK Hordaland , Norway

COMMENDED

ID2017059 - 25:0 STORIES ON THE ROAD (25:0 ISTORIE CALATOARE)

TVR Iasi, Romania

JUDGES

Chair	Svein Haaland	NRK Hordaland	Norway
	Daria Marjanović	HRT	Croatia
	Marta Gómez González	TVG Galicia	Spain
	Christine Schwarz	RTBF	Belgium

CHAIR'S REPORT

This year we had 22 entries: some very short, not more than one minute; others going on for hours and even days. That is of course a challenge for the judges but it is not an impossible task.

We are looking for innovative and creative ways of storytelling – and the innovation this year can be in front of or behind the camera. A part of this is also creative use of new technology and innovative publishing on different platforms. We are happy to see that regional producers and broadcasters often are in the forefront when it comes to using new techniques and distribution.

This year, we have great variation among subjects: nature documentaries, children's programmes and programmes about art projects. We have short videos for social media competing with heavy multi-platform shows going on for weeks. It is a pleasure to see that more and more entries are planning for interaction with the audience and some of them are also focusing on the younger audience.

Although most entries in this category show some kind of innovative creativity, only a few really impressed the judges.

The Winner is a Norwegian multiplatform nature project, with possibilities for interactivity and innovative use of new technology.

The Commended is a Romanian programme about a 25 years anniversary for the TV station. Not an obvious candidate for an innovative programme we were thinking but, more than anything else, the judges liked the creative initiative, reaching out to the audience in the region.

Svein Haaland
NRK Hordaland, Norway

WINNER

ID2017037 - THE BIRD CLIFF (FUGLEFJELLET) (126 min)

NRK Hordaland, Norway

This is a big live show about a huge colony of birds living on a cliff in Northern Norway.

For five weeks NRK Hordaland were on air round the clock and were able to help scientists and audience understand more about the habits of these birds.

The producers offered an online web page where the audience could choose which birds to watch, and where you could ask questions and talk to other viewers. As a guide to the project and to the different species on the island, they also made a 3D model of the bird cliff.

"Slow-TV" from the bird cliff was live on television five days a week. The public asked questions to the scientists on the web page and got answers live on TV. These beautiful birds, although they can't talk and can't be interviewed, are nevertheless the main characters, which you follow with intense interest.

COMMENDED

ID2017059 - 25:0 STORIES ON THE ROAD (25:0 ISTORIE CALATOARE) (52 min)

TVR Iasi, Romania

How can a TV station anniversary become a regional happening which includes all the audience in the region? Well, TVR Iasi did it.

To celebrate a quarter of century of broadcast, TVR Iasi organised a tour throughout the region. It invited people to outdoor gatherings in villages and towns. It showed archive reports and interviews on big screens to the residents. It invited those onscreen to take part again, 25 years later.

This all gives an experience of travelling in time and a clear and true impression that the regional TV channel is their own and of great value to the community. TVR managed to produce the programme with closeness and emotion yet without becoming pathetic.

We liked the creative use of graphics and camerawork as well as the editing skills of putting so many different formats and video qualities together. However, some of the interviews could have been shorter.

But to sum up: the synergy between the TV crew and the people made this an excellent and innovative way of using a TV station anniversary to get (even) closer to the audience.

OTHER ENTRIES

ID2017071 - LEISURE ACTIVITIES AND CULTURAL AGENDA (AGENDA CULTURE 1 ET 2)

France 3 Limousin, France (1 min)

This is an agenda announcing different cultural activities coming up soon, to inform people in the region where to spend their leisure time. It is done in a simple way, giving excerpts from the shows. It is a good idea in a regional context, informing the audience about possibilities in the region. However, we would like to see a more surprising presentation in this format.

MOST ORIGINAL AND INNOVATIVE

ID2017028 - THE FANTASTIC STINA (SUPER STINA)

SVT Dalarna, Sweden

(2 min)

This is a short but nice social media video about the ski-athlete Stina Nilsson. It shows Stina's career from a small child until becoming one of the best skiers in the world. It is emotionally strong and the use of archive is excellent. SVT Dalarna has also done a great job organising the publishing strategy. However, the storytelling could have been more focused, and some of the clips would profit from tougher editing.

ID2017030 - TRAFFIC AND THE PATH OF IMMIGRANTS (ТРАФИКЪТ И ПЪТЯТ НА МИГРАНТИТЕ)

BNT, Bulgaria

(5 min)

This is a story about immigrants in Bulgaria hoping to get to Germany. The report is about facilities for the immigrants. It is a typical news story but with a deeper approach. The interviewees are well chosen and offer a close view of their individual problems without stereotyping the refugees. We saw good camerawork and appealing editing. However, the production is using well known storytelling elements and is not primarily innovative.

ID2017035 - HIGH (HOOG)

RTV Rijnmond, The Netherlands

(30 min)

High is a talk show with two local celebrities climbing to the top of the 140 metre high Erasmus Bridge in Rotterdam, and telling their life story to each other. The concept opens with showing the city from new angles. It is filmed with 24 GoPro cameras and there is no presenter. It is exciting to follow the climbing. The casting is good and the conversation is interesting, putting Rotterdam and life experience in a broader context. However, we think the programme is not utilising all the dramatic possibilities of showing the climbing and the city from new and exciting angles, which is the main creative idea of this concept.

ID2017039 - ULSTED BOLDKLUB - NORTH JUTLAND'S WORST FOOTBALL TEAM (ULSTED BOLDKLUB - NORDJYLLANDS DÅRLIGSTE FODBOLDHOLD)

TV2 Nord, Denmark (20 min)

Ulsted - North Jutland's worst soccer team is about men who can't play football but try anyway - and dream about winning! This is an appealing approach, with a serious way of presenting funny content and ironic narrations with a human touch. It has a local flavour and the direction is a little raw like the idea: rough filming suits the content. This can go on forever like a videoblog for fans. It is an honest production. The producers are not pretending to give more than they do, which makes it a strong and useful concept to which many people can relate. However, most of the storytelling elements are well known, and the production is not primarily innovative.

ID2017099 - MAGNETO FROM BEZDAN (ČOVEK MAGNET)

RTV Vojvodina, Serbia

(9 min)

This is a story about a human magnet. Yes, you got it correct: a human magnet. We are following an elderly man putting items from spoon to bicycles on his body. It is an original story. The reporter is creative in his approach, improving the storytelling by taking part and pulling out the best from the interviewee. However, even though the story is original, the visual creative elements leave much to be desired.

ID2017100 - STOP!CULTURE (STOP!KULTURA)

TVP3 Lublin, Poland

(29 min)

STOP!Culture is an art and culture programme about a theatre building that has been under construction for 40 years and finally reopened. The building is a monument with different meanings in different eras and the programme reflects that diversity. The video production is sophisticated, creative and of high quality. The storytelling is innovative in many ways, like the vox populi presented in a box with a door, the use of slow motion in some of the sequences,

and the dynamic editing. However, put together in such a concentrated way, it is hard to grasp the message behind the content. This makes it an artistic project of high quality for a relatively narrow niche audience.

ID2017110 - OVERIJSEL FROM A BIRD'S VIEW (OVERIJSEL IN VOGELVLUCHT)

RTV Oost, The Netherlands

(120 min)

Five days in a row, a helicopter with a special camera on board and a reporter flew for two hours over the northern region of The Netherlands. The viewers decided what the route would be. This is an interactive transmedia project including TV broadcast, website with microblogging and social networks, used to communicate directly with viewers. In the interaction, the viewers give their suggestions where the helicopter should fly, offering some action of their own, while the reporter is giving his live commentary. The project is opening doors to new possibilities of multi-platform publishing in real time, with an involvement of the audience. However, in an innovative project like this, we would like to see a closer connection between the air shots and the activity on the ground.

ID2017130 - HERITAGE (PATRIMONIU)

TPA Asturias, Spain

(46 min)

This is a documentary approach to the industrial and mining heritage of Asturias and other regions in Europe. The programme is communicating historical facts and memories with emotions. The visual storytelling is of high quality and the casting is outstanding. The dark atmosphere of these industries is conveyed in an intelligent way. However, we do not find the storytelling too innovative. Some of the sequences are too long and the storytelling a bit slow, which might be a problem when trying to attract a broader audience.

ID2017156 - TOMORROW AND BEYOND (DEMAIN ET APRÈS)

RTBF, Belgium

(29 min)

This is a truly intermedia, multiplatform, community engaging public station project. It starts with getting in the individuals with positive initiatives through social networks, followed by the radio, TV, online and real life events. It is well organised in preparation. The project shows high production value on all platforms. The direction and final impact is excellent. This is a fine example of regional mobilisation for a good cause, like in this case, for a healthier life for future generations. This was definitely among the very best programmes in the category but just fell short.

ID2017034 - LUKA AND FRIENDS: FIRE (LUKA I PRIJATELJI: VATRA)

HRT Zagreb, Croatia

(25 min)

This entry is a programme focusing on 6- to 12-year-old children. Luka carries us through a theme. For instance "Fire": playful and for fun with a juggler; with a historic background explained by a teacher at the natural history museum; a craft artist working with glass; and, finally, as a source of danger with firemen who put out a fire. Luka shows us all the angles of a theme and puts the children in the middle of the story. It's like an open air school as they try to light a fire with stones or help the firemen. Luka also never misses any occasion to start singing with his guitar in his hands. This is a nice pedagogical programme with a "boy scout" atmosphere. The judges liked the joyful approach but the format is not surprising enough to make it a winner.

ID2017101 - THE POEM IS THE WAY (WIERSZ JEST DROGA)

TVP3 Katowice, Poland

(25 min)

This entry is a nicely made art programme with high quality footage and excellent editing. Through two portraits we get to know two different poets. The approach is human and the style of storytelling fits the artistic content. However, the judges felt that this production is targeted to a niche art audience.

MOST ORIGINAL AND INNOVATIVE

ID2017043 – THE SONG 2017 (A DAL 2017)

MTVA, Hungary

(63 min)

This entry is about the Hungarian song presentation in the Eurovision song contest. The innovative 360 degree filming allows the viewer to choose his own angle of view. This makes him an active viewer and director of his or her own programme. The intention is very interesting and probably opens a future market. In front and behind the camera, it is very interesting also to see the viewers' reactions. However, the judges didn't find this element developed enough in this case, partly because of the lack of sufficient lighting.

ID2017091 - SOUND OF NATURE (LYDEN AV NATUR)

NRK Møre og Romsdal, Norway

(33 min)

This film is an experiment about how to hear silence and the sound of nature. No voice over, no comment, no music, no added and annoying sounds, only the real sound of nature with extremely beautiful shots. The viewer is able to "feel" Nature with sounds of animals, wind, water, cracking ice. We are captured by these sounds and this film develops in us real emotions. Finally, there is a story carrying through the four seasons and making us hear this region through one complete year. Beautiful shooting and editing. This is definitely an innovative way to tell (or listen to) a story. *Sound of Nature*, was among the final candidates for winning the category.

ID2017119 - FROM A SECRET RECORDING TO INTERNET-HIT – SWEARING FOREST MACHINE DRIVER REVEALS THE REASON FOR HIS OUTBURST (SALÄÄNITYKSESTÄ SOMEHITIKSI – KIROILEVA MOTOKUSKI KERTO O TUNNEKUOHUN TAUSTAN)

Yle, Finland

(1 min)

This short clip is about one single person who is in an extreme situation working at -20 degrees and is alone in a truck after cutting trees in a forest. He starts swearing in a strong regional dialect. Somebody distributed this recording on YouTube and social media. It became famous and was the baseline for a hit as well as a psychological support for stressed people. The simple recording went viral and the man became famous to the point of inspiring commercial selling: posters, wallpapers. This pure Finnish dialect strikes a chord with so many regional origins and dialects in the audience. The judges fell in love with the character and enjoyed the story. However, this is more a viral happening than an innovative production.

ID2017129 - OMROP FRYSLÂN CAMPER (OMROP FRYSLÂN CAMPER)

Omrop Fryslân, The Netherlands

(5 min)

This entry is a compilation of a whole summer in Friesland. A crew with mobile phone cameras went round the region, responding to the request and urgings of the audience. At each location or event, they filmed in a very entertaining way and became the centre of the events, such as fancy fairs, rollercoasters and others. The videos were aimed mainly at an online audience. It is an interesting and innovative way of being close to the citizen without having a lot of production constraints. The judges liked this fresh and lively approach. Nevertheless, the production sometimes became too much like a travel guide.

ID2017131 - MY MENTAL HEALTH AND ME (MITT PSYKE OCH JAG)

SVT Göteborg, Sweden

(29 min)

This entry is about mental disorders: three people dealing with anxiety, bipolarity and eating disorder. The idea was to be intimate in their everyday life not with a camera crew but filming themselves with smartphones for six months. They also interviewed their relatives without limits. The storytelling evolves naturally and we get a deeper view of their problems, joys and, above all, their fears. It is touching and emotional. This story helps us to come to grips with taboos and ethical issues. The camera is not always well framed but this "homemade" filming suits the subject. However, we have seen the same storytelling techniques in other entries and the judges did not find it innovative enough.

ID2017140 - MERRY CHRISTMAS! (GLÆDELIG JUL - 2016)

TV Syd, Denmark

(3 min)

A huge Christmas card is constructed in a shopping centre. Shoppers and passers-by write messages to relatives and draw pictures on this enormous wall. Through these wishes we discover the problems and joys of the people. At the end, the piece of card is reduced to a smaller Christmas card and sent to the audience from TV Syd - "From all of us to all of us." This is a nice and original approach from a television station to its audience and a nice occasion for the audience to use its TV station to forward wishes. Although this is a touching story, the jury felt that there was some special recipe missing to make it a winner.

ID2017151 - I AM A SCIENTIST (IS EOLAÍ MÉ)

TG4, Ireland

(23 min)

Magnets and magnetism are analysed in this episode of a show for teenagers. There is a mixture of live reports, graphically designed explanations, studio experiences and advice on how to make experiments at home. The presenter is accompanied by a boy and a girl in the studio to make some "live experiences". The excellent graphic sequences or live shots mixed with graphics make this programme visually very attractive. The judges liked the presentation but felt that it was still a format well-known to the young.

ID2017159 - THE LONDON MAYORAL ELECTIONS

BBC London (Elstree), UK

(6 min)

This explains especially to young people how to vote in the election, with a look at the voting process and the candidates. The originality is in the multi-platform approach for the audience. Facebook and other social media were used as well as TV presentations. All of them drew on special graphic treatment (smileys) or humorous questions to show the real character of the candidate. Augmented reality was also used on stage to show how to cast a vote correctly. The aim of this campaign to reach and attract young people was certainly reached. This presentation was one of the best productions in this category and close to being the winner.

ID2017165 - INNOVATIVE SWEDEFIN EXPLAINER (SVERIGEFINSK EXPLAINER)

SVT Stockholm/Lokal, Sweden

(1 min)

This entry is an excellent explainer about so many Swedes who have their origins in Finland. The « Swedefinnsday » in February celebrates this event. This short video summarises the history and immigration today with children who still learn Finnish. The very original way of the storytelling, using graphics, archives and shots edited on a single piece of music and without any voice over, makes this entry special. It was definitely an innovative entry and among the best in this category.

PRIX CIRCOM REGIONAL 2017

MUSIC

WINNER

ID2017025 - MY ATTEMPT OF MASTERFUL OPUS - JAN MIKUŠEK VS. STABAT MATER BY TOMAS HANZLIK (MŮJ POKUS O MISTROVSKÝ OPUS – JAN MIKUŠEK VERSUS STABAT MATER TOMÁŠE HANZLÍKA), ČT, TV Studio Ostrava, Czech Republic

COMMENDED

ID2017057 - THE LEGEND OF THE DOVE (LEGENDA O GRlici), RTS Belgrade, Serbia

JUDGES

Chair

Caroline Ní Dhubhchóin	TG4	Ireland
Klaus Unterberger	ORF	Austria
Christine Schwarz	RTBF	Belgium
Carolina Källestål	SVT Region South	Sweden

CHAIR'S REPORT

This year's sixteen entrants reflect Plato's sentiment when he suggested that, "*...music brings soul to the universe, wings to the mind, flight to the imagination and life to everything*".

Despite being a relatively new category, each programme celebrated a cross-section of musical talents, in various forms, whilst aligning with the cultural identities of their regions.

The creative insight, edginess and colourful usage of music deployed in each production, not only proved to be most engaging but it highlighted also the impact that music can have in its traditional form and as a device to connect with audiences.

This year's Winner was highly engaging musically and the production was of a consistently high standard throughout. The central character and structure succeeded in bringing the viewer on an enchanting musical and personal journey.

The Commended selection also adopted an inspiring approach, bringing music to the audience in a charming and creative way. The fairytale dimension and clever use of graphics was instrumental in the overall success of the programme.

Caroline Ní Dhubhchóin
TG4, Ireland

WINNER

ID2017025 - MY ATTEMPT OF MASTERFUL OPUS - JAN MIKUŠEK VS. STABAT MATER BY TOMAS HANZLIK (MŮJ POKUS O MISTROVSKÝ OPUS - JAN MIKUŠEK VERSUS STABAT MATER TOMÁŠE HANZLÍKA) (26 min) **ČT, TV Studio Ostrava, Czech Republic**

Here we meet the counter tenor Jan Mikušek capturing his life as a singer and following him cutting wood, travelling and showing the work involved and the hours spent as an artist.

From the outset, we are charmed by the monochrome graphics which set us up for an interesting journey. The programme gives an engaging portrayal of Jan's musical odyssey which is enhanced with insights into his personal life and work. Jan himself is also very engaging which continues to delight throughout.

The forest sequences were beautifully shot. The camera operator and crew have to be commended for their choice of shots and pace throughout.

The decision to end the feature on Jan in the woods highlights Jan's love for both nature and music. It is a delight to follow Jan's journey, which comes full circle when he performs at the end.

COMMENDED

ID2017057 - THE LEGEND OF THE DOVE (LEGENDA O GRlici) (63 min)
RTS Belgrade, Serbia

This entry is a very creative piece of art in telling a composer's story, weaving fiction into the production.

The script editor of the production team joins the composer Stevan Hristić and the columnist Stanislav Vinaver throughout the story.

Beautifully set, with colourful historic costumes combined with different creative art work and graphics help the viewer through time and flatten the story to one timeline.

The judges found that it is an inspiring way to deal with music, tradition and regional culture.

MUSIC

OTHER ENTRIES

ID2017164 - CHANTS & SONGS (CANTADERA)

TPA Asturias, Spain

(87 min)

This promotes all the musical styles that coexist in Asturias with special interest in the traditional Asturian music and dances. The opening was particularly engaging with creative use of lighting and props. The presenters were well balanced and engaging in an informative, yet light-hearted manner. The varied exploration of the various groups was impressive, particularly as it crossed all age groups. The judges did feel however, that the set was perhaps a little bland, which affected the energy of the show. In a way, it seemed to go against what the show was trying to do musically.

ID2017112 - ENZO AVITABILE (ENZO AVITABILE)

RAI, Italy

(7 min)

This portrays a Neapolitan musician Enzo Avitabile, showing us his music and how he is influenced by the sounds of his hometown, Napoli. The feature succeeded in giving the viewer a great insight into the musical work of Enzo. The inclusion of the live performances and fan greeting highlighted his character and his personality. However, the package would have benefited greatly from a short montage to establish Enzo's personal profile and professional growth, with archive, still imagery etc.

ID2017079 - THE FRISIAN TOP 100 (DE FRYSKE TOP 100)

Omrop Fryslân, The Netherlands

(720 min)

One day a year all Frisians are united in their common feeling to be proud of their language and in the way their songs are shared, outing their pride and sense of being part of the Frisian community (600.000 inhabitants). This year the Top 100 was broadcast from midday until midnight. As an engaging community programme, it succeeded in making its viewers part of the production. The presenters energetic approach added to the overall energy of the programme. We commend the energy and presence in the external linkage to the bonfire location. Technically and content wise there is much scope for development. In terms of structure, we advise inter cutting between still imagery, studio and video inserts. Currently the digital video effect structure might struggle at retaining the viewers. We recommend more use of full frame.

ID2017087 - IDEA THAT TRANSCENDS EVERYDAY LIFE (IDA, KTÓRA PRZERASTA CODZIENNOŚĆ - PWM)

TVP3 Katowice, Poland

(60 min)

This is about musical life in Poland through the history of Polish Music Edition, PWM and the story about the publisher's impact on preservation and publishing of Polish music. The opening sequence was charming in the natural woodlands with an interesting character. The footage and the sequences were well structured. While it is very insightful and well researched, the audience engagement may dwindle because of the multiple representations.

ID2017042 - VIRTUOSOS (VIRTUÓZOK)

MTVA, Hungary

(69 min)

This is a typical music talent show in which several judges discuss and find a winner among young classical music talents. The viewer will enjoy the presentation and the performance of the artists. It certainly is inspiring, the national heritage and young talent. However, judges think this is a rather traditional format in studio presentation and camerawork.

ID2017115 - ETHEL LEGINSKA

BBC Yorkshire & Lincolnshire, UK

(3 min)

This is a story about a forgotten music pioneer, Ethel Leginska, famed as a pianist, composer and conductor from the late nineteenth century until the 1930s. Yet now she is virtually unknown. While this feature is only short, it succeeded in celebrating Ethel's life with the reflective use of archive, interviewee and most interesting was the piano shots which perhaps reflected the magical nature of her music. The judges did however believe that it lacked enough personal and musical insights. The inclusion of the technical advances to celebrate her music was interesting but audiences may still remain slightly unaware of Ethel's musical legacy, which could have been emphasised more.

ID2017078 - MUSIC OF THE MONTENEGRO ROYAL COURT (MUZIKA NA CRNOGORSKOM DVORU)

RTV Crne Gore, Montenegro

(5 min)

This is a classical and very traditionally constructed portrait of classical music. It shows the influence of western European music on the cultural and musical life in Montenegro. It is a combination of music and documentary, but the judges considered there is not sufficient complementary footage like location shots.

ID2017004 - UNFINISHED: THE MAKING OF MASSIVE ATTACK

BBC West (Bristol), UK

(29 min)

This is an excellent piece of music documentary explaining the career of Massive Attack based on the cultural scene in Bristol. It reflects definitely regional diversity and identities. The programme is informative, even entertaining. However, the judges would have welcomed a greater exposure to the music and the approach to the music from the group.

ID2017047 - OPERA OPEN (OPERA OPEN)

BNT, Bulgaria

(59 min)

Opera Open is an event that turns the city of Plovdiv into an outdoor summer opera scene. The programme is colourful, informative, musically entertaining and it also manages to highlight the essence of the Plovdiv region. Special recognition must be afforded to direction, camera work and editing of the various sequences. The interviewees were also engaging and the various location used added to the diverse nature of the programme. The decision to use multiple locations added to the overall build-up and the underlying political message. The judges felt that whilst the programme raised the question about the opera not having an official building, it did not engage in any measures or interviews to pursue this question or, indeed, seek answers. This was somewhat dissatisfying when paralleled with the happy ending.

ID2017021 - CELTIC DANCE

TVG Galicia, Spain

(67 min)

This is a musical trip discovering the roots of Celtic music. There is a nice balance of dancing shots and explanations about the historical background. It combines regional culture with a European horizon by connecting the Celtic and Galician dance tradition. The viewer gets to know the beautiful traditional and colourful costumes. The judges did especially like the presentation of the children's perspective.

MUSIC

ID2017095 - MY INSTRUMENT (MITT INSTRUMENT)

SVT Västmanland, Sweden

(7 min)

This entry sticks very well to its name. It is focused exclusively on people explaining all about the instruments they play. The viewers learn all about the story and the technical side of the instrument and the relationship the artists have with them. However, the judges found that there would have been a benefit from further explanatory footage.

ID2017133 - DREAM ACADEMY (DREAM ACADEMY)

SVT Finska, Sweden

(3 min)

This is a media report, talking about the Swedish and Finnish communities' effort to learn each other's language by creating music. We follow young dynamic people interested in the regional culture. However, the judges found that this is a typical news feature without sufficient music performance to justify this category.

ID2017149 - EITHNE - BETWEEN TWO LIVES (EITHNE - IDIR DHÁ SHAOL)

TG4, Ireland

(50 min)

This is an excellent portrait of the singer, her life, her outstanding career as an extremely talented artist. This documentary is multi-faceted and combines the reports and interviews with many segments of her music. However, the judges found that this film is made in too traditional a documentary style.

ID2017097 - I DON'T WANNA CHANGE (NE ŽELIM DA SE MENJAM)

RTV Vojvodina, Serbia

(10 min)

In the regional show *New Year's Eve Fever*, of which this is part, the culture and tradition of minorities who live on the territory of Vojvodina are in focus. In this piece, we meet a young man Branko Nikolić Cobra, who tells his story, about his life, culture and tradition through hip-hop. The judges want to celebrate the presenters adopting the presentation style that reflects the music genre. The informal dialogue is also contemporary and engaging. Perhaps the interview could have started with Cobra's rap music earlier to establish him musically. In general, the whole piece lacked a bit of structure.

JUDGES RECOMMEND

Stéphane Gaillard, FTV

Documentary, **ID2017085 - An Adventure Through the Lense, NRK, Norway**

Enjoy magnificent shots made by the famous Norwegian photographer, Audun Rikardsen, who combines his work with the search for technical innovations.

David Lowen, Chairman of the Prix and Agnieszka Nawrocka, TVP

Documentary, **ID2017024 - Czech Swans, CT Studio Ostrava, Czech Republic**

David: *If you want to brighten your day, watch Czech Swans and enjoy the laughter of feisty women of a certain age who still enjoy a challenge (and the occasional drink...)*

Agnieszka: *The programme, with its great footage and warm story, tells us that we don't have to be perfect to be amazing, and reminds us how important it is to have passion in life and wear a smile on our faces.*

Michael Lally, RTÉ

Minorities in Society, **ID2017008 - Inside Offside: Eat, Sleep, Eat, Sleep, HRT Zagreb, Croatia**

The intriguing story of the black gay migrant from Nigeria with a changing narrative is my favourite... oh, he's a footballer as well! A must watch!

Marian Voicu, TVR

Documentary, **ID2017146 - Shut Up or Die, SVT Göteborg, Sweden**

What a great intellectual debate on freedom of speech and the marketplace of ideas in this documentary!

Christine Schwarz, RTBF

Most Original and Innovative, **ID2017091 - Sounds of Nature, NRK Møre og Romsdal, Norway**

This is right what you need after a busy day - lay back, have a nice drink and listen to the silence ... hear a story that's just beautifully shot. Enjoy!

Marta Gómez González, TVG

News Programme and Viewer Involvement, **ID2017086 - TV2 Lorry 19.30, TV2 Lorry, Denmark**

A news programme that, literally, opens the doors of a television station for the citizens in Copenhagen. A kind of journalism that is near to the problems and feelings that really matter to people in the real life using the social media, the fastest mass media we have today.

Gunnar Henrich, HR

Investigative Journalism, **ID2017023 - Grades For Sale, SVT Göteborg, Sweden**

This entertaining, exciting and relevant investigative report is a real masterpiece worth to be seen!

PRIX CIRCOM REGIONAL 2017

NEWS PROGRAMME AND VIEWER INVOLVEMENT

WINNER

ID2017086 - TV2 LORRY 19.30 (TV2 LORRY 19.30), TV2 Lorry, Denmark

COMMENDED

ID2017049 - ONLINE SHOPPING SCAMS (BLOCKETBLUFFARNA), SVT Väst, Sweden

JUDGES

Chair	Tim Smith	BBC Yorkshire	United Kingdom
	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
	Elina Ravantti	Yle	Finland
	Michael Lally	RTE	Ireland

CHAIR'S REPORT

All broadcasters now embrace digital platforms; as more people spend more time online we all know they're crucial to reach a bigger and younger audience. But how many TV shows use them to their full potential - not just as an alternative platform for content but as a two-way communication tool to establish a dialogue with viewers and users about what they think of our stories and what matters to them? This new category seeks to reward that.

Not all entries fully embraced this. Some were ambitious in their use of new digital technology to create extremely watchable content but, because the audience played a relatively minor role, could not be seriously considered for the award.

We were looking for programmes which went beyond the odd mention of a viewer's comment or the fleeting use of user generated content; and were delighted with a great deal of what we found.

The best entries were really inspiring and clearly show media professionals listening to and learning from their viewers: a refreshing approach at a time when journalists have been criticised for staying in their own, safe 'filter bubbles'.

Tim Smith
BBC Yorkshire, UK

WINNER

ID2017086 - TV2 LORRY 19.30 (TV2 LORRY 19.30)

(24 min)

TV2 Lorry, Denmark

The judges were hugely impressed with what they thought was a genuinely innovative idea; not only to broadcast a morning editorial meeting live on social media but to interact with viewers during the meeting, asking for their stories and also inviting one viewer to author a report which then led the following night's programme.

Even more impressively, the programme has committed to doing this weekly: it was not just a one off; viewers do seem to have a central role in determining the news agenda.

It was refreshing to see journalists explain some of the jargon we use every day live on social media and to see a story which some were initially sceptical about – "Is pickpocketing really an important issue?" - turn out to be a significant, growing problem; the viewers' instincts were right.

Another factor which impressed the judges about this entry was the quality of the TV storytelling which emerged, with clever use of studio effects and a credible contributor.

The only thing the judges felt could have helped make an even bigger impact would have been to use TV2's own online platform alongside their impressive work on social media.

COMMENDED

ID2017049 - ONLINE SHOPPING SCAMS (BLOCKETBLUFFARNA)

(6 min)

SVT Väst

The story of the Swedish scammers is told from an audience engagement perspective. The story sets out to show from concept to execution the various stages involved in the audience engagement process.

The material supplied became the foundation of the storyline, developing in a linear manner based on this approach from beginning to end.

An excellent example of audience influence and centrality to the creation of a story. There was considerable support material.

However, the judges felt the regional aspect could have been stronger and traditional television picture values could also have been strengthened. This just prevented it from being the winner.

Report

OTHER ENTRIES

ID2017113 - BEYOND "LE VELE" (OLTRE LE VELE)

RAI, Italy

(4 min)

This was a really interesting story about how a housing estate in Naples has become a by-word for poor design and urban squalour, which the judges found especially shocking in such a spectacular location. The judges were impressed by the main participant in the report, from a well known local band, who was a compelling storyteller. However, the judges felt that some other entries involved their viewers more, and would also like to have seen inside the estate more; what we did see was dramatic, to say the least.

ID2017089 - MORNING FACTS (FAKTY O PORANKU)

TVP3 Wroclaw, Poland

(40 min)

This breakfast programme impressed the judges with its sheer effort and creativity. With news and traffic reporters out live, live weather forecasts and webcams, viewers' weather pictures, even a live fashion show, it felt like it was using every resource possible to create a busy, lively programme for a busy time of day. Above all, it was ambitious; fashion may not be everyone's subject of choice at breakfast time but having decided to cover it, it was fantastic to see this programme really invest in it with a multi-camera live in a separate studio, instead of a more lacklustre, "guest with floats" approach. The only factor which meant the judges chose other entries above this was that they involved viewers more, and allowed the audience to set the agenda.

ID2017120 - A GUIDED TOUR OF BORDEAUX ON FACEBOOK LIVE

(20 min)

(FACEBOOK LIVE: SURVOL DE LA GARONNE À BORDEAUX) France 3 Aquitaine, France

None of the judges had seen anything like this before: a Facebook Live from a riverboat in Bordeaux filmed almost entirely by a drone. For 20 minutes we were privileged to get an aerial tour of a wonderful location with an engaging presenter and knowledgeable local tour guide - a "Christmas present" to the channel's viewers. The camerawork with the drone was also excellent. What would have made this even more compelling would have been to make this more "two-way" and feature more questions and comments from viewers; we counted only two in 20 minutes and neither was namechecked, which would have personalised the broadcast and perhaps encouraged more viewers to take part. But as a broadcast this was extremely watchable and at times spectacular. You must try this again in the summer!

ID2017160 - IN YOUR OPINION (A VOTRE AVIS)

RTBF, Belgium

(44 min)

This political programme made huge efforts to interact with viewers: from questions on Facebook Live; to a first time voter in the studio asking politicians questions; to clever use of Matchtalk technology to give a quick snapshot of viewers' opinions. The judges were impressed by the programme's energetic presenter, clever direction (two-shots to show rival guests' reactions worked well) and imaginative use of a glitzy studio. There were some moments where viewers' opinions took more of a back seat and the programme reverted to a more traditional 'talking head' style. The judges would encourage the programme to involve the viewers even more but they should be applauded for the imaginative ideas they are already using.

NEWS PROGRAMME AND VIEWER INVOLVEMENT

ID2017011 - BBC SOUTH EAST TODAY

BBC South-East (Tunbridge Wells), UK

(29 min)

This was the story of a London scammer John Philips who conned job seekers out of hundreds of pounds. It was a very well done standard news report with an investigative element. Well produced but lacking in explanation of the audience role in exposing the scam. Also the lack of conclusion on the fate of Mr Philips was a little odd. Overall a good piece of work if inconclusive.

ID2017041 - I HAVE A PROBLEM (IMAM PROBLEM)

HRT Zagreb, Croatia

(21 min)

This was about a single debtor who had a false debt collected from him. It was a good story in the consumer type genre. While it had potential, the judges noted the absence of active audience engagement in the story process. The judges would have liked to know how the audience was accessed in this story: was it through social media or such like? Also the visual element of the presentation could have been enhanced with more location pictures and illustration.

ID2017046 - LOOKING FOR GOODNESS (ТЪРСИ ДОБРОТО)

BNT, Bulgaria

(60 min)

The story of the challenge facing a young girl with cerebral palsy finding her bicycle. While lacking the critical presence of audience in this piece, the story itself was told in a very simple manner which could have improved with greater emphasis on use of pictures and narrative. A story tackling the issues of children with cerebral palsy is sensitive and this was handled accordingly.

ID2017162 - BBC LONDON TV NEWS

BBC London (Elstree), UK

(27 min)

This was a news compilation of a series of stories mainly focussing on the traffic and border control issues that led to chaos on a bank holiday weekend at Dover and Calais. The reports contained good examples of the use of user generated content. They added value to the reports but were not central to the origination or initial construction of the stories. Live reporting on all of the packages was of a very high standard.

PRIX CIRCOM REGIONAL 2017

NEWS REPORT ON A EUROPEAN ISSUE

WINNER

ID2017153 - SWEDEN: A MODEL OF TRANSPARENCY (SUÈDE : UN MODÈLE DE TRANSPARENCE), RTBF, Belgium

COMMENDED

ID2017054 - DNA, DANI RIVAS (ADN, DANI RIVAS), TVG Galicia, Spain

JUDGES

Chair	Michael Lally	RTÉ	Ireland
	Tim Smith	BBC Yorkshire	United Kingdom
	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
	Elina Ravantti	Yle	Finland

CHAIR'S REPORT

The first thing to point out is the view of the judges that this is a very difficult category with demanding criteria. We would have expected a much greater entry but perhaps the criteria did not help.

The full gambit of European issues was on display in this category. They included everything from migrants to Brexit and ecology.

In selecting our Winner, we found the entry of RTBF to be significantly ahead both editorially and in terms of technical delivery on air. Here was one region in Belgium learning from another in Sweden on the whole issue of transparency. It was a simple "compare and contrast". A good story well told on a topical issue.

Our Commended from Galicia was really something completely different but one that with redirection and focus could have been significantly improved even further.

A difficult category with a clear winner. More programmes showing cross-regional developments would greatly enhance this category... but a close reading of the criteria is essential.

Michael Lally
RTÉ, Ireland

WINNER

**ID2017153 - SWEDEN: A MODEL OF TRANSPARENCY
(SUÈDE : UN MODÈLE DE TRANSPARENCE)**

(5 min)

RTBF, Belgium

This report examined how Belgian politicians might learn from Sweden about how to avoid corruption in public life by being transparent about absolutely everything.

The judges were concerned that such a dry subject would be a big challenge to turn into compelling television but were really impressed with what we saw. Simple techniques like keeping reporters' questions in and graphics comparing levels of pay led to wonderful revelatory moments: do politicians in Sweden really take the bus to meetings? Do they really earn as little as 2 euros an hour? A complex subject was explained simply and creatively.

We were gripped and never thought we would be!

There's very little we were left wanting. The only thing we might have liked to see, and this may have happened later in the same programme, was the reaction of Belgian people to such a different system in Sweden.

COMMENDED

ID2017054 - DNA, DANI RIVAS (ADN, DANI RIVAS)

(5 min)

TVG Galicia, Spain

An excellent story from Galicia on how the death of a motor cyclist encouraged his father to start an academy for child motor bike riders, in order to introduce them to the track.

This had a strong regional and emotional element. It was also a good example of constructive journalism. Both camera work and editing were of a very high standard.

What was missing was sufficient European context and also the need to explore further the dangers of motor bike racing. These two elements in the view of the judges would have made a significant difference to the production. Galicia is a unique region in a European context, which could have enhanced the storyline if it had been developed further.

OTHER ENTRIES

ID2017118 - FROM HOLIDAY-RESORT OWNER TO BROKE IN ONE NIGHT – "I WAS FORCED TO MOVE TO SPAIN" (KYLPLYLÄN PERUSTAJASTA VARATTOMAKSI YHDESSÄ YÖSSÄ – "OLEN MUUTTANUT PAKOSTA ESPANJAAN")

Yle, Finland

(5 min)

This focused on a businessman who had invested millions creating a holiday village in Finland employing hundreds of local people but became bankrupt during the recession and now lives in Spain for half the year because he can't even rent accommodation in his native Finland. The judges thought this was a fascinating story which made good use of drone footage and archive. But it was noticeable that the subject of the story was only interviewed on the phone, which lessened the impact of an interesting interview. If it was impractical to travel to Spain to interview him could Skype have been used or could the story have waited until he was back in Finland? We would also like to have heard how the bank explained what had happened; they were portrayed by the businessman as the 'villains' but we didn't hear their side of the story.

NEWS REPORT ON A EUROPEAN ISSUE

ID2017012 - TACTICS

BBC South-East (Tunbridge Wells), UK

(5 min)

A very current topic with a new storyline. This told the story of the migrants being used by traffickers to escape from Calais through creating road blocks of trees. While it was novel and different as a storyline, it was also done in a very tabloid manner. The showing to English tourists the footage of the road blocks was novel with, however, a predictable response. The judges felt that there was a lack of context to the story and also missing was the extent of this tree felling incident.

ID2017006 - GREEN INTELLIGENCE SURVEY (ZELENA INTELIGENCIJA)

HRT Zagreb, Croatia

(3 min)

This was a very good story idea with a strong opening. The topical issue of alternative energy was explored with a certain flair and promise. However, the judges felt that the use of "picture story telling" was weak. The link between the pictures and the narrative was sometimes less than desired.

ID2017031 - USE OF THE REVOLUTIONARY TREATMENT OF HEPATITIS C IN PRACTICE (ПРИЛОЖЕНИЕ НА РЕВОЛЮЦИОННОТО ЛЕЧЕНИЕ НА ХЕПАТИТ С В ПРАКТИКА)

BNT, Bulgaria

(6 min)

A report on a new treatment for Hepatitis C. The story was based on an international conference that took place in Bulgaria. This was a good news story but it needed more validation and picture use. Interviews with patients and others affected would have enhanced it. Also the use of talking heads lacked imagination in post production.

ID2017032 - 1956 THROUGH MY EYES (AZ ÉN 56-OM)

MTVA, Hungary

(4 min)

One of the survivors of the 1956 uprising described the dramatic moments of his escape from oncoming forces as they fired into the fleeing crowds. It was an emotional account supported by clever use of archive. However, in the context of regional and European the story lacked sufficient context. This does not detract from the emotion of the story teller.

ID2017072 - REGIONAL ENQUIRIES: BREXIT (ENQUÊTE DE RÉGIONS: BREXIT)

France 3 Haute Normandie, France

(52 min)

This was an extensively thought-out programme which explored the implications of Brexit, from a Normandy French perspective. While it was beyond the time criteria for this category (stated in the category criteria as 5 minutes only), its graphics were simple and effective. The format seemed to follow almost a template style and it did not quite tackle the key issues in a sufficiently forthright manner. It raised issues like health, expats and citizenship. These were key issues raised in a very novel and regional way but they needed further exploration beyond mere questions.

ID2017098 - TACKLING YOUTH OFFENDING

BBC London (Elstree), UK

(5 min)

This was the story of a young London offender who transforms his life after a period spent in detention in a model Spanish centre. A very interesting story told in a constructive way. It was very emotional and this was well conveyed and also the contrast between the two prison systems was mentioned a lot while not deeply explored. The missing ingredient was the regional perspective. Perhaps a good story could have been made better by focussing on the background

of the offender in his London home base and environment. This would have enhanced both balance and context.

ID2017109 - MIGRANT WORKERS

BBC North-West (Manchester), UK

(3 min)

This examined the views of a range of different people in North West England about immigration, the biggest issue in 2016's , Brexit referendum. The judges were impressed by how many different views were included: a hotelier; a hotel worker from Moldova; a Polish solicitor in Liverpool; and 'ordinary' people in the streets of Barrow. Graphics were creatively used in a piece to camera in the Lake District. The start of the report was particularly striking with gripping use of effects and music highlighting Barrow's history. If anything, the judges would like to have seen such techniques used later in the report also. They stood out so much that not using them later left some with a feeling that this was a 'report of two halves'- with a great deal invested in the start, but a little less later on.

ID2017111 - THE FRENCH RIVIERA - FLOOD ZONE DISASTER (CATASTROPHE EN TERRE INONDABLE)

France 3 Côte d'Azur, France

(51 min)

The film shows an extraordinary catastrophe and its effects on the inhabitants, politicians and its economic consequences one year on. It starts with dramatic pictures and private footage of a disastrous flood at the French Riviera in 2015. The judges hadn't seen footage of this kind before. It tells the personal stories of affected people who had to cope with the loss of family members and are fighting to get compensation. The film analyses the causes of the flood and investigates how it could have been avoided. It's factual but also emotional. Unfortunately, although of extremely high quality, this film is too long for this category with its maximum length of 5 minutes.

ID2017127 - VEGAN STREAKER (VEGAN STREAKER)

Omrop Fryslân, The Netherlands

(28 min)

The reporter accompanies an animal activist to different places in Europe and shows how people treat animals and how the subject of the report fights for animal rights. Some of the footage is breathtaking not only for the reporter but also for the viewer. The fight for animal rights is a relevant theme in several European countries including the two examples we see - rabbit breeding in The Netherlands and bullfighting in Spain. Although the film includes graphic pictures of dying or wounded animals, it also has parts where we find ourselves laughing and moments of tension when the reporter follows the main character with her camera into the bullfighting arena. The reporter is credible and trustworthy. Filming, editing and the use of music are modern. Unfortunately, although of extremely high quality, this film is too long for this category with its maximum length of 5 minutes.

ID2017139 - SCHOOLYARD (SCHOOLYARD)

SVT Stockholm/Lokal, Sweden

(3 min)

The judges were excited when we read the brief for this report: many have seen homeless people sleeping outside public buildings in city centres... but sleeping in school playgrounds? That was something we hadn't seen. Unfortunately, we didn't see or hear from any homeless people in the report. Although the report featured the school's headteacher at some length as well as another official, we felt it might have been more compelling to ask those who were sleeping rough why they chose a school or perhaps to talk to parents about their concerns. At the very least it would have been interesting to see the playground being cleared up early in the morning. Nevertheless, this was a shocking story well worth investing in.

PRIX CIRCOM REGIONAL 2017

RISING STAR

WINNER

ID2017163 – THOMAS MIGNON, RTBF, Belgium

JUDGES

Chair	Klaus Unterberger	ORF	Austria
	Caroline Ní Dhubhchóin	TG4	Ireland
	Christine Schwarz	RTBF	Belgium
	Carolina Källestål	SVT Region South	Sweden

CHAIR'S REPORT

Public Service Media is challenged in many ways. It is most important to inspire the next generation of its media users as well as its own media producers. This is exactly why the Rising Star category focuses on new talents, who are competent to combine professional skills in journalism with a new, fresh and personal style.

This year's entries presented a broad spectrum of European TV and video work: traditional news reporting, investigative storytelling as well as using active involvement as a tool of making the story more authentic, compelling and convincing for the audiences.

It was encouraging to see there is much new talent in regions across Europe making the distinctive quality of Public Service Media visible. They are different in style, approach and performance on screen.

Certainly, the awareness of the convergence of digital media is crucial; so multi- and cross-media skills are essential. These multi-faceted criteria and competences were important to identify a young talent as a Rising Star.

Because of his excellent skills in print, radio, TV and online this year's winner is giving a convincing as well as inspiring 360° perspective on the future of media.

Klaus Unterberger
ORF, Austria



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

ID2017163 – THOMAS MIGNON

**RTBF
Belgium**

Thomas Mignon is a multi-skilled omni-platform journalist working with newspapers, radio, internet and TV.

It is a joy to watch Thomas's diverse presenting style that crosses many journalistic and media genres. His presentation allowed the judges to understand his diverse range.

Thomas is engaging and warm. It is rare to find a presenter who is credible regardless of genre and Thomas is proven to be professional and engaging, while also being multi-skilled in production techniques.

RISING STAR

OTHER ENTRIES

ID2017022 - ALEXANDER MARKOV

BNT, Bulgaria

The judges meet reporter Alexander Markov and his camera operator in a live broadcast, days after an earthquake destroyed dozens of towns and villages in central Italy. Alexander comes across as remarkably relaxed and at ease in a live situation on location. His choice of positioning when interviewing guests is refreshing. The judges felt however that Alexander needs to work on his walking shots to avoid blocking, his eye contact and concentration in his relaying of reports.

ID2017107 – STINE AGNHOLT ANDERSEN

TV/Midt-Vest, Denmark

Stine Agnholt Andersen has been working as a journalist for only a year at TV/Mid -Vest. We found that Stine is engaging, warm and has a distinctive relaxed interview style. Her scripting had a nice pace and she presented her pieces to camera with great ease. Whilst her interview style was good the judges felt that she could work on the outro and linkage.

ID2017147 – KOFI SMILES

BBC Yorkshire & Lincolnshire, UK

Kofi Smiles joined the BBC in East Yorkshire and Lincolnshire in December 2016 following an open audition for the "Face of Hull". From the outset the judges were excited about Kofi's energetic and personal presenting style. We applaud the decision to use Kofi as "the face of Hull", as he reflects the City of Culture's ethos with his contemporary script and syntax. However, the judges felt that he should perhaps work on the overuse of gesturing to punctuate sentences, his articulation and pace in scripting and reporting.

ID2017158 – ALI FORTESCUE

BBC Yorkshire, UK

Ali Fortescue has been at the BBC for one year and during that time she has reported live on location, in the studio, as well as covering breaking stories and creating investigative pieces. It is a pleasure to see such a talent. Whilst Ali is engaging and informative, the judges feel that her script sometimes jarred with the visuals. And perhaps she could work on pacing which would improve her interview style.

ID2017019 - LEANNE RINNE

BBC South-East (Tunbridge Wells), UK

Leanne is a young news reporter. She has done outstanding investigative stories using convincing footage. Her performance on screen is professional, on location as well as in the TV studio. However she is working in a traditional news programme, using conventional elements of reporting on screen.

ID2017088 – AGNIESZKA KAPŁON

TVP3 Wroclaw, Poland

Agnieszka is a young reporter, fresh but decent, overall convincing in style. She works on a broad variety of stories from lifestyle, sports, investigative social reporting and news. Judges appreciate how active she is on screen.

ID2017154 – BEN HUNTE

BBC London (Elstree), UK

Ben is an experienced and skilled news reporter and presenter. His performance on screen is highly professional and fits perfectly into the programme. His stories are well constructed and the story telling is excellent. His style in presenting is typical for BBC's news reporting.

ID2017096 – VILDE BRATLAND ERIKSTAD

NRK Nordland, Norway

Vilde has a very fresh, attractive style to produce her reports. She is actively involved on screen in the storytelling, authentic and driving forward the story line with a personal as well as a competent approach. The audience would know why she is in front and behind the camera. This gives the report a human aspect and additional credibility. Camerawork and use of graphics is state of the art. Judges did like very much that she is using social media to conduct her story. Overall her work is innovative, young and creative in style. She is definitely a promising talent for the next generation of public service media.



PRIX CIRCOM REGIONAL 2017

VIDEO JOURNALISM

WINNER

ID2017015 - DUŠAN JEMUOVIĆ, RTS Belgrade, Serbia

COMMENDED

ID2017144 - LEONOR SUÁREZ RODRÍGUEZ, TPA Asturias, Spain

JUDGES

Chair	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
	Tim Smith	BBC Yorkshire	United Kingdom
	Elina Ravantti	Yle	Finland
	Michael Lally	RTÉ	Ireland

CHAIR'S REPORT

Video journalism including mojo is one of two "skills categories" of the Prix CIRCOM in which not only the subject of a story and its storytelling are judged. The VJs had to show a range of skills in between being a journalist and a technician. The judges considered camerawork, editing and sound - very often this is the hardest job to handle as a VJ.

As VJs very often get very close to those in their films, the judges were impressed by the intimacy of several films. As the VJs had to enter three pieces to demonstrate their broad skills, the jury had a large number of stories to judge. Therefore, the jury also looked for evidence that stories lent themselves more to video journalism than traditional 2- or 3-man newsgathering.

There was a range in the quality of the entries. Some were very stylised, and demonstrated high-end production values. Others focused on access to individuals who told their stories.

The judges commended the work of Leonor Suárez Rodríguez. She showed three films produced on iPhone and edited on iPad as a mojo. The judges recognised her extraordinary camerawork in different situations - a documentary with scenes of re-enactment, down a mine with difficult lighting conditions and on a fishing boat in a confined space without getting seasick! This VJ showed a great range of skills with stunning results.

The winner comes from Serbia, Dušan Jemuović. He delivered the best single piece of all, taking us with miners to work. Filmed with an iPhone, the reporter captured amazing pictures in an unfamiliar world underground. With clever production techniques, he tells the story of a miner with a long family tradition in that job. As one judge put it, you feel so close to the scene you can virtually smell it! In his second and third entry, he shows the hard life of a farmer getting water for his animals and tells the story of a refugee selling fruit downtown. In all of his stories, the reporter shows his extraordinary shooting and editing skills, his ability to capture life as it happens, and the benefits of working as a VJ. A worthy winner!

Gunnar Henrich
Hessischer Rundfunk – ARD, Germany

WINNER

ID2017015 - DUŠAN JEMUOVIĆ

**RTS Belgrade
Serbia**

Dušan presented three contrasting styles and content. They ranged from the story of the miner on shift work to the farmer boiling snow for water and, finally, there was the enterprising migrant.

We focused on the story of the miner and his shift work. For us it included most of the vital elements of video journalism. Firstly it was an intimate portrayal that could not have been achieved with a traditional camera team; the use of sound was excellent as well as the overall camera work. He succeeded in capturing the unique challenges of underground mining. As the judges remarked you could almost smell the dust and sense the danger as he trudged along with the miners as they told their story.

This entire feeling was achieved through the essence of that which is unique to the art of video journalism. This could not have been achieved to the same extent or degree by a traditional camera team.

COMMENDED

ID2017144 – LEONOR SUÁREZ RODRÍGUEZ

**TPA, Asturias
Spain**

Leonor was commended by the judges for her clever and imaginative filming on a mobile; each of the three films is shot on an iPhone and edited on an iPad.

The second film - Down a Mine - really impressed the judges who were struck by the use of limited light and dramatic sound in a risky and very challenging environment. The re-enactment of the Civil War in the first film is also ambitious and the result is stunning.

The judges felt the only aspect of this video journalist's work which perhaps needs further development is the structure of her stories: sometimes the most powerful images can have even more impact if a little more consideration is given to the order in which they are used to tell the story.

VIDEO JOURNALISM

OTHER ENTRIES

ID2017105 – TOM MEERBEEK

RTV Oost, The Netherlands

Tom's portfolio included an imaginative recreation of a police incident room to cover a story about a possible miscarriage of justice; a stylised portrait of a handball player; and a feature about a victim of prostitution: a real range of subjects. The judges felt Tom was one of the most creative video journalists we saw; his clever use of light and sound made his handball profile beautiful to watch. Not all of his work was quite up to that high standard: the main interviewee in his third report may have benefitted from a similar treatment and his first report, while creative and captivating tv, did not necessarily exploit his video journalism skills to the full.

ID2017123 – TINA ENSTRÖM

SVT Öst, Sweden

Tina's entry featured three reports about health issues: a profile of a young woman with autism, a feature on a middle aged man with brain damage, and a report on healthcare workers. The judges admired Tina's ability to let the interviewees tell their own story and to put them at ease; at times they seemed to forget the camera was there - the essence of video journalism. There were also strong elements of creativity in her filming - for example at the ball pool in her first film. If the judges had one suggestion about how to improve Tina's work it would be occasionally to take a little more time composing some of her shots; more than once we noticed microphone cables were prominent, and interviewees were not always lit as well as they could be. But, overall, Tina's storytelling skills were excellent.

ID2017136 – ANNA TAINIO

SVT Finska, Sweden

Anna's entry included features about Finnish speakers in Sweden; a mural painter; and a mule. Although some of the images exhibited potential, the judges felt more care was needed gathering a variety of shots and shooting sequences, which in turn should make editing simpler in future.

ID2017009 - AMANDA AKASS

BBC South-East (Tunbridge Wells), UK

Three news items from the main evening news programme. The topics ranged from troops on manoeuvres in Estonia to a murder in Cyprus and the grooming of young women for sexual exploitation. This story was the one which best used the VJ technique which allowed the journalist and the viewer close access to the victim. It was well done in a VJ manner. The judges would have liked to have seen more of this type of endeavour.

ID2017029 - TSVETELINA ATANASOVA

BNT, Bulgaria

Tsvetelina submitted three pieces including a lighthouse tour and the deep sea fishing of white mussels. We felt the strongest piece was a visit to the Antarctic. It was everything you would expect. Splendid pictures of outstanding scenery, wildlife in its natural habitat, the coldness of the desolation, and the essential tranquility of the area. This was a calm capturing of the Antarctic. However, the judges felt it failed to show the unique qualities of the video journalist. Most of what we saw was excellent but similar to that which a team would have captured. This was our dilemma, the absence of the unique intimacy of the VJ but still a worthy production.

ID2017050 - IVICA GRUDIČEK HRT Varaždin & Čakovec, Croatia

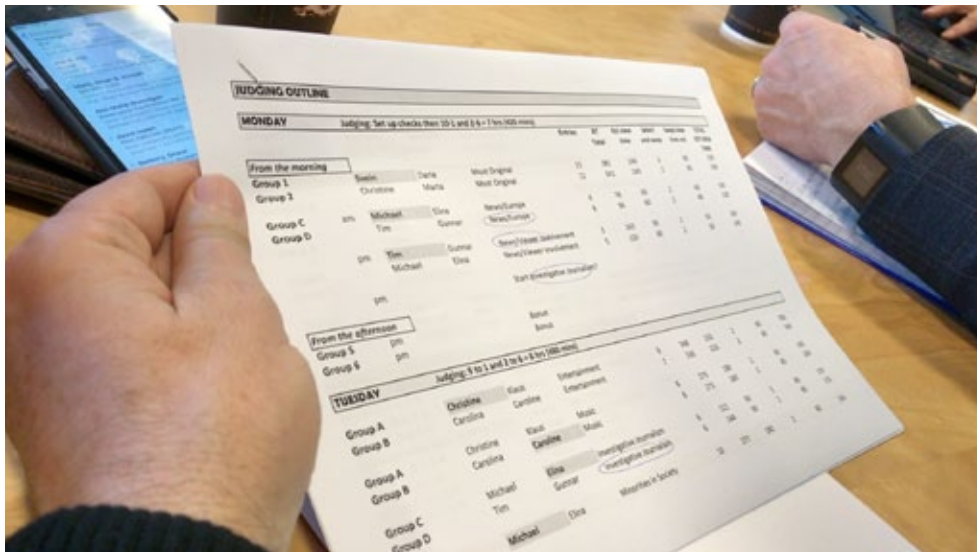
Three items including the plight of farmers with decreasing cattle numbers, the joys of snow-topped mountain climbing and the perils of walking on thin ice. The judges felt the story on the problem of decreasing cattle numbers was the one with the most journalistic input. However, again we felt that it failed to show the unique qualities of the VJ. This is not to criticise the story but to point out that the VJ product should be unique and stand out for qualities of access and intimacy. The technical quality of the pictures also needed more attention in our view.

ID2017056 – PAUL MURPHY BBC Yorkshire & Lincolnshire, UK

Three strong reports all showing the unique potential and qualities of the VJ approach. The stories included plastic litter on the beach, farming post Brexit, and hare coursing. We found all to be a comfortable fit for this category with a high standard throughout. The item on hare coursing, in particular, showed the closeness of the subject to the camera as well as capturing the tangible fear of the farming community alongside the inactivity of the police. Journalism, intimacy, technical skills were very evident throughout as was good quality editing.

ID2017141 – SEÁN MAC AN TSÍTHIGH TG4, Ireland

The judges really enjoyed Seán's entry. His film about geese is charming and funny and features some memorable shots. His work with a young girl with cystic fibrosis is sensitively handled and structured beautifully. His film about the Amish community in Pennsylvania ahead of the US election is at times beautiful, although the judges would like to have heard more from the main characters - a big ask, we know!



REPORT

PRIX CIRCOM REGIONAL 2017

CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

WINNER

C4-13 - WOODEN COMPUTER (DREVENÝ POČÍTAČ)

RTVS, Slovakia

JUDGES

Chair

Christine Schwarz	RTBF	Belgium
Alexandre Pletser	RTBF and Citizenship Co-production co-ordinator	
Guillaume Kuster	CIRCOM Regional Networking manager	
Thomas Mignon	RTBF	Belgium (editorial support)

CHAIR'S REPORT

Since 2013, the Citizenship Co-production Project has been the main co-production of CIRCOM, creating a unique opportunity for several European regional stations to produce stories on common themes related to European citizenship. More than 30 million viewers have seen the reports.

Three main themes have been defined for the last project: Big Cities, Future and Borderlines. The stories produced are about real people living in real situations and facing real problems. They are not a series of interviews with specialists or politicians.

This is what the judges have underlined in their choice of the winner. Putting together the reports on the same theme gives the possibility of a view across Europe and a better informed public debate about Europe.

The advantage of the co-production idea is that members broadcast not only the stories they produce but also the stories produced by the other members. It is this cross-border circulation of high quality reports that CIRCOM Regional is pledged to develop. The public service CIRCOM members work together, in spite of differences in language, cultural background, editorial approaches and TV formats.

The European Parliament has supported this co-production because it recognises that regional public service broadcasters are defending freedom of speech and have the credibility as broadcasters to be close to the citizens of Europe and manage such a venture on a cross-Europe scale. The EP has no input whatsoever into the content of the produced reports.

The first round of Citizenship Project was officially launched in May 2013, during the 31st Annual Conference in Santiago de Compostela. The fourth project was launched in December 2016 and will finish end of May 2017. The Citizenship project started with seven active members.

The exposure of the Special Category of the Prix encouraged more CIRCOM stations to join and widen the success: BNT Bulgaria in the second action, MTVA Hungary and TG4 Ireland in the third action, TPA Asturias, Spain, RTP Portugal and RTVS Slovakia joined the fourth action, which widens the active members to thirteen.

Co-production active members:



Some other member stations announced that they will download and upload the stories through the CIRCOM exchange platform. Indeed, all CIRCOM members have the opportunity to propose items related to the themes and all CIRCOM members have access to the entire collection of items to be used free of charge. On the CIRCOM exchange platform, there are more than 300 stories to date!

Because of the continuing improvement in editorial quality of the stories, I am sure the participating stations have greatly benefitted from the experience of taking part in this CIRCOM co-production.

Christine Schwarz
RTBF Belgium



report

CITIZENSHIP CO-PRODUCTION

The judges needed to take into account in their assessment that these features are not necessarily designed to stand as fully self-contained programmes. They are, rather, building blocks around which programmes can be built by contributing stations.

However, the quality of many of the items shone through. Apart from the winner, the quality of the other reports was significant.

The judging for this category was achieved by viewing the entries from YouTube. All the themes were already subtitled and the viewing and the judging were time efficient and successful.

The judges proceeded to a pre-selection of four stories, one from the theme "Big Cities", the MTVA story *Gozsdu Court*, and three from the theme "Future", the stories from TVP *Less is more*, from TPA Asturias *Being born in the wrong sex* and from RTVS *Wooden Computer*.

They agreed on the "encouraging" award winner for the Citizenship Category: RTVS *Wooden Computer* from Slovakia, one of our most recent new co-production members which joined in 2016.

This story combines an original topic which may concern all European citizens, from the point of view of citizens, beautiful cinematography and excellent narrative construction.

The judges were particularly interested by the answer that the journalist Martina Kvačkajová offered to the commissioning editors of the project. She respected perfectly the guidelines of the project even though it was only her second contribution in the project. The judges responded to her approach to the subject but agree that a little bit more personal emotion could have been added in the narration.

The judges estimated that the three other preselected stories deserve also to be encouraged, as they have qualities that could have driven them to the Prix.

The judges noticed the excellent emotional approach by TPA Asturias *Born in the wrong sex*, which succeeded to show trans-sexuality as normal in society. TVP's *Less is more* shows an excellent narrative construction and good cinematography about a farmer who comes back to traditional recipes and methods to produce healthy bread again. MTVA proposes an original way to show multi-culturalism in Budapest, through a classical story of visiting a fashionable part of the city, the *Gozsdu Court*.

OTHER ENTRIES BY CO-PRODUCTIONS' THEMES
Co-production theme BIG CITIES

C4-01	Fog on the Cities (Brouillard sur les villes)	FTV, France
C4-02	Uber - Transport Company Or Just An App? (Uber - prevozníčka tvrtka ili samo aplikacija?)	HRT, Croatia
C4-03	Should We Leave Brussels? (Faut-il quitter Bruxelles?)	RTBF, Belgium
C4-04	An Irishman in Sao Miguel - Azores (Um irlandês em São Miguel - Açores)	RTP, Portugal
C4-05	Living Next to an Industry (Vivir al lado de la industria)	TPA Asturias, Spain
C4-06	Banska Bystrica - City of sport 2017 (Banská Bystrica - mesto športu 2017)	RTVS, Slovakia
C4-07	Interactive Surgeon Assistant (Interaktivni kirurgov pomočnik)	RTVSLO, Slovenia
C4-08	Big Cities Rzeszow (Wielkie Miasta Rzeszów)	TVP, Poland
C4-09	Back to Earth (Inapoi la pamant)	TVR, Romania
C4-10	Gozsdu Court (Gozsdu udvar)	MTVA, Hungary

Co-production theme FUTURE

C4-11	Electric Cars (Macchine elettrica)	RAI, Italy
C4-12	Less is More (Mniej znaczy więcej)	TVP, Poland
C4-14	Born in the Wrong Sex (Nacer en el sexo equivocado)	TPA Asturias, Spain

THANK YOU

CIRCOM Regional and the Prix CIRCOM Regional wish to thank:



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FTV France, sponsor of the Minorities in Society Award



TVP Poland, sponsor of the Most Original and Innovative Award



TG4 Ireland, sponsor of the Music Award



SVT Sweden, sponsor of the News Programme and Viewer Involvement Award



Committee of the Regions

European Committee of the Regions, sponsor of the News Report on a European Issue Award



TVR Romania, sponsor of the Rising Star Award



BBC UK, sponsor of the Video Journalism Award



European Parliament, sponsor of the Special Award for the best feature in CIRCOM's Citizenship co-production series



TV2 Fyn, Denmark,
host of the judging



RTP Azores, Portugal,
host of the Prix Gala



HRT, Croatia, technical
and administrative support

All CIRCOM Regional members who offered the time and expertise of the judges.

REPORT