



PRIX CIRCOM REGIONAL JURY REPORT 2020



PRIX CIRCOM REGIONAL 2020

Winners' Citations and Judges' Comments

**President, Prix CIRCOM Regional
and Chair of Jury
David Lowen**

report



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PRESIDENT'S REPORT

The closing date for entries of 13 March 2020 might have been chosen with the Covid onslaught in mind. It allowed us to have an excellent level of entries and the usual high quality. Our difficulties began only after that date as we moved towards judging, winner announcements, and the gala.

ENTRIES

We had 194 entries, slightly down on past years, from 22 states. There were fewer entries from Norway, Sweden, Serbia and Romania in particular but a stronger response from Ireland. After a couple of blank years, it was good to have an entry (just one) from Belgium: and good for RTBF also! They should enter more often.

Entries by country:

	2020	2019	2018	2017	2016
United Kingdom	35	38	34	23	31
Spain	32	24	32	12	5
France	17	14	19	16	20
Ireland	14	7	6	6	12
Poland	11	14	9	14	15
Denmark	10	16	14	7	6
Czech Republic	10	10	10	4	8
Slovenia	8	7	9	1	7
Croatia	7	8	4	9	13
Serbia	6	10	5	10	12
Romania	6	13	11	3	10
Norway	5	15	20	7	14
Italy	5	5	2	3	6
Sweden	5	5	11	18	21
Bulgaria	5	3	6	10	10
Hungary	4	5	5	5	8
The Netherlands	4	5	11	12	14
Finland	3	5	7	2	1
Slovakia	3	4	2	2	3
Germany	2	2	2	-	3
Portugal	1	1	2	1	2
Belgium	-	-	1	6	11
Greece	-	5	-	-	-
Montenegro	-	1	2	2	1
Georgia	-	-	-	5	2
Switzerland	-	-	-	4	-
Albania	-	-	-	1	-
Austria	-	-	-	-	1
Bosnia and Herzegovina	-	-	-	-	1

On the range between categories (which were unchanged from 2019), there were fewer Documentaries, perhaps as stations at last realised that the chances of winning might be easier in another category even though in documentary form. This year, entries in the categories Minorities in Society and Most Original and Innovative overtook Documentary. They are fascinating and creative categories, which clearly demonstrate the quality to be had in the regions.

The entry for the category News Programme was disappointing and cannot be explained by the increase in non-linear news delivery alone. The News Programme remains a core pillar of regional output and viewer service: so why the lack of entries? Music and Arts and Entertainment and Drama remain popular and a reminder that across Europe, news and information is not all that is expected of production in the regions.



Entries by category:

	2020	2019	2018	2017	2016
Documentary	27	42	39	30	44
Entertainment and Drama	9	11	13	na	na
Europe	14	13	17	13	na
Investigative Journalism	15	21	20	12	20
Minorities in Society	29	25	29	21	29
Most Original and Innovative	28	24	23	23	24
Music and Arts (ex Music)	21	21	21	16	11
News Programme	9	23	na	na	na
News Report (ex News Stories For All)	20	8	25	10	na
Video Journalism	12	16	22	10	17
Young Onscreen Talent (ex Rising Star)	10	14	14	9	15
Best News Report	na	na	na	na	17
Entertainment	na	na	na	16	na
Magazine	na	na	na	na	29
	194	218	223	160	206
Citizenship Co-production	na	21	14	40	
		244	174	246	

JUDGING

The original plan was to judge during April in Sitgès, a coastal resort near Barcelona, as guests of TV3 Catalonia. The 14 judges to work in situ were to be:

Chair of Jury:

David Lowen

Françoise Erb	FTV Grand Est	France
Adriano Nazareth	RTP	Portugal
Montse Armengou Martín	TV3 Catalonia	Spain
Alina Amza	TVR	Romania
Neil Bennett	BBC West	UK
Erica Stenback	SVT	Sweden
Eivind Undrum Jacobsen	NRK Nordland	Norway
Mary Ellen Ní Chualáin	TG4	Ireland
Sybren Terpstra	Omroep Fryslan	The Netherlands
Janina Strothmann	Hessischer Rundfunk – ARD	Germany
Todor Ignatov	BNT	Bulgaria
Dagmara Drzazga	TVP Katowice	Poland
Jon Williams	RTÉ	Ireland
Lucía Herrera Cueva	TPA	Spain

However, the April judging was quickly postponed as the virus took hold and another week was agreed for October. By mid-August, it was clear that this would be impossible too and we should make arrangements for judging all entries remotely.

We have in past years pre-judged remotely and in advance categories with small entries and shorter running times (Video Journalism, News Report, Young Onscreen Talent, Europe), so we do have some experience and technical capability.

However, I was concerned at the human capacity to judge all programmes and skills categories remotely, with a total viewing time of more than 5,000 hours of television (quite apart from discussion time). My concerns were partly because we rotate judges every year: seven of our proposed 14 had never judged a Prix before. It would be asking much without the support of an experienced judge alongside.

I therefore decided to call upon, at very short notice, some experienced judges to add to our wisdom and speed:



Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Zsuzsanna Antala	MTVA	Hungary
Bas Treffers	RTV Oost	The Netherlands
Christine Schwarz	RTBF	Belgium
Carlo de Blasio	RAI	Italy
Mojca Recek	RTVSLO Maribor	Slovenia
Nils Chöler	SVT Nyheter	Sweden

To my delight (and relief) all those asked agreed immediately to help out and make viewing time available. It should also be said that our new judges learnt fast and worked hard. Two had work on domestic issues and had to reduce commitment but others made up for it.

Viewing of all categories took place during late August and in September. Judges liaised by WhatsApp and by email and there were several zoom meetings also. The decision on the winner of the Grand Prix was made with a discussion involving almost all judges.

This was a heroic effort by judges juggling work and domestic commitments and also giving up time while on holiday. They all have my thanks and admiration, as do Tonja Stojanac and Branka Prazic, who organised and supported throughout. Jane Birch, who has been shadowing the organisation of the Prix, helped greatly in checking judges' opinions for the Jury Report.

This achievement was only possible because of the personal relationships established by taking part in the Prix – and I think that the new judges – despite being denied the face-to-face relationships have hopefully gained that spirit of professional and personal co-operation also.

ANNOUNCEMENTS AND AWARD PRESENTATIONS

As I write this, Guillaume Kuster, Tonja and I are about to start another pathfinding exercise as we create a series of videos to announce the winners and commended in each category and the Grand Prix winner. We have always done the former by press release and the latter at the Gala Awards event at the conference.

We hope the announcement video will encourage video responses from winners and commended and that these can enrich the CIRCOM website and be available also by other delivery routes.

We would have wished the winners and commended to receive their awards in person. This was not possible because of the cancellation of the conference in Galway in May 2020. There will be no conference in May 2021 but there is a (faint) hope of one, again in Galway, in November 2021. It may prove possible to celebrate online with a 'zoom party' before then.

The Jury Report will be made available alongside the video announcements but will not be in hard copy for 2020.

SPONSORS

Our sponsors in 2020 have received promotional recognition as usual through the process but, like the winners, have missed the magic moments of the Gala Awards – and may again in 2021.

I thank the sponsors for their support and am delighted that the Executive Committee of CIRCOM has agreed that the cost of sponsorship for 2021 will be reduced to 75% of the 2020 level in recognition of their loyalty and to acknowledge the disruption of the past year.

Our sponsors in 2020 were (and hopefully in 2021, will be...):
[TVP Poland](#), sponsor of Grand Prix; [RTÉ Ireland](#), sponsor of Documentary; [TPA Asturias-TVG Galicia](#), sponsors of Entertainment and Drama; [BNT Bulgaria](#), sponsor of Europe; [Council of Europe](#), sponsor of Investigative Journalism; [France Télévisions](#), sponsor of Minorities in Society; [NRK Norway](#), sponsor of Most Original and Innovative; [TG4 Ireland](#), sponsor of Music and Arts; [RPO The Netherlands](#), sponsor of News Programme; [SVT Sweden](#), sponsor of News Report; [BBC UK](#), sponsor of Video Journalism and [TVR Romania](#), sponsor of Young Onscreen Talent.



ISSUES RAISED IN JUDGING

The chairs of the categories have set out their comments in the Jury Report.

The judges, in the wrap-up zoom session, discussed concerns about the regionality of some of the programmes. There was concern that we are still permitting entries on national or global subjects which have no particular regional link. However, the judges thought that it is still important to view the Prix as a celebration not just of regional broadcasting but of regional quality production also. They consider the current Rules of Entry state the criteria sufficiently well. However, entrants might find it helpful to remind themselves that juries favour programmes and reports which give evidence of closeness to the community.

The other key issue in 2020 was that of rights availability free of charge for winning and commended entries. The Rules of Entry are quite clear: an entry can only be accepted as winner or commended where circulation rights are freely available. This is because one of the foundation pillars of CIRCOM is to encourage and enable free distribution of programmes across Europe.

This year, as I write, there are still unresolved issues with some award winners – which we trust will be resolved. If not, the judges have standby award winners available.

The impact has increased because many regional (and national) broadcasters are acquiring only limited rights from independent producers, who rely on international sales for further revenue. Those independent producers are also contributing to the size and quality of production in the regions and much of their output would qualify as 'public service' as well having commercial value.

The judges believed that CIRCOM should remain firm on this and disqualify entries which cannot be circulated. After all, the benefit of the award in cash and in kind offsets (or even surpasses) the commercial value and the promotional value of the recognition is immense.

LOOKING AHEAD TO 2021

I propose making as few changes as necessary for 2021. Given that this year we will not have even announced the winners by the time I have usually prepared the categories and confirmed criteria with sponsors, I do not think 2021 is year for major change.

I hope the reduction in the cost of sponsorship will help encourage sponsors to remain loyal and that we can retain our current categories.

Equally, I hope that we will be able to return to our normal judging routine. We are again generously invited by TV3 Catalonia to go to Sitgès in April. If this proves impossible, I will arrange online judging slightly differently to encourage a more compressed week of viewing and with judges making clear to bosses (and families) that a few days will be lost in entirety to judging. I hope too we can find a way to allow judges to operate throughout in pairs while actively viewing and chatting, rather than catching up afterwards.

The host for 2021 was to be RTP in Porto. RTP has graciously agreed that it will now delay its hosting until 2022. Thank you, RTP.

THANK YOU

The team at the Secretariat – Branka, Tonja and Zvezdana – is excellent and highly supportive. Guillaume adds great originality when it comes to production and presentation. They and the sponsors, judges and national co-ordinators who encourage and check entries are core to the success of the Prix. It is a great team effort – this year especially.

DAVID LOWEN
President, Prix CIRCOM
September 2020

report



AWARD CRITERIA

GRAND PRIX

This award is financially supported by TVP Poland.

No direct entries are accepted for this award. The winner will be selected by the judges, led by the Chair of Jury, 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.

Entries should be documentary programmes on a single subject shot on location. Neither the topic nor transmission is required to be regional but judges will give preference to 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 artistic and cinematographic qualities. 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. Multi-topic programmes must be entered under other categories, as should reports or content which form part of a wider or longer programme or programmes which mix studio and location.

ENTERTAINMENT AND DRAMA

The category is sponsored by two regional stations in the north of Spain, TPA Asturias and TVG Galicia.

This draws attention to the role of regional stations in bringing pleasure and enjoyment to its audience and by emphasising the role of entertainment and drama in the cultural expression of regionality.

Entries may be complete programmes or shorter content (but not news stories) within broadcast programmes or shorter content and full programmes streamed online.

The method of achieving this end can include location and/or studio drama, 'shiny floor' glamour shows, comedy, game shows, quizzes and competitions, and any fiction or factual format but excluding feature films which have had theatric release.

Any programme or content which has music or the arts as a major element should more properly go into the Music and Arts category.

If the entry is a drama, it is preferred that the storyline or style should embrace the culture or issues of the region from which it originates.

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.



EUROPE

This award is sponsored by the Bulgarian broadcaster, BNT.

It is for the best report or feature on an issue of both regional importance and significance across Europe. This is in the hope and expectation that one region of Europe may learn and benefit from the experiences of another.

Each regional station may submit TWO entries rather than the usual one entry. Entries should be single news or feature stories of a maximum of 10 minutes in length each.

The winning entry will demonstrate the reporter skill of storytelling in a concise but convincing way, using, where relevant, location video, graphics, studio explanation, interviews or discussion. In short, a compelling quality package.

The entry must be exactly as broadcast or as streamed online with no subsequent editing.

Recent entries in this category have examined the impact of labour migration on a village which has lost many of its young people, how consumers are protected (or not) by legislation, ways of reducing plastic packaging, and a new way of creating and managing a local area budget. Each told a local story from which lessons could be learned and practical ideas created for other regions.

For avoidance of doubt, the entry can be about or of relevance to any region in Europe, not just the regions of the European Union. Equally, for avoidance of doubt, the entering station does not need to be based in a region within the EU. This is for every CIRCOM region.

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.

Reports and documentaries in this category should go deeper than most regular regional news coverage to explore what lies beneath and behind the daily news or reveal what some people or organisations may prefer to keep hidden.

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

Judges will look 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.

Investigations may be of national and international significance but judges will look especially for stories which have a regional importance or resonance.

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 fight against corruption and money laundering.
- The promotion of awareness of and encouragement of Europe's cultural identity and diversity.



MINORITIES IN SOCIETY

This award, sponsored by France Télévisions, serves to remind Europe's public service media stations of their duty to reflect and develop a functional multicultural society.

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 viewing especially 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 aged or sexual minorities.

Some who are relatively few in number – let's say 'supporters of a low division football team' or 'lovers of medieval music' – may suggest they do not get the media attention they deserve. However, 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 NRK Norway, recognises production originality, unusual content, fresh style, new technical skills, innovative ideas and presentation flair. Examples of innovation behind, as well as in front of, camera are welcome.

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 – and wakes the judges up!

Judges will seek entries which capture their imagination and surprise 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 AND ARTS

This category, sponsored by TG4 Ireland, highlights the social value of music and arts and the contribution they make to regional culture and the culture of the smaller nations, as expressed in video creative content.

The entry may be a short-form report, documentary or coverage of performance.

The subject matter is wide. It may be anything from the contribution of individuals to musical and artistic life to coverage of arts and music events. It may be, for instance, an examination of an issue relating to artistic or musical performance or evidence of how arts and music can contribute to the cohesion of society. As long as music and the various arts, their value, the love of music and arts are at the core of the video content, any subject and treatment are acceptable.

The definition of 'art' can include painting, sculpture, video, dance, poetry and other activities. However, there is a separate Prix category, Entertainment and Drama, which includes scripted drama performance.

Where the programme is in the short report or documentary form, 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, judges will pay special attention to the quality of direction, camera and sound, and staging.

NEWS PROGRAMME

This award is sponsored by RPO, representing the regional stations in The Netherlands. It rewards excellence in the very lifeblood of regional public service media – the news programme and online news service.

The judges want to see a news show with all the regular everchanging aspects of regional society – events, social issues, politics, sport, culture, scandal, trivia – brought together in a 'must watch' appointment to view. The programme is the point at which people in the region can 'come together' to find out what's happening in their community.

These days, viewers of live news programmes are also users of news information delivered online, so, although we call this category 'News Programme', it will also encompass the wider service which regional stations can offer their viewers.

The jury will expect to see the basic values and skills of news selection and presentation. There should be a range of new stories which reflect the region and will appeal to its inhabitants.

The programme may be linked in a studio or on location. If there is a studio element, judges will look for supporting contributions from cameras, sound, graphics, editing, opening titles sequence, studio set design and lighting.

Where there is significant use of streaming or online availability, this should be demonstrated also to make clear the station's intention to serve all in its region, not just those who choose to view a scheduled delivery to a TV set.

The judges will value the programme and the service as a whole. One strong report alone, however good or exclusive, will not be enough – and there is a separate category of News Report to reward single stories.



NEWS REPORT

This category is sponsored by SVT Sweden. Entries shall be news reports/stories of up to 5 minutes in length whether for traditional scheduled broadcast in regions or part of a 'digital platform first' service.

Please note that TWO entries per region will be accepted.

Judges will look for innovative skills in storytelling addressing a non-linear audience as well as a traditional linear audience.

Judges will look for a strong story, well-told with, on the one hand, traditional journalistic skills and, on the other, with an approach to news which is modern and inclusive.

The judges will take into account not just the news content but the efforts made to distribute as widely as possible and to involve the audience in the daily news agenda. Judges will take into account how the story was re-modelled for a variety of uses, including interactivity with the audience in social media. For instance, judges would like to know where and how the content was first published – whether on a TV screen or for social media or other means of mobile consumption.

Judges will also take into account evidence on how the story came to light to demonstrate a 'bottom up' rather than 'top down' approach to news gathering. A further video of not more than 5 minutes can be provided, if wished, to explain the story source.

VIDEO JOURNALISM

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

Each regional station may offer TWO entries from two different VJs.

Three reports must be submitted for each entry and they should be shot and edited 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, as a creative and as a technician. Each of the three reports must be at least one minute long but not longer than 5 minutes.

The judges will look for a good 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, a regional magazine programme or made available for online delivery.

It would be helpful for the judges to know if any of the VJ work 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 helpful – but not essential - 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.



YOUNG ONSCREEN TALENT

The Young Onscreen Talent Award, sponsored by TVR Romania, was created in honour of Vanda Condurache, the inspirational TVR producer, manager and trainer, killed in a car crash on her way to the CIRCOM conference in Bilbao in 2007. TWO entries per regional station may be made in this category.

The category seeks to emphasise the importance of developing bright young talent for public service media content and to encourage young professional talent to seek careers in public service media in the regions.

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

The candidate must be aged 30 or under on 1 April 2020 (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 the candidate's qualities. 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.

Judgement will be made 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.

AVAILABILITY FOR BROADCAST BY CIRCOM MEMBERS

Rights for broadcast are currently available for Winner and Commended in each category according to Prix Entry Rules until the end of May 2021. However, CIRCOM will seek to extend this period to October 2021 by discussion with and agreement of rights holders to reflect the delayed judging and announcements caused by Covid-19. Availability of all entries, as stated by each entrant in the entry form, is indicated in this document by green, yellow or red dot on the right of each entry title, meaning:

- yes this entry is available free of rights and all other costs to CIRCOM member stations
- yes this entry is available to CIRCOM member stations but subject to reimbursement of limited but unavoidable fees as may be agreed bilaterally
- no this entry cannot be made available

Winning and commended entries in all categories are, according to the Prix CIRCOM Rules of Entry, available for at least one regional transmission and one repeat of that entry by any CIRCOM member station by the end of May 2021 free of any payments or costs. Further transmissions can be agreed bilaterally with the winning/commended broadcaster. Contact your CIRCOM Regional National Co-ordinator for delivery details.

Broadcast of the entries other than winning and commended is agreed bilaterally between the producing station and the station interested in broadcasting. The CIRCOM Secretariat holds details of entrants and will put you in touch but will not organise the delivery or monitor your bilateral agreement.

The information on programme availability is as stated on the Prix entry form. However, since then, there may have been reviews or changes. You must check and confirm availability with the broadcaster before any transmission. For more details please check [Prix CIRCOM Rules of Entry](#).





AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2020:

1. Grand Prix CIRCOM REGIONAL 2020

Sponsored by TVP (Poland)

- Trophy and 2,000 euros in addition to category prize

2. Documentary

Sponsored by RTÉ (Ireland)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

3. Entertainment and Drama

Sponsored by TPA Asturias-TVG Galicia (Spain)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

4. Europe

Sponsored by BNT (Bulgaria)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

5. Investigative Journalism

Sponsored by Council of Europe

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

6. Minorities in Society

Sponsored by FTV (France)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021



AWARD CATEGORIES

7. Most Original and Innovative

Sponsored by NRK (Norway)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

8. Music and Arts

Sponsored by TG4 (Ireland)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

9. News Programme

Sponsored by RPO (The Netherlands)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

10. News Report

Sponsored by SVT (Sweden)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

11. Video Journalism

Sponsored by BBC (UK)

- Trophy and 1,000 euros for the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry and 1 representative of the station of the commended entry to attend the Conference and Awards Gala in Galway in 2021

12. Young Onscreen Talent

Sponsored by TVR (Romania)

- Trophy and up to 2,000 euros towards an intern visit to a CIRCOM Regional member station, subject to agreement, to the station of the winning entry
- Reasonable hotel/travel costs for 2 representatives of the station of the winning entry to attend the Conference and Awards Gala in Galway in 2021



PRIX CIRCOM REGIONAL 2020

DOCUMENTARY

WINNER

ID2020021 - KILL THE SILENCE (TUER LE SILENCE)

France 3 Bretagne, France

COMMENDED

ID2020072 - KID SHOCK IN THE NURSING HOME (BØRNECHOK PÅ PLEJEHJEMMET)

TV/Midt-Vest, Denmark

JUDGES

Chair

Carlo de Blasio	RAI	Italy
Christine Schwarz	RTBF	Belgium
Eivind Undrum Jacobsen	NRK Nordland	Norway
Montse Armengou Martín	TV3 Catalonia	Spain
Nils Chöler	SVT Nyheter	Sweden
Janina Strothmann	HR – ARD	Germany
Bas Treffers	RTV Oost	The Netherlands
Dagmara Drzazga	TVP Katowice	Poland
Jon Williams	RTÉ	Ireland
Alina Amza	TVR	Romania

CHAIR'S REPORT

The 27 entries proved fascinating to watch and to judge. All have something special. All are rich in ideas, fresh in editing, inspiring in aesthetics.

We members of the jury found humanity, passion, new angles and innovative perspectives.

From the touching stories of the sons of separated/divorced parents who, in France, regularly take the train to join a mother or a father now living many miles away to the impressive mosaic of stories from the past century of the Czech Republic brought to tv audiences by 25 100-year-olds who lived their lives from the foundation of Czechoslovakia to the present day.

From an extremely informative documentary that explains the key factors of the divorce between the United Kingdom and the European Union, seen from the specific perspective of the Castilla y Leon region of Spain, to a film about the romantic journey of a middle-aged dreamer who, one day, decided to go up the River Loire aboard a very simple and rudimentary boat he transformed in his garden.

Documentaries are full-fledged journalism because their longer duration allows reporters to give full expression to their in-depth analysis.

Documentaries are the top of the tv programme world because the production time usually allowed to make these products does result in very-high-quality pictures, research, interviews and commentary.



DOCUMENTARY

In the end, documentaries are magnificent counterbalance to the trend towards very short and immediate media products: they glue the audience to their seats and heighten their capacity to concentrate and follow the detailed development of an entire story.

Carlo de Blasio
RAI, Italy

WINNER

ID2020021 - KILL THE SILENCE (TUER LE SILENCE)

France 3 Bretagne, France

(52 min)

Soldiers are helped to recover from the trauma of war by talking about the fighting, the fear, the suffering, the confrontation with death and the loss of their comrades. We are forced to listen to their 'raw' stories as if we are ourselves in the shoes of the analyst who tries to help them break the silence of their trauma.

This excellent documentary is based on these testimonials, shot in a pure and purist way with slow close-ups, capturing facial expressions, details of skin, hands, injuries... It is told in white, referencing the hospital environment, reflecting anguish, fear, abyss, operations. They won't be able to forget but need to explain how they live with these memories. There is no moralising, just listening. The images are sharp, the graphics are 'hand-made' and live.

The jury loved this film for its novelty in treating such a difficult topic.

COMMENDED

ID2020072 - KID SHOCK IN THE NURSING HOME (BØRNECHOK PÅ PLEJEHJEMMET)

TV/Midt-Vest, Denmark

(53 min)

This follows an experiment at a nursing home in which a group of five-year-olds meet daily with elderly dementia sufferers over a two-week period. We witness the encounters between young and old and hear from supervisors at the nursing home and at the kindergarten. We see how contact between young and old can make life better for each and how they learn from each other. We cope with varied emotions from tears to laughter.

It is very sad at some moments and very funny at other moments, without ever ridiculing. It never judges, it only shows: that is due to the choice of 'fly on the wall' filming. The voice-over has been chosen perfectly: it matches the ambience of the documentary very well.

Another strong element is the authenticity of the main characters: children and people with dementia are extremely pure and honest. Does it work? After the two weeks, the old and young are still in contact with monthly visits.

report

DOCUMENTARY**OTHER ENTRIES****ID2020012 - MIGRATION (ПРЕСЕЛЕНИЯ)**

BNT, Bulgaria

(28 min)

In the 1980s and 1990s, some 360,000 ethnic Turks and Muslims were evicted by the totalitarian regime in Bulgaria. Half now live and work in Bursa, Turkey, where 65% of the city's economy has been developed and run by Bulgarian expatriates, some owning modern textile and automotive factories. Many dream of regaining Bulgarian citizenship and returning to invest in their home country. This programme examines the history of migrants and migrations, which go back to the wars between Bulgaria and Byzantium in the eighth century. There is use of archive footage and there is a well-made and traditional storytelling. We hear from the displaced Bulgarians of their personal feelings with heart divided between their origins and their land of welcome. Some journalistic evaluation would have enriched it further.

ID2020046 - IF I WERE GONE (DA ME NEMA)

RTV Vojvodina, Serbia

(42 min)

Milica, a young and beautiful woman with blue hair, tells of her painful memories while she is filmed in a dark setting. The camera is focusing on her face, her eye... she is explaining her life as a 14-year-old and the memories of her low 'self-image'. She tells how her family put pressure on her, not accepting her choice of wanting to study in town. Nearly half the film is the answer of the question she has often asked: 'What happened'? Diving into depression at 16, she tried to kill herself... and failed. She survived and now is in a wheelchair. In the second part, she explains how she started a new life, with a new freedom and no obstacles any more... This documentary is a message of hope, very well told by Milica, who embodies this story of her 'miracle'. The images and camerawork are excellent and the dark colours accompany well the 'dark feelings'. As she talks about her 'new' life the colours come back and illustrate her happiness.

ID2020051 - THIS FAMILY MUST BE EXTERMINATED! (TĘ RODZINĘ TRZEBA WYŁĘPIĆ!)

TVP3 Lublin, Poland

(51 min)

Juliusz Bursche came from Germany to Poland in the 19th century 'when the Polish culture was attractive'. He was an energetic man who became bishop of the evangelical Augsburg Church. He then created a common Polish Church, merging evangelical and Lutheran beliefs. In the Second World War, he became a double enemy of the Nazi regime: as a committed Christian resisting Nazi ideology and as an 'intellectual' Pole, claiming its independence. Hitler imprisoned him and killed not just him but his family also. This is very well scripted docu-fiction with graphically treated sepia shots to help tell his story and the feelings of this interesting man. There are historical archives and expert comments. However, as this is a very dense film, dealing with much information as well as the feelings of the bishop it is hard to stay attentive all the way through. Sometimes also the background music is too intrusive.

ID2020067 - UP AND DOWN THE BALKANS WITH ADAM ONDRA: ROMANIAN RECORD (BALKANEM NAHORU A DOLU S ADAMEM ONDROU: RUMUNSKY REKORD)

CT Studio Brno, Czech Republic

(26 min)

Adam Ondra is a world champion rock climber who takes on a challenging climb in the Transylvanian Alps of Romania, tested by bad weather. We follow him and share his enthusiasm, positivism, and smiling freshness. We learn about climbing as a sport and about the moral and physical approach, the energy and mental strength one needs to succeed in such a challenge. We travel up and down the beautiful Balkans with some wonderful shots of the beautiful landscapes. This documentary shows the contrast between the old traditional culture, religion, and rural inhabitants and the young, modern Adam, endearing with his freshness, energy, endurance and power.



DOCUMENTARY

ID2020010 - IDENTICAL (IDÉNTICAS)

CRTVG, Spain

(66 min)

Identical eight-year old twins Cayetana and Celia suffer from a very rare bone disease in which the limbs are ossified. It's a progressive disease and there is no cure (yet). The two girls are the heroes of this documentary, especially Cayetana, for whom the disease is evolving much faster than for Celia. The family are followed at home, at therapy, at the hospital, where Cayetana has surgery. Cayetana suffers pain but never complains and is a very cheerful girl who likes to play. In the course of the film, her disease evolves until she can't walk and has to use a wheelchair. The film is told from the perspective of the parents bringing it closer to the viewer, who becomes part of the family. Alongside the two sweet girls and their parents, the viewer suffers with them and ideologically fights with them, collecting money for medical research. Even if it is a unique story, an intense topic and we are very close to the family, it is sometimes more like a home movie and might have benefitted from better shaping. The end is open: the parents are still hoping for a cure.

ID2020014 - UPSTREAM (A CONTRE-COURANT)

France 3 Pays de la Loire, France

(52 min)

Anthony decides to sail River Loire aboard the boat he fitted out in his garden. Without engine, he wants to sail like the sailors of olden days, fighting against the stream, challenging the river. It is a dream so many people try to live: and most fail. Anthony, now into his 50s, leaves his companion and children (but taking his dog), expecting a journey of a couple of weeks: it turns into a couple of months – and it is not over yet. We follow Anthony trying to defeat the Loire – a man against the elements: the flow of the river, the (lack of) wind, storm, rain, sandbanks. We have a different perspective of France from the water with beautiful scenery along the banks of the river. Upstream is very authentic, close to and with Anthony on his journey and also in sequences with his family. The camera catches relevant moments of the journey. The speed of the film matches perfectly the speed of the boat. A calm and beautiful journey and documentary with a deeper background to change one's own view by not always taking the easiest way. It is slow television in optima forma!

ID2020040 - SONNYBOY OF STUBIČKA SLATINA (SONNYBOY IZ STUBIČKE SLATINE)

HRT Zagreb, Croatia

(30 min)

Krešo is a metalworker from Stubička Slatina - just an everyday Croatian guy except when he plays the blues harmonica: then he becomes Sonny Boy. This is a very well made and loving portrait of a Croatian 'country boy' who has developed to be a fantastic master of the blues. He combines his musicianship with a regular job at a factory. We hear Krešo in musical performances, join him at work and on his farm, and we hear about him from other musicians, including American blues artists. The pictures are well shot and edited. This might have worked well as an entry in Music and Arts as this category is so difficult to win because of the high quality.

ID2020089 - SUDDENLY TEACHER! (PLÖTZLICH LEHRERIN!)

Hessischer Rundfunk Frankfurt Main, Germany

(29 min)

Pay attention at the back of the class as a radio journalist steps into the shoes of a teacher for 12 weeks. It is a relevant theme for many, as in Germany and other countries schools lack good, qualified teachers and the situation will be even worse during the coming years. We see how an elementary school operates and share all its problems as Petra Bollman tries 'participating journalism' as a teaching assistant, struggling to control her class. We do not see her at the start but after two, four, eight weeks and at the end. We hear from her – but not her new colleagues and not from the pupils. Perhaps that is why it never really engages emotions. In our opinion, it is more a background report than a documentary. Very well made but lacking several significant layers.



DOCUMENTARY**ID2020079 - SHEEP HERO (SCHAPENHELD)**

Omroep Brabant, The Netherlands

(81 min)

In a time when everybody talks about fair agriculture, respect for nature and animals, bio-labels and quality farming, Stijn Hilgers should be a happy shepherd with his 500 sheep. Unfortunately, in the real world, conglomerates, monopolies and demand for a return on capital employed combine to destroy his little business. This beautifully shot documentary is touching and allows us to breathe fresh country air and live with the rhythm of the sheep. Stijn is a 'rich' man with his enormous heart, helping others and fighting for his simple life as he struggles to avoid being financially poor. He and his work are considered as just a romantic bygone. Some are happy to see him and are in admiration that someone like Stijn still exists: others want him and his ways to disappear. This story reflects in depth current conflicts and asks clearly about the help needed to invest money and give hope to this kind of small enterprise and to the people still wanting to do such a job.

ID2020118 - DELAMARIS (DELAMARIS)

RTVSLO Center Koper/Capodistria, Slovenia

(40 min)

The economy of the coastal village of Izola and the surrounding area was based on fishing and fish canning and the main factory was Delamaris. In the factory's 'golden' years between the two world wars, the canned fish was exported all over the world. The documentary offers a mixture of interviews with former employees, historians, pictures, archive film footage and the decayed factory as it now is. The old factory was sold in 1992 and rebuilt in another town 70 km away. Workers from different cultural and ethnic backgrounds, Italian and Slovenian, tell their personal stories and memories: most on the Delamaris production line were women. It is traditionally filmed, with great care. The photography is excellent, both of the old factory and the black and white corporate movies from the Yugoslavian years. The judges especially liked the beautiful shots and drone flights. However, the interviews sequences are quite static – and they are a major part of the story and visual impression: greater variety in interview settings would have created a stronger impact.

ID2020019 - THE MEDITERRANEAN SEA (MÉDITERRANÉE)

France 3 Provence-Alpes-Côte d'Azur, France

(52 min)

This is the story of the Mediterranean Sea, told from a first-person perspective. What makes this special is that the narrator is the Mediterranean Sea herself. She shows us her wonderful world. We see beautiful fish, big whales and comical dolphins. We also get to know people who love the sea. The whole narration is like a fairy tale. The jury welcome this special way of storytelling in combination with the wonderful pictures. For the first 20 minutes the world of the Mediterranean Sea seems to be perfect, but after this we finally see the ugly face of reality. The jury would have preferred the programme moved more quickly and in a more critical way to this discussion about the pollution problems caused by humans.

ID2020160 - WAITING TIME (TEMPS D'ESPERA)

CCMA, Spain

(74 min)

Last year in Spain, there were reports 29,740 people who went missing. Of these cases, 76% were resolved, with the person found either dead or alive. But behind the unsolved cases lie desperate families, forced to wait for a loved one's return as time slows to a crawl. This documentary investigates on how search teams operate and how families deal with the disappearance of a loved one. Viewers learn that family members have to deal with a number of stages: the initial shock of the disappearance and the hope of finding their loved one once again; the desperation when, eventually, the search is called off; and the start of a now-permanent uncertainty. Police officers, associations, psychologists and affected individuals offer a glimpse at this 'waiting time'.



DOCUMENTARY

ID2020106 - TABÚ - HOMELESSNESS IN GALWAY (TABÚ - GAILLIMH GAN DÍDEAN) ●
 TG4, Ireland (52 min)

The number of homeless people in Galway in Ireland has been increasing since 2019. Behind every homeless person there is a human story and this is a documentary featuring four of those stories. In an observational style it follows hidden lives, as the homeless candidly share their experiences - whether it's being forced to live in your own car or moving into a hostel. The reporter gets very close to the people and their lives. The judges loved the honesty of the stories.

ID2020113 - FROM ELDORADO TO HELL (OD ELDORADA DO PEKLA) ●
 RTVSLO Maribor, Slovenia (50 min)

This is the story of the Slovenian, Anton Prestopec who, at the end of the 1800s, left his home to find fortune in Canada's Klondike Gold Rush. He succeeded in finding a lot of gold and became one of the richest people in the world. But in the end, he lost everything. The judges felt this was a fascinating story about a very interesting character but the storytelling didn't succeed in properly capturing the drama of these historical events.

ID2020135 - TRUTHS ABOUT PAST-THE TEACHER (ADEVARURI DESPRE TRECUT-INVATATORUL) ●
 TVR Bucharest, Romania (24 min)

During the 1950s in Romania, illiteracy was a problem especially in rural areas but improving education levels was hampered by a lack of teachers. This documentary tells the story of some of those teachers who tried to help, many of whom had only a basic education themselves and were often forced to live in poor conditions. The judges welcomed the idea of the film and felt showcasing these memories and exploring social history was a good example of public service. However, they also wanted to see a better dramaturgy and a better narrative style for the viewer.

ID2020136 - SUCH A REAL, PEOPLE'S PERSON (TAKI PRAWDZIWIY LUDZKI CZŁOWIEK) ●
 TVP3 Bialystok, Poland (14 min)

This documentary tells the story of Dr. Julian Charin, a Jewish doctor who was betrayed and shot by the Germans during the Second World War. The doctor is still honoured today by the people of his village in Poland. The judges found this an unusual and fascinating story but the film took too long to reach a proper explanation of the subject. The judges also wanted to see a better dramatic composition.

ID2020099 - HEART & SOUL, AND THE ART OF MOTOR MAINTENANCE (HERT & SIEL, EN DE KEUNST FAN IT MOTORÛNDERHÂLD) ●
 Omrop Fryslan, Netherlands (95 min)

We follow the construction of an artwork built by collaborating craftsmen around the world. The sculpture shows the value of craft skills in modern society. The Belgian conceptual artist Éric Van Hove argues this technological age has reached a level at which, by using and (over) producing cheap and commoditised consumer goods without emotional value, we lose connection with our environment - and in the end with ourselves. There is excellent camerawork from the outset but this is primarily a philosophical documentary on the value of hand-made objects as opposed to machine-made, cheap, identical objects. It points out that the difference between artefacts and serial products goes well beyond aspects of functions, quality and price - it has to do with our position in the world. It is an integrated and natural position when an artefact is the extension of our body and soul: it is an alienated position when a machine-made product is merely an expansion of our domination-of-the-world compulsion. To convey notions like these into an accessible-to-all documentary is not an easy task to accomplish but this time it was successfully done.

report

DOCUMENTARY
ID2020198 - BEAUTIFUL MADEIRA (BELA MADEIRA)

RTP, Portugal

(60 min)

'Beautiful Madeira' is not a classical travelogue but instead a literary homage to this beautiful island. The exotic character of the Island is revealed through written accounts, drawings, and water-colours produced by three English women who lived on Madeira in the mid-nineteenth century. On the one hand the judges welcome the mix of literature, history and beautiful landscape shots, on the other hand a better rhythm and a shorter form of documentary would have been more welcoming for the viewer.

ID2020022 - TRAIN KIDS (DU TRAIN OÙ VONT LES MÔMES)

France 3 Auvergne-Rhone-Alpes, France

(52 min)

This is a moving and delicate collection of portraits taken on the long-distance trains which carry children of divorced/separated couples routinely travelling in order to visit (mostly over weekends) one of their parents. The psychological insight is great and it steadily grows while the film progresses and while deep aspects emerge thanks to the soft-manner ability of the interviewer. It is a pity there is no contextual information as, for instance, an estimate on the number of kids doing the same in all France, or other relevant data. At the same time, it is clear a huge effort was made to find the right people and to convince them to be filmed (both children and parents) for many hours and in situations that are likely to embarrass most of us.

ID2020032 - KJELD AND THE LIGHTHOUSE (KJELD FLYTTER FYRET 2:2)

TV2 Nord, Denmark

(29 min)

In 2019, the Rubjerg Knude Lighthouse in Western Denmark was on the brink of falling into the sea. It was decided to try and save the historical monument by lifting it (700 tons) and carrying it 70 metres further inland through the sand dunes: a truly epic rescue. Kjeld Pedersen, a local mason, accepted the difficult task and with the assistance of a local crane-company set out to fight the elements. Kjeld trusted TV2 Nord journalists Jesper Christiansen and Hans-Christian Lauritzen and gave them exclusive access to his life and the process for months leading up to the day of the rescue attempt. The idea is very good and the film finds a perfect balance between all the different aspects involved: engineering, environment, psychology, media.

ID2020044 - OUR FAMILY STORIES - JULI FÁBIÁN (CSALÁDMESÉINK - FÁBIÁN JULI)

MTVA, Hungary

(35 min)

Hungarian jazz singer Juli Fábíán tragically died of cancer at the age of 37. The programme is a combination of studio talks and documentary about the life of the talented artist. The mother of Juli Fábíán, Galina Lamberger, and her fellow musicians speak for the first time in front of a camera about the loss and about their more profound feelings. Maybe the viewer feels the need to have a little more music and a little more of Juli Fábíán's recorded speeches but the documentary achieves its aim of being far more than an obituary.

ID2020139 - CASTILLA Y LEÓN FACED BREXIT (CASTILLA Y LEÓN ANTE EL BREXIT)

RTVCYL, Spain

(45 min)

How is the UK's 'Brexit' from the EU seen in Castilla y León and how might it impact on the region? A great number of possible political, economic and social consequences for the region are analysed. It is clear that behind this work there are many hours of production, documentation, editing and post-production, as well as interviews with people of all politics and persuasions. One of the main challenges was to move a production team in London to study the issues on British soil and work in a language different from Spanish.



DOCUMENTARY

ID2020052 - MY CENTURY 1918-1945 (MOJE STOLETI 1918-1945)

ČT Studio Ostrava, Czech Republic

(52 min)

A mosaic of stories from the past century of the Czech Republic told by 25 one-hundred-year-old inhabitants who lived from the foundation of Czechoslovakia to the present day. The 'parochial' fates of the protagonists (coming from most regions of the country) are mingled with perfectly-chosen archival images of several major historical events. There is no narrative voice and so the impact of the elders' speeches becomes poignant and profound. The documentary allows viewers to observe crucial moments of the old protagonists' personal lives against the background of many changes in Czech society, from the First Republic through World War II, 1950s, 1968 and the Velvet Revolution. The quality of the pictures is outstanding, resulting in an extraordinary programme.

ID2020075 - JUSTICE FOR JODIE: SEARCHING FOR THE KILLERS

BBC London, UK

(17 min)

Popular girl scout Jodie Chesney, 17, was stabbed in the back in an unprovoked attack while sitting in a park and socialising with friends in East London. She died soon after. Jodie's father, Peter, found out about his daughter's death while he was out celebrating his birthday. BBC Inside Out London and BBC London News followed Peter and his family for eight weeks as they went through the high-profile murder trial at the Old Bailey, culminating in two teenagers being convicted of Jodie's murder. We also follow Peter as he sets up a charity to help disadvantaged teens like those who killed his daughter, while a Metropolitan Police detective discusses how murder investigators pieced the evidence together to catch Jodie's killers. This documentary is touching. It shows the desperation of a devastated family. At the same time, viewers are held in a state of constant tension awaiting the outcome of the trial, providing the emotions and impact of a crime movie.

ID2020102 - BORN FOR HEAVEN (NARODENÍ PRE NEBO)

RTVS – Kosice, Slovakia

(27 min)

This is the story of three young men – the martyrs of Košice: Marek Križin, Štefan Pongrác and Melichar Grodziecky who died in 1619. They were canonized by Pope John Paul II in 1995 and although it is more than 400 years since their deaths they are still honoured today. The documentary is an opulent historical production with detailed re-enactments and dramatizations of real events. The judges praised the quality of the pictures but felt there was a lack of strong storytelling and some of the drama was not convincing.

report



PRIX CIRCOM REGIONAL 2020

ENTERTAINMENT AND DRAMA

WINNER

ID2020071 - GOLDEN STING (ZLATY PODRAZ)

ČT Studio Brno, Czech Republic

COMMENDED

ID2020120 - ROAD TRIP (TURAS BÓTHAR)

TG4, Ireland

JUDGES

Chair

Lucía Herrera Cueva	TPA	Spain
Mary Ellen Ní Chualáin	TG4	Ireland
Sybren Terpstra	Omroep Fryslan	The Netherlands
Adriano Nazareth	RTP	Portugal

CHAIR'S REPORT

The entries covered a range of formats: docu-reality, episodes of series, entertainment shows, drama – a difficult comparison.

We viewed programmes all well-made but which found different ways to engage and connect with a very wide audience. In general, we could appreciate a high quality, an outstanding range of images, originality in the audiovisual treatment, staging and format.

After watching in two groups, we had to choose a winner and a commended, and the main challenge that faced the jury was defining the criteria: original formats from local perspective or high level productions that could travel and gain a very wide audience? Or both?

The Winner is a good feature film which shows important values such as friendship, fair play, ethical behaviour and sportsmanship. And the Commended is an original format which shows local people sharing their personal stories and views in their cars. The idea is a truly derived from both place and landscape.

Lucía Herrera Cueva
TPA, Spain



ENTERTAINMENT AND DRAMA

WINNER

ID2020071 - GOLDEN STING (ZLATY PODRAZ)



ČT Studio Brno, Czech Republic

(102 min)

A story about true, passionate love, basketball and life in the shadow of politics.

The main storyline focuses on the fateful love between Frantisek, a young lawyer and athlete, and Michelle, a dancer, who meet at the post-war European Basketball Championships in Geneva. The background is war and the Soviet invasion which both divide the lovers.

The narrative is fantastic, with the political context, the values of sport, fair play and sportsmanship. The storyline is of movie quality as are the pictures. It shows us Czech history with the rise and European supremacy of the Czech basketball threaded through.

COMMENDED

ID2020120 - ROAD TRIP (TURAS BÓTHAR)



TG4, Ireland

(24 min)

There are more than two million cars on Irish roads. The average person spends three years of their life driving.

This show reveals what people talk about on car journeys. It seems that no-one really notices the camera on the dashboard as they talk about all sorts. There are hilarious discussions about hair on your body, cosmetic surgery, love, friendship, transgender rights, just anything and everything – and often very personal and emotional. There is a good mix of people chatting as they drive and an outstanding view from above.

A fascinating format with ordinary people at the core. It is an innovative, original and creative idea.

report



ENTERTAINMENT AND DRAMA

OTHER ENTRIES

ID2020056 - DROPS OF LIFE (CSEPPBEN AZ ÉLET)

MTVA, Hungary

(52 min)

Medical researcher Dr. József Béres developed his 'Beres Drops' to combat cancer in the 1960s and 1970s against strong political opposition from the Communist government. The drama is in four parts and is a great story for a movie as well as a TV series. Béres had to fight off accusations from jealous medical colleagues as well as the political system, which he opposed and by which he was threatened with imprisonment for being a charlatan. There is fine acting, good dialogue, strong characters, excellent casting with some efficient camerawork. All this helps keep your attention. We see his struggle set in the Hungary of the period and the functioning of political socialism with his commitment to research and the support of his wife. There might have been better staging and recreation of the atmosphere of the period.

ID2020008 - SINCE THE WORLD EXISTS (OTKAKTO SVJAT SVETYBA)

BNT, Bulgaria

(29 min)

We enjoy traditional Bulgarian folklore in the days around Christmas Eve and Christmas - the bizarre folklore worlds where Christian culture and the ancient ideas of the ancient Bulgarians meet. We hear singers from the National Folklore Ensemble and some authentic local music from the village of Kremikovtsi. The programme is interesting.

ID2020058 - THE DOOM OF DEJVICE THEATRE – EMPERORS OF PUPPETS (ZKAZA DEJVICKEHO DIVADLA – VLADCI LOUTEK)

CT Studio Ostrava, Czech Republic

(28 min)

This is a comedy series based on saving a theatre. The Dejvice Theatre is real but the series is fiction. The real-life actors of the real-life theatre play themselves in this apparent struggle for survival. Each episode brings a new challenge which needs to be solved, from the loss of grant contribution to AIDS infection, from unsuccessful attempts to find sponsors to disastrous creative initiatives as the current crisis endangering the very existence of the ensemble. It creates a fun comedy in which the social caricature of a certain urbanity is built through irony and satire. The direction of the actors emphasises through the corporate expression the subtlety of the narrative. The different points of view of the shots deliver a very interesting visual dynamic. The idea that the actors and employees of the 'real' Dejvice Theatre interpret themselves, makes the series culturally very interesting.

ID2020043 - NORTH JUTLANDER OF THE YEAR 2019 (ÅRETS NORDJYDE 2019)

TV2 Nord, Denmark

(112 min)

The award for the North Jutlander of the Year pays tribute to those who do something extraordinary for others. The winner gets the title, a unique statuette and 50,000 Danish crowns. The award is made at a gala show at a theatre in Hjoerring. In the months leading up to the show, everyone is invited online and on TV to nominate candidates – and they chose the best for the competition. The live show is a mix of talk show and talent show and is very well made with a classic structure divided between musical moments, talk and video for contextualization. This TV show has a production design that favours the proximity of the audience based on a visual aesthetic supported by a balanced lighting design. Certainly it is not perfect and there are issues of rhythm and composition that could be improved without losing its essence. But surely this entertainment programme provides a television evening well spent.





ENTERTAINMENT AND DRAMA

ID2020009 - BEAUTIFUL GALICIA (GALICIA BONITA)

CRTVG, Spain

(56 min)

This is an entertainment show inspired by a much-used format but in this case adapted for low cost production. It has worked well becoming one of the highest rated shows of TV Galicia's prime time. Rosa Facal, an architect, and her team, travel around Galicia looking for unfinished homes with the intention of helping their owners develop and improve their building ideas. The challenge lies in the limited time and budget. It's a fantastic idea and adaptation of an international format. However, the visual and sound language are very similar to that of international television distribution. It would be much more interesting to find in this idea a visual aesthetic with its own identity. There is further content clips for social networks giving extra information on each programme and inviting people to discover details behind the scenes.

ID2020130 - THE SURPRISE TEACHER (EL SUPLENT)

CCMA, Spain

(45 min)

This is a reality show in which professionals become a substitute teacher for a day. They accept a challenge which goes beyond academic study to a 'life lesson' that seeks to transform the students through reflection, the sharing of experiences and emotional dialogue. It is well directed with a dynamic of argument and visuality that sustains interest in the narrative. It is a style that comes close to a documentary language despite being a reality show. It is an interesting international format.

ID2020115 - THE CHRISTMAS STAR (LA ESTRELLA DE LA NAVIDAD)

Telemadrid, Spain

(60 min)

The links between the magic of Christmas in Madrid and the magician Jorge Luengo lead to an original TV programme. His task is to find star of Telemadrid which seems to have lost its brightness. Will it be found before Christmas? Now that will need some special magic... We enjoy the historical places of the Madrid area and its Christmas traditions combined with the astonishing tricks of the magician. There is good camerawork and sound. Perhaps sometimes the scenes of the tricks are too long. Luckily, by the end, the lost Christmas star of Madrid TV is found.

report



PRIX CIRCOM REGIONAL 2020

EUROPE

WINNER

**ID2020116 - FREE SPIRITS - RENATO
(FREE SPIRITS - RENATO)**

HRT Zagreb, Croatia

COMMENDED

**ID2020035 - SAVING THE LIGHTHOUSE
(KJELD FLYTTER FYRET FRA NYHEDSUDSENDELSE)**

TV2 Nord, Denmark

JUDGES

Chair

Montse Armengou Martín	TV3 Catalonia	Spain
Janina Strothmann	HR – ARD	Germany
Dagmara Drzazga	TVP Katowice	Poland
Jon Williams	RTÉ	Ireland
Eivind Undrum Jacobsen	NRK Nordland	Norway
Alina Amza	TVR	Romania

CHAIR'S REPORT

Europe is an interesting category which allows us a glimpse of stories and issues which have significance and relevance across Europe's regions.

We had 14 entries (two more than in 2019) from across Europe: Bulgaria, France, Denmark, Czech Republic, Germany, UK, Italy, Spain, Slovenia and Croatia. The rules allow two entries per station but with a limit of 10 minutes per piece.

The entries show different European issues, from local to general interests, but always with a sense of public service. We can find pieces closer to institutional efforts in order to discover and promote a region with touristic potential to others that denounce human rights violations; from gender issues to historical monuments.

The treatment is also very different between each entry, a mix of styles: classical, innovative, journalistic, observational...

It was not easy for the jury to choose because of the quality of all the pieces. We tried to do our best!

Montse Armengou Martin
TV3 Catalonia, Spain



EUROPE

WINNER

ID2020116 - FREE SPIRITS - RENATO (FREE SPIRITS - RENATO)

HRT Zagreb, Croatia

(8 min)

'So Renato had two first kisses....one straight and one gay'. A difficult theme handled in an elegant way.

It's a wonderful story: fresh, emotional, close, honest, true... *Free Spirits* is a cine vérité that kept us in front of the screen, trying to find out as much as possible about Renato.

We get a clear understanding of the theme, fear, love and the many and complicated aspects of life all seen by a man who dares to be himself in a macho culture.

It's important to put in context the effort in order to approach certain topics. The author builds it through scenes in which the camera follows the protagonist, participates in his activities.

It is worth paying attention to the form: well shot and edited. There is also well-chosen music which helps the perception of this film.

A pleasure!

COMMENDED

**ID2020035 - SAVING THE LIGHTHOUSE
(KJELD FLYTTER FYRET FRA NYHEDSUDSENDELSE)**

TV2 Nord, Denmark

(9 min)

Could the removal intact of a historic Danish lighthouse deliver more than 70,000 views on a Facebook stream of more than nine hours? This story proves: Yes.

The lighthouse, which had stood on the retreating sandy coast for more than a hundred years saving lives at sea, needed to be moved – without deconstruction. Some task.

The piece mixes good storytelling and splendid presentation from the newsroom, live links to the reporter who followed the process for a long time (including personal feelings during the 'D Day'), background pieces with technical details (but humanising the engineers with the fear of failure and at the end the joy of success) and a complete sociological portrait of curious people that came to watch the 'show'.

With varied narratives the story is emotional and alive, full of tension which makes you stay tuned until the end. There is very good photography and modern editing.

This is a good example of complete local coverage. The entry fulfils the criteria of the category Europe very well, with a strong regional element and a reporter at the right time and place to show viewers what's happening.

There might have been a better explanation of why the lighthouse had to be removed and perhaps a softening the interventions in the newsroom which sometimes broke the mood.

report

OTHER ENTRIES

ID2020006 - A PINCH OF SALT A PINCH OF LIFE BNT, Bulgaria (6 min)
(СОЛТА НА ЖИВОТА - КАК ЕВРОПА ПОМАГА ДА СЪХРАНИМ АТАНАСОВСКОТО ЕЗЕРО) ●

One of the most impressive lakes in Bulgaria, the Atanasovsko, north of Burgas, is divided into several pools with different colours. With the help of EC funding, it is now being preserved – a story of hope and great effort. There is good photography and it is a strong regional topic, which could encourage tourism. We find out too little about why the colours are there and so different and the preservation story. Natural sound from the natural environment would have been preferred to the music soundtrack.

ID2020024 - ERN EYE EUROPEAN REFERENCE NETWORK FOR RARE EYE DISEASES (ERN EYE RÉSEAU EUROPÉEN DE RÉFÉRENCE POUR LES MALADIES RARES DE L'OEIL) ●
 France 3 Grand Est, France (6 min)

We explore the co-operation between two specialist eye clinics dealing with rare diseases in children, one in Riga and the other in Strasbourg. There is good camerawork, storyboard and editing – and a message of hope as we follow two girls having treatment. But there is a lack of emotional connection and we could do with finding out more about the children.

ID2020034 - EUROPEAN ELECTIONS: WHO ARE THE DECREASERS? TINY PARTY BUT BIG EUROPEAN MOVEMENT (QUI SONT LES DÉCROISSANTS?) ●
 France 3 Grand Est, France (3 min)

This is an attempt to alert viewers to the views of smaller parties contesting the EU elections – in this case, the 'Decreasers' who believe less is more in the modern world. It is simply and well done with some clever and clear observations. The reporter is natural and people talk with her with pleasure. We learn about this unusual philosophy and it makes us question our assumptions. The editing is original.

ID2020068 - INSIGHTS FROM ABROAD - PETR VOLDAN'S VIEW OF GEORGIA (POSTREHY ODJINUD - GRUZIE OCIMA PETRA VOLDANA) ●
 ČT Studio Ostrava, Czech Republic (6 min)

An old Georgian pearl of wisdom says: 'If you don't like your homeland, you have no roots.' And this trip through Georgia's long and fascinating history is presented as insights from another country, another culture. There is a competent and sympathetic reporter, some classical narration and some excellent pictures. The short reports work well also on the station's web site. However, it is not clear why the external point of view can lead to a better understanding of the Georgian culture and history.

ID2020083 - I 'ELECTED' EUROPE (#EUROPAGEWÄHLT-BARCELONA) ●
 Hessischer Rundfunk Frankfurt Main, Germany (4 min)

A week before the European elections, HR seeks out young people from Hessen who have made new lives in towns across Europe. They are asked what those in the province of Hessen can learn from their new home towns. In Tallinn, Estonia, for instance someone who starts a business is a hero – even if it fails. There is good pace and editing techniques, with efficient interviews and an elegant use of camera focus. This is about young people and should appeal to young people also.

ID2020108 - KANIN, A MOUNTAIN THAT UNITES (KANIN, GORA, KI ZDRUŽUJE) ●
 RTVSLO Center Koper/Capodistria, Slovenia (7 min)

This is one of 25 stories in a magazine series from mountainous regions across Europe. Mount Kanin in the Julian Alps shares its slopes with Slovenia and Italy and offers ski resorts for both countries. There are spectacular views and fine photography and we take a fascinating trip with the driver of a cable car with interesting interviews.



EUROPE

ID2020090 - VENICE DROWNS (VENEZIA AFFONDA)

RAI - Sede Regionale Veneto, Italy

(4 min)

Venetians have had to learn how to survive with the regular seasonal flooding of the beautiful but fragile city of Venice. Climate change is making the threat worse and there are delays to the construction of an expensive new dam which should help protect the city – if the funding does not seep away. The report conveys the desperation and there are some emotional moments. There are good interviews and explanations and effective music. There is also, however, a flood of words over the pictures.

ID2020110 - LIFE LYNX (LIFE LYNX)

RTVSLO Maribor, Slovenia

(7 min)

The Dinaric lynx is now an endangered species with perhaps 10-12 adults only in Slovenia. LIFE Lynx aims to relocate 14 lynxes from Slovakia and Romania to Slovenia and Croatia at a cost of some seven million euros. There is good archive footage and the co-ordinator of the project explains what is happening. However, we would have enjoyed to see more of how the team work with the wild animals and hear what they have to say.

ID2020143 - POLICE BOSS CALLS TO OPEN DRUG TAKING ROOMS FOR ADDICTS

BBC West Midlands (Birmingham), UK

(2 min)

In the West Midlands of England, half of all burglary, theft, shoplifting and robbery is committed by people who the police say are suffering from serious addiction to drugs including heroin and crack cocaine. This was an effective report on how authorities are learning from the Swiss how to control drug abuse by trying to separate drugs and crime. Ideas include free testing of drugs at parties. It is well-crafted with excellent reporting but the topic is a regular in news bulletins and there is little different or exceptional.

ID2020196 - MÓN: APOROPHOBIA, THE POORS'S PHOBIA (MÓN: L'APOROFÒBIA, LA FÒBIA ALS POBRES, EL RACISME DEL SEGLE XXI)

CCMA, Spain

(9 min)

Aporophobia is the phobia of poverty. The poor are rejected: no-one wants to live near to them and they are marginalised by society. We hear the struggle of one man made homeless and who now lives in fear and isolation sleeping on the streets. It's explained that, oddly, we fear the poor and homeless when, in fact, they are threatened by us. It is a well-composed story with a hint of philosophy and a critical view of society. There is good photography and a structure of 'chapters'.

ID2020154 - BBC LONDON: TRAFFICKED WOMEN

BBC London, UK

(4 min)

The impetus for this report came from those living in a block of flats blighted by prostitution, including especially young girls. The report, which included hidden camera, took several months to compile and showed some excellent journalism along a trail which led back to Romania. There were good interviews, some anonymous with actor voices. There was a narrative tension and emotion which involved the viewer: 'heart-breaking, said one judge. It is a horrifying issue but there was little proposed in the way of a solution.

ID2020187 - FROM DESERT TO WASTELAND (OD PUSTINJE DO PUSTARE)

HRT Zagreb, Croatia

(10 min)

Kozjak, not far from the city centre of Osijek, was in the 1970s a thriving village of 800: now there are 24, forgotten, it seems, and caring for themselves. The young and all others who can have left to avoid the emptiness and hopelessness. This emigration is a common problem in so many European rural towns and villages, especially in the east. Descriptive images build a story that unfolds slowly and somewhat predictably. Stronger use of natural sound and more activities of the old folk would have helped – and perhaps less music.

report



PRIX CIRCOM REGIONAL 2020

INVESTIGATIVE JOURNALISM

WINNER

ID2020092 - THE WASTE SMUGGLERS (SØPPELSMUGLERNE)

NRK Hordaland, Norway

COMMENDED

ID2020059 - INFILTRATION: CONSCIENCE AS BUSINESS (INFILTRACE: OBCHOD SE SVEDOMIM), ČT Studio Ostrava, Czech Republic

JUDGES

Chair	Neil Bennett	BBC West	UK
	Erica Stenback	SVT	Sweden
	Françoise Erb	FTV Grand Est	France
	Todor Ignatov	BNT	Bulgaria

CHAIR'S REPORT

A mixed bag in this category. There are some exceptional pieces of work submitted but we didn't see a lot of strength in depth. There was a wide variety of duration but in all the pieces there was clearly significant journalistic endeavour and investment.

It wasn't always clear how the pieces fitted to the category. We would have liked to see more challenge and holding those in authority to account. The quality of reporting, and reporters stood out – some great examples of individuals leading the viewer through the story to great effect.

Telemadrid's care home programme is worthy of particular mention - Jose Luis Vidal stands out for his variety of approach, lightness of touch and engaging delivery – an investigation documentary is always a big team effort but is always enhanced in the way it is pulled together by the presenter.

Similarly, Abigail Jaiyeola from the BBC in the Inside Out Samuel Leeds investigation has a calm and authoritative presence with a natural and style that connects very directly.

Yle and SVT both investigated transport stories. A rich and very relevant subject area. It was clear how much journalistic effort was deployed and with really good use of data to enrich and support the story.

Neil Bennett
BBC West, UK

report



INVESTIGATIVE JOURNALISM

WINNER

ID2020092 - THE WASTE SMUGGLERS (SØPPELSMUGLERNE)



NRK Hordaland, Norway

(55 min)

A stylish and revealing documentary into how vehicles and other waste are transported from Europe to Africa.

This is a compelling watch. The team use trackers to show how old vans stuffed with disused washing machines, fridges and car tyres are put on ships and next appear in Nigeria where the van is sold on and the waste goods sold or sent to scrapyards. There is clever use of graphics and drones. The viewer is led carefully through what is an increasingly complex network. There are huge amounts of money being made and the way the shipping company and government representatives avoid the issues is shocking.

The film very effectively shows how the efforts in Europe to clean up its environmental impact is having a directly opposite effect in Africa.

COMMENDED

**ID2020059 - INFILTRATION: CONSCIENCE AS BUSINESS
(INFILTRACE: OBCHOD SE SVEDOMIM)**



ČT Studio Ostrava, Czech Republic

(51 min)

A story about the tragic failure of doctors and nurses in a Czech hospital that almost killed a seven-year old child and left him with permanent devastating consequences. We also follow two other stories in which patients have been mistreated by doctors in hospitals.

A huge part of the documentary is built on the video from the hospital's camera. We watch horrified as the mother of a bleeding boy desperately tries to get help inside the hospital. This is a very moving and heart-breaking story about the 'little man' against the authorities. We would have liked to see stronger interviews about the case with those accountable. The other two stories are in the shadow of the main story about the bleeding boy.

It is a relief to read that 'The documentary instigated a debate throughout the country and kick-started systematic changes'.

report

OTHER ENTRIES

ID2020015 - ACCIDENT WHICH WILL NOT BE FORGOTTEN ●
(ONNETTOMUUS, JOKA EI UNOHDU) Yle, Finland (46 min)

A huge amount of effort and endeavour went into this deep analysis of a crash between a lorry and a bus. The team built the picture with first-hand accounts and great attention to detail. The film was very effective at revealing how the human impact has echoed across the years and how those involved are still dealing with issues today. Worryingly many of the issues that were raised by the crash have still to be properly addressed and the team take care to show this. This was clearly a significant team effort to bring this to air with high production values and excellent journalism.

ID2020193 - THE FATAL RAILWAY CROSSINGS ●
(DE LIVSFARLIGA JÄRNVÄGSÖVERGÅNGARNA) SVT Öst, Sweden (13 min)

The deaths within four days of two fathers trying to cross an unprotected railway line started an inquiry into safety concerns. This investigation is into why there have been delays in bringing in new rules which might have saved lives. There are horrific first-hand accounts of accidents. There is a great piece of journalism in making the train operators look foolish when they try to deflect their inaction by pointing to the costs of the crossings – the reporter finds out how much they seem to be over-paying because of a restriction allowing them only to use one company. This is a strong piece of local journalism on something that is affecting daily lives.

ID2020172 - THE BAD HOUSE (DOM ZŁY) ●
 TVP3 Opole, Poland (2 min)

This is a report with amazing footage of how a fight breaks out at a family party. The public interest is that the key person is the village mayor. The footage is well used and the reporter endeavours to understand why it happened. There is no interview with the mayor, who has since resigned. A compelling watch - but perhaps not the investigative depth of some of the other entries.

ID2020055 - RTÉ INVESTIGATES: CRECHES, BEHIND CLOSED DOORS ●
 RTÉ, Ireland (51 min)

An undercover investigation examining the standard of care provided to children at a crèche chain in Dublin. The story starts slowly but picks up speed after a while. However, we have to wait a long time until we reach the most upsetting scenes of how the staff and the manager treat the children. The truth about the daily life of the children is recorded by hidden camera which reveals some distressing matters. The judges would have liked to see a confrontation with the manager and hear her reaction to the clips. It was very helpful to have comments from two experts, watching the video of the abuse. They are very clear and concrete and explain very well why the activities should be condemned.

ID2020123 - WITH EXTREME CARE: NURSING HOMES ●
(CON SUMO CUIDADO. RESIDENCIAS DE MAYORES) Telemadrid, Spain (62 min)

This is an important investigation into the poor management of some of Madrid's elderly care homes. It is a powerful film that works hard to expose the creation of illegal and unlicensed care homes and how the residents of the homes are mistreated. The reporter leads us through the investigation, showing a great rapport with relatives he meets as he unpicks the story. There is



INVESTIGATIVE JOURNALISM

a strong section where all the evidence is presented to the local authority. The sequence at the end of the documentary where we see around a 'well run' facility is excellent. The reporter helps it come alive and shows again how quickly he can build a rapport with interviewees.

ID2020129 - SEX TRAFFICKING

BBC North-West (Manchester), UK

(4 min)

According to the UK's National Crime Agency the number of potential sex trafficking victims in the North West England has soared by nearly 600% in four years. This is a challenging and powerful report which gets under the skin of the trafficking. With exclusive figures to help add currency to the story, the viewer has a front-row seat on the activities of the police team. We get an insight into what goes on behind the closed doors on ordinary streets and it is good to see a trafficker challenged openly. This is a great piece of journalistic endeavour – delivered in an accessible format.

ID2020065 - INSIDE OUT - SAMUEL LEEDS INVESTIGATION

BBC Yorkshire, UK

(29 min)

This is an investigation into a training company which claims to help people become 'financially free' through property investment. Instead, it leaves its customers thousands of pounds in debt. The story is told with a case of a former soldier who took his own life after he lost money to the company. His family testifies with great force. It is a solid piece of journalism. The reporter, using secret filming, goes to a meeting with the company to find out how they trick people and make them pay. Only by being at that meeting can you properly understand that these people are aiming for fast money from people who have hopes and dreams of wealth. The moment at which the company executive tries to convince the reporter to sign up and pay up – always in shot of the hidden camera- is really impressive.

ID2020091 - FOGGIA WAR (LA GUERRA DI FOGGIA)

RAI - Sede Regionale Puglie, Italy

(4 min)

This is a very powerful story about a citizen response to organised crime. Faced with a challenge from organised crime, more than 20,000 people took to the square of the town of Foggia: representatives of politics and institutions, trade unionists but, most of all, families with children. The greater part of the town said No to criminality. It is told in a fast-paced and energetic style. There is clearly a significant story here and it is well reflected in this piece. However, this perhaps lacked some of the depth of reporting and investigation as some of the other entries.

ID2020016 - RED DIESEL FRAUD (RED DIESEL FRAUD)

BBC West Midlands (Birmingham), UK

(9 min)

An investigative story about the illegal selling and use in cars of red diesel, which cannot be used on public roads. The storytelling is very personal, fast and made with a twinkle in the eye: in the introduction, for example, the journalist is disguised as James Bond and, later, when he is watching and secretly taking photos from his car. People who use red diesel in their cars are confronted in a quite blunt way. We would have liked some more evidence on the companies which sell the diesel. It is a good story and we especially like the way the reporter explains why this is a problem.

report

INVESTIGATIVE JOURNALISM

ID2020078 - INSIDE OUT: MINCAB LICENCE FRAUD

BBC London, UK

(9 min)

A shocking investigation into the fraudulent practices behind an everyday service. There is a highly effective use of secret filming and strong reporting through the piece. The narrative is carefully constructed and paced. It was good to see one of the main protagonists fully challenged at the end of the item in a classic door-step which are never easy to do but it is delivered with courage.

ID2020080 - EMF AND 5G (ZRAČENJE I 5G)

HRT Zagreb, Croatia

(15 min)

How safe is 5G, the new generation of frequencies to service mobile phones and the greater modern demands of transferring data? In 2011, the World Health Organisation raised concerns about the carcinogenic impact of radio frequencies but already 5G is being deployed around the world. Is it just a case of 'faster, harder, profit' – but a threat to health? Many facts and opinions are presented from the reporter and from the experts. Sometimes it is hard to follow the detail because of the high speed of delivery and repetitive music throughout.

ID2020167 - THE RENOVATION SCAM (PRZEKRĘT NA REMONT)

TVP3 Katowice, Poland

(14 min)

This scam is about people being expensively fooled by renovation companies. The builders demand payment before they start the works and when they collect the money they disappear without doing the work. We follow the reporter who tries to track down and contact the companies. Finally, she succeeds on meeting one of the builders by pretending she is a potential customer. This is a highly revealing programme which works well as a warning to others who might be potential victims of the crime.

ID2020182 - MARIJUANA MADE IN CATALONIA (30 MINUTS: MARIHUANA, MADE IN CATALUNYA)

CCMA, Spain

(37 min)

This is a story about the cultivation and export of the drug marijuana from Catalonia to consumers in Europe. Last year more than 200,000 plants were discovered – but this is a tiny proportion of the total. Up to five people were killed in skirmishes to control the drugs and organised crime as moved in. There is a very professional approach to telling the story with good quality pictures, journalism and editing. The viewer gets a good overview of the situation and the development of marijuana industry in the area. However, interviews with officials are repeated too often.



PRIX CIRCOM REGIONAL 2020

MINORITIES IN SOCIETY

WINNER

ID202074 - THE LONG HAUL FOR NICOLAI (DET SEJE TRÆK FOR NICOLAI)

TV/Midt-Vest, Denmark

COMMENDED

ID2020011 - MORE THAN LIFE (MÁIS CA VIDA)

CRTVG, Spain

JUDGES

Chair

Françoise Erb	FTV Grand Est	France
Gunnar Henrich	HR – ARD	Germany
Neil Bennett	BBC West	UK
Erica Stenback	SVT	Sweden
Todor Ignatov	BNT	Bulgaria
Bas Treffers	RTV Oost	The Netherlands

CHAIR'S REPORT

This category saw a very rich variety of entries this year. The jury considered 29 films from 16 countries and were impressed by the quality and originality of the programmes. The theme of minorities provides film makers with the possibility to explore a wide variety of topics.

Tabú -Transgender from TG4 Ireland, is an outstanding documentary which tells the story of two young transgender people. It is a film with beautiful camera work and editing which moved us. Also, of note was the fascinating insight into a community who find themselves caught between Romania and Ukraine, in *Between realms* from TVR Cluj. A film where technical equipment used was minimal. *Fernando's decision* from TPA Spain highlights the question of having the option to die in dignity, an important topic that comes up regularly for debate in many countries. And we loved Minahil and Natasha, the two central characters, so inspirational and engaging in the beautiful *Living limbo* from RTÉ Ireland.

Even though all these films sometimes evoke dramatic or difficult situations, we have found that they are often positive and full of hope.

Françoise Erb
FTV Grand Est, France



MINORITIES IN SOCIETY

WINNER

ID202074 - THE LONG HAUL FOR NICOLAI (DET SEJE TRÆK FOR NICOLAI) ●

TV/Midt-Vest, Denmark

(40 min)

This film has touched us with its real 'wow-effect'. It tells a story of hope and encouragement. It is the story of an 18 year old Nicolai, whose life has been changed completely after a car accident. He is paraplegic and not able to speak. His family finds a way to communicate with him and finds a common base for all their family interests by participating in tractor pulling races. These races provide a special way of communication within the family - communication that wouldn't be possible in other ways. So, it gives Nicolai a new perspective on life. The film explains the challenges faced from the beginning - even if these challenges are not completely solved up in the end, the film doesn't shy away from showing the viewer.

There is drama, there is heroism, there is family community and there is a fascinating insight into the world of the tractor pulling, which the judges found out is quite big in this part of Europe. But most of all it is a story of hope, of conquering difficulties and of family love and affection. The film makers followed the family over a long period of time and the viewer is taken very, very close to the family, participating in intimate situations and seeing the perspective of all family members on the accident and its impact. In one way it is the story of a sports-competition, but it is much more the story of a family's competition and how they are all dealing with fate. It shows what families can achieve by standing together and respecting each other's differences. On the filmic level it has beautiful shots, well cut and arranged with a good sense of music and a huge love of details. We enjoyed being that close to the family in familiar situations.

A breath-taking and emotional film which kept us gripped for the whole 40 minutes – a perfect match in this category!

COMMENDED

ID2020011 - MORE THAN LIFE (MÁIS CA VIDA) ●

CRTVG, Spain

(47 min)

This documentary shows the encounter between a group of people with intellectual disabilities and a director who wants some of them to become actors in his short film. From the first day of rehearsals to the last day of recording, we follow Oscar and Monica, the 'apprentices actors' and we see how this experience builds their self- confidence. What also stands out in this documentary is the bright and positive personality of the director.

Occasionally, professional actors, who participate in the film, comment on some of the sequences which is an original and interesting idea. The film is technically very good and the camera, takes the viewer very close to people, it shows us the emotion of the group but also of the crew. There is a good work on the sound: the scenes seem to be taken from life and the film is constructed without commentary. A captivating experience.

report



MINORITIES IN SOCIETY

OTHER ENTRIES

ID2020007 - NO TEACHERS FOR ROMA SCHOOLS ●
(НЯМА ЖЕЛАЕЩИ УЧИТЕЛИ ЗА РОМСКИТЕ УЧИЛИЩА) BNT, Bulgaria (3 min)

This news report raises the issue of a lack of teachers in Roma schools. Places were announced but the teachers did not want to do the work and the film explains these difficulties. The reporter shows us the example of a primary school where there is a lack of training in mathematics and information technology. She meets children and those responsible for the school. This interesting topic is told in an effective way but the judges wanted to hear more about the teachers who refuse to work in Roma schools and in particular hear from them.

ID2020054 - SYRIAN REFUGEES ●
 BBC Yorkshire, UK (6 min)

In 2015 David Cameron committed to resettling up to 20,000 Syrian refugees in the UK by the end of 2020 after the tragedy in their country. Yorkshire and the Humber is the region in England which has taken the largest number of Syrian refugees. This news report is a follow up on three of them looking at how their lives turned out in the UK. We see them at work, they explain that they find the English people friendly and we listen to their memories. The sufferings of their past life appear in the film through their moving testimonies, but the report mainly shows examples of successful integration. It's a positive story but the judges would like to have seen more about the refugees.

ID2020064 - SOUSEDE (NEIGHBOURS) ●
 ČT Studio Ostrava, Czech Republic (26 min)

This documentary is an excursion into the past. This episode of Neighbours shows three stories about three communities: Jewish, Gypsy and Celtic. With many details and through illustrated interviews, we discover more about the importance of these communities in the Czech Republic and their role in society. The three stories are richly illustrated and whilst drone pictures are effective there is perhaps an over reliance on them in this production too. The judges made the same comment about the frequent use of Steadicam. This was a nice film but a bit traditional in its way of telling the stories.

ID2020076 - A VERY BRITISH HISTORY - THE BRITISH CHINESE ●
 BBC London, UK (59 min)

This is a richly illustrated documentary which explores the history of Chinese people in Britain. The storyteller is a famous vlogger who tells the story with a starting point of her own story referring to her parents and her childhood. A very smart and interesting view and you get hooked immediately by the personal kind of storytelling. Interesting archives enhance the film. We see for example that Chinese food transformed Britain's bland post-war dining scene. We discover the lack of representation of British Chinese in the culture and politics. This episode of a very British history is nice to watch but suffers from being a bit too long.

ID2020096 - FERNANDO'S DECISION (LA DECISIÓN DE FERNANDO) ●
 TPA, Spain (31 min)

This film tells the story of Fernando, a man with a degenerative disease, which causes him terrible suffering and has taken away his autonomy. He knows he will die from suffocation and he does not want to live this kind of life till the end. He explains that he wants to go to Switzerland where assisted suicide is permitted. This strong testimony was filmed in the hospital 13 days before he died, abroad far away from his home country. The film is largely based on Fernando's interview, but the journalist also takes us close to his family (daughter and former companion) who have had to assimilate and accept his decision. The shooting of this very moving documentary is classical

report



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and sober. The film effectively highlights the issue of assisted suicide which is forbidden in Spain and in many others countries, raising questions about having the option to die in dignity. This story was broadcast after Fernando's death, and was echoed by media across Spain, reopening the national debate about the euthanasia.

ID2020097 - I'M DISABLED AND I'VE PAID FOR SEX

BBC South (Southampton), UK

(6 min)

This piece was entirely produced, shot and edited by video journalist Ben Moore who made it primarily as a digital video for an online and social media audience. He investigates into the way disabled people view sex and their ongoing fight to get access to this basic human need, a subject which is often taboo. We meet Alex who is 29 years old and sometimes pays for escort girls and Marianne, a sex worker filmed in an anonymous way. It is a very professionally told story that really gets close to the interviewee. The testimonies are strong and the shooting and editing of a good level.

D2020166 - LOW GROWTH PEOPLE (NISKOROŚLI)

TVP3 Opole, Poland

(58 min)

This documentary tells six stories about a minority with a very rare disability that of restricted height growth. The film takes its time to present its six characters, to be close to them and to follow them in their daily life: doing shopping, at work, in school, having a romantic walk or meeting friends. With a great attention to the details, the documentary shows the difficulties, the hopes and also the happiness of these six people. The camera work is excellent. The different testimonies are powerful, revealing how the looks and attitudes of other can cause so much hurt. The film, however, is a little repetitive.

ID2020037 - HEAVILY DISABLED WITH OWN BUSINESS (LAM KØRER RENDEGRAVER)

TV2 Nord, Denmark

(2 min)

In this report we meet Kurt Hildigur who has Osteogenesis Imperfecta, also known as brittle bone disease, which means his bones can easily fracture and break. But Kurt doesn't let his disability define him. As described in the supporting text it appears to have taken some persuasion to even make him the subject of a film. The sequences are well thought through and there is a clear narrative through clips of Kurt and the voice over. We get an insight into Kurt's life in the limitations of a news item – but you are left wanting to find out more about him.

ID2020063 - BRANKO & ATIFA (BRANKO IN ATIFA)

RTVSLO Maribor, Slovenia

(25 min)

Atifa and Branko have been a couple for the past five years. They love each other, and have throughout their relationship wanted to live together. Independently. But that's easier said than done - they are both persons with special needs. This programme instantly shows the discrimination faced by those with mental health disabilities. While the viewer sees Atifa and Branko go about a very normal life, those trying to help them struggle to find them an apartment to live in. When they do find somewhere, we get interesting insights from their landlords and neighbours. The film is sensitively constructed to bring you into the couple's life.

ID2020124 - LGBT SENIORS WITHOUT CLOSETS (MAYORES SIN ARMARIOS)

Telemadrid, Spain

(1 min)

A powerful and slick film featuring two 'older' members of society, Rosa and Edu, who share their experiences about being gay how they have been seen by society. These LGBT seniors are bold and engaging characters who are refreshingly honest and open. Telemadrid has a strong commitment to representing the LGBT community, in 2017 it was the official television partner of the WORLD PRIDE MADRID. In this short film they achieve this in an uplifting and inspirational way. Choosing the roof of the Telemadrid building is an inspired idea.

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ID2020098 - THE LIMITS OF EUROPE, 'COLDNESS IN THE AIR' (DE GRINZEN FAN EUropa, 'KJELD YN DE LOFT') ●
 Omrop Fryslân, The Netherlands (29 min)

This film shows the complicated relationship between the European Union and its cultural minorities. The documentary focuses on the Sami people of northern Sweden. This is an unusual investigation into how minorities, who feel somewhat at odds with their own national government, also feel differently about their place in Europe. The Sami people feel very removed from the Brussels processes and are not big enough as a community to get representation. Through the film we see those trying to maintain their culture but feeling alienated from their own country. The documentary is well filmed and explores an important issue. The presenter holds the narrative well, but in the end there are few solutions offered to help resolve the issues.

ID2020114 - NEW NEIGHBOURS - HOUSE OF HOPE (NEW NEIGHBOURS – KUĆA NADE) ●
 HRT Zagreb, Croatia (25 min)

When Croatian Baptists got the permission to renovate abandoned house in the Zagreb neighbourhood Gajnice and turn it into an asylum protection centre, local neighbours decided to stop it. The challenges of asylum seekers and local communities is one that is reflected across Europe. Here we see a project to revive an abandoned building becoming the focus for this problem. This is an intense local issue seen most clearly in the public meeting where great annoyance at immigration is voiced but asylum seekers who speak up are supported individually. The film shows through a very local example the difficulties of integrating immigrants into communities.

ID2020165 - BETWEEN REALMS (ÎNTRE LUMI) ●
 TVR Cluj, Romania (26 min)

The film shows a Ukrainian family who live on the border with Romania and struggle to keep alive a secular tradition, in the face of contemporary challenges and personal factor. It is presented as a video journal with the protagonists. The film is a fascinating insight into a community which finds itself caught between Romania and Ukraine. You can see the benefits of minimising technical equipment and the director doing sound and video - the relationship is more personal and intimate. The result is that we are allowed to see inside a world where traditions are being challenged and at the same time valued.

ID2020168 - LEAVING LIMBO ●
 RTÉ, Ireland (52 min)

This documentary is the story of teenage best friends Minahil and Natasha who grew up as asylum seekers in Ireland's Direct Provision System. We follow them as they complete their final school exams and become UNICEF ambassadors for young refugees. A beautifully shot and conceived film. The two central characters are inspirational and engaging. We learn how Natasha and Minahil are going through the ordinary progress of a teenager at school in Ireland. But there is nothing ordinary about their path to finishing school. As asylum seekers they've both spent years in the system worrying about their future. We discover two extraordinary young women who are empowered by their experiences and give us an insight into the changing shape of Irish society. They create the narrative for the film which is carefully crafted and built around them.

ID2020087 - YOUTH PULSE - ADDICTION (PULS MLADIH - ZAVISNOST) ●
 RTV Vojvodina, Serbia (30 min)

Youth Pulse is a documentary about drug consumption and drug addicts. It shows how easily people can get become dependent on drugs. It's a theme that isn't new but still relevant in most countries all around the world. This is an informative film about addiction, aimed at a younger audience including former drug addicts and official. But it does not take the viewer deep into the world and lives of addicts – the judges missed the personal stories that would have made the film even stronger.



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ID2020170 - PAINTED FROM MEMORY (PORTRET Z PAMIĘCI)

TVP3 Białystok, Poland

(35 min)

The film tells a story of an unequal fight between an individual - a woman, who wants to protect universal values, and the law, in the name of which local nature and culture is being destroyed. There is stunning camera work in this documentary. Shot selection and composition are of the highest order. This supports and enhances an engaging film revealing the private and personal life of environmental campaign of Alicja Matusiewicz. Through her daughter's eyes, we discover someone whose passion and endeavour were ahead of their time. A lifetime devoted to the natural world. The investment in filming over a long period helps the storytelling - as we see the environment change as Maria carries the narrative. Perhaps not an obvious 'minority' although it is clear that in a world of progress an individual who makes a stand for the natural environment can feel isolated.

ID2020107 - TABÚ - TRANSGENDER (TABÚ - TRAAS)

TG4, Ireland

(56 min)

Tabú tells the amazing story of two young transgender people, Max and Victoria and follows their gender-transformation journey. Max is getting gender reassignment surgery in Poland. The documentary gives us a deep insight and understanding of both of the young people and their motives to change their genders. The viewer is together with Max and Victoria in intimate situations at home, in self reflecting moments and also at the hospital in Poland. In religious countries like Ireland and Poland this is a big taboo. The reaction of their families as they deal with their children's life decisions is another important element to this film. We see Max's father as he struggles and travels to Poland with his child for the surgery. Beautiful storytelling, not only because of the protagonists, but also because of its great use of pictures. The camerawork and editing are really beautiful. Outstanding in this entry are the scenes of Max and Victoria together, filmed close up, so the viewer is drawn into their thoughts and lives. What they are sharing with the viewer is thus enhanced. It is an outstanding story, very well told!

ID2020025 - GO PARASPORTS (HANDISPORT GO)

France 3 Nouvelle-Aquitaine, France

(6 min)

Go Parasports is one part of a series of films about paralympic athletes from France. In this part we are with the reporter, who is disabled himself, visiting two athletes, shooting bows. The reporter is trying out the sports himself. The look of the film is very modern with a happy mood. The viewer is diving into the world of athletes, who are dealing perfectly with their disabilities. The film lets the viewer get an impression of what it feels like to be a disabled athlete and be recognised. The editing in the beginning is contemporary and fast, whilst the fact that the presenter is himself disabled lends credibility to the film. He is very open, asking the right questions. The interview itself however is quite static, the judges would have loved more creativity.

ID2020039 - OUR FAMILY STORIES - MELINDA ZSIGA AND ÁRPÁD BOGDÁN (CSALÁDMESÉINK - ZSIGA MELINDA ÉS BOGDÁN ÁRPÁD)

MTVA, Hungary

(27 min)

Our Family Stories is a talk show, dealing with the stories of people who have faced challenges in life or experienced a bad start into life. In this episode the viewer gets to know two people - one who grew up in different foster families and another who is a Gypsy. Both of them have nevertheless become successful in life. They are very sympathetic persons, who warm the heart of the viewer. The programme comes close to the people featured, those who are telling their stories - one as a guest in the studio, the other in filmed parts of the show. The look is modern and well composed and as a viewer you are able to get in touch with both of the protagonists and understand their individual situations and challenges. However, some emotion is lacking due to the format and the judges found it hard to keep viewing due to the slow pace. There were many talking heads and not really many pictures. And the judges questioned whether this film is actually about minorities?



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ID2020197 - THE SETTLERS - THE DIVORCE (BOSETTERNE - SKILSMISSEN)

NRK Østlandssendingen, Norway

(39 min)

We follow the story of Siba and Saher, who marry in Syria when Siba is just 13 years old. They flee the country and come to Norway to seek asylum. A new life, but we see how tension between the couple becomes too much. The access to the couple and their family is remarkable. Both are very honest and open. The story of Siba's enlightenment as she sees the new possibilities for a young woman in Norway unfolds in the programme. We also gain an insight into the legacy of Saher's experiences in Syria. The documentary is beautifully shot and edited. It unveils the challenges of integrating into a new society.

ID2020073 - SLOVENIAN BY CHOICE (SLOVENEK PO IZBIRI)

RTVSLO Center Koper/Capodistria, Slovenia

(50 min)

In this film, we get to know people who have come to Slovenia as political refugees over the past 50 years and found a new home there. This theme is of course very current with the continuing impact of the 2015 refugee crisis. The viewer gets close to the individual stories and the problems of the protagonists. The style of the film includes many interviews and several scenes at in set interview situations which makes it a little hard to really connect with the people. A little more of 'show me' than just 'tell me' would have added to the programme. But nevertheless, the film shows a very interesting premise: what can we learn from immigrants who have successfully integrated in another society. Interesting stories, interesting people but somehow the result is disappointing. The individual stories don't seem to 'stick'. Editing is fine, camerawork excellent, they used a sepia colouring for the dramatic effect. But the dramatic effect should come from the stories and not from the production.

ID2020081 - THE THRILLING STORY OF ADINA (ADINA, UN DESTIN TULBURATOR)

TVR Iasi, Romania

(25 min)

The Thrilling Story of Adina is an outstanding, dramatic and shocking story about malnutrition and mistreatment – it reminded the judges of the Kaspar Hauser or Natascha Kampusch stories. Adina was found as a 19-year-old woman, living with her parents where she'd survived on just milk and water mixed with sugar. Her body was like that of a child. The film discovers the reasons behind her mistreatment, shows the family-background and the role of officials. It shows Adina's recovery during years of therapy. Even if the story is very strong and thrilling, Adina does not really touch our emotions – except in the situation when she holds her money for shopping. Maybe this is because there are so many interviews which make it hard to concentrate as a viewer. There are so many talking heads, experts, doctors, heads of hospitals. We wanted to learn more about Adina herself, but the film lacked that emotional connection.

ID2020183 - KILLING THE BEAST (30 MINUTES: MATAR AL MONSTRE)

CCMA, Spain

(44 min)

The documentary is about female genital mutilation in the African community in Spain. A topic that has become more and more public in recent years. There are about two-thousand African families in the Catalonian region and very often girls born in Spain are taken back to their homelands for the procedure when they are still babies. Most of these, now mature, women suffer from that tragedy and are traumatized. The documentary shows all aspects of this ritual that is still practised in many African countries. It shows the victims, the cultural pressures on their families and the medical perspectives. It gives an in depth look at what, through European eyes, seem a strange practise. We hear stories of strong brave women who try to overcome their trauma and the film makers also travelled to Africa with the women. *Killing The Beast* makes a real impact and also highlights this practice in the hope that shining a light on the trauma suffered will maybe change things for the future.



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ID2020162 - BBC LOOK NORTH

BBC East Yorkshire & Lincolnshire, UK

(13 min)

A series of five short films about discrimination and minorities. Four of them focus on the stories of black people and the racism they face. The fifth is about a paraplegic girl who uses a wheelchair and faces the daily challenge of getting around, something which impacts on her mental health. The stories are all very well told, with sympathetic protagonists. In particular the testimony of the black contributors feels very current, connecting with the worldwide Black Lives Matter movement. They are all filmed with a smartphone or small camera, so you feel a close personal engagement. They are nice, well-made small personal stories but they do not stand out compared to other entries.

ID2020133 - LIGHT OF UNDERSTANDING (SVETLO POROZUMENIA)

RTVS Kosice, Slovakia

(40 min)

The film shows a musical project and classic concert with content from different cultures, combined together to 'the light of understanding'. It's an on-stage programme mixed with reflective interviews and scenes of the makers and artists. It shows folklore and music as part of the culture of different minority groups. The viewer learns about those cultures and sees how there is a cross-over between different musical traditions. This is an enjoyable and informative film but the judges feel that this entry would have fitted better in the category: Music and Arts.

ID2020137 - AFTER THE WALL FELL

BBC West Midlands (Birmingham), UK

(13 min)

This entry shows online journalism at its best. It is a very contemporary form of journalism and storytelling. An online long read telling the stories of five immigrant families after an accident in a recycling centre in Birmingham. In the accident every family lost their fathers. The whole story is very well told, the makers put a lot of research in it, it has lots of different picture elements and well-written stories. The reader/viewer gets a complete picture of the impact the tragedy has made on the families and their lives. It is in fact an online documentary but in the judges opinion the entry was lacking in video. And this competition is about video storytelling and television journalism.

ID2020189 - A PROPER JOB (ETT RIKTIGT JOBB)

SVT Öst, Sweden

(17 min)

This background report reveals deficiencies in the social health system in Sweden. We see disabled young people in Sweden, who are rejected for financial support because they 'are too good' but then when they are sent to job centres for work they are rejected there too because they 'lack skills', or they are 'not fit for a job'. They are stuck in a perpetual cycle. The film shows the personal stories of disabled people, mixed with facts and figures and interviews with the authorities. The approach is journalistic, the stories are poignant and the report has all the ingredients of a solid investigative news story. But as a news story it is hard for it to compete with the emotion and testimony seen in other entries to this category.

report



PRIX CIRCOM REGIONAL 2020

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2020093 - 'STREET-TEASE' ('MA RUE COUCHE-TOI LÀ')

RTBF, Belgium

COMMENDED

ID2020131 - BORROW A REPORTER (LÅNA EN REPORTER)

SVT Väst, Sweden

JUDGES

Chair

Eivind Undrum Jacobsen	NRK Nordland	Norway
Alina Amza	TVR	Romania
Jon Williams	RTÉ	Ireland
Dagmara Drzazga	TVP Katowice	Poland
Montse Armengou Martín	TV3 Catalonia	Spain
Janina Strothmann	HR – ARD	Germany
Nils Chöler	SVT Nyheter	Sweden
Carlo de Blasio	RAI	Italy

CHAIR'S REPORT

This was an exciting task for the judges with 28 contributions from 17 different countries providing good variety.

First and foremost, we wanted to find gold in the form of modern storytelling in original and innovative packaging. The keywords for the jury were new technical skills, originality, flair, look, new technical skills (again... they are important), unusual content and fresh style.

The medium we work in is changing rapidly and requires that we find new ways to convey our content. This requirement to develop content that the audience can find, chooses and loves challenges our editorial staff.

If we are to have a strong position with the public, we must also in the future be forward-looking and use new skills and insights.

The breadth of the entries made the job of the jury exciting and challenging. The winner was in a class of its own. Congratulations.

Eivind Undrum Jacobsen
NRK Nordland, Norway



MOST ORIGINAL AND INNOVATIVE

WINNER

ID2020093 - 'STREET-TEASE' ('MA RUE COUCHE-TOI LÀ')

RTBF, Belgium

(46 min)

Street-Tease represents the final stage of a fascinating and developing chapter of television history. In Belgium in the 1980s the famous documentary format *Strip-Tease* was created. Around 850 videos were produced over 30 years and they were also exported to France. The programme became a popular and critical success, celebrated for its expression of everyday life. But after 30 years it was time to move on. And this is how *Ma Rue couche-toi là* (*Street-Tease*) was created.

The use of well selected music, innovative ideas in production, interviews in meaningful locations and creative image inventions make *Street-Tease* a fascinating and original watch. The programme takes the format of its predecessor *Strip-Tease* and turns it upside down, but the essence is the same - revealing strong, universal and yet very intimate stories and stripping them down to what really matters.

Going out onto the Belgian streets, following only chance and intuition, each programme is an amazing patchwork of the very stuff that connects us all, at a time when society seems disconnected the programme makes us realise, we all hold at least one missing piece of somebody else's puzzle.

COMMENDED

ID2020131 - BORROW A REPORTER (LÅNA EN REPORTER)

SVT Väst, Sweden

(5 min)

Borrow a Reporter is a programme that demonstrates how the direct involvement of the audience can be accomplished in an original and effective way. The notion of giving members of the audience the chance to 'borrow' a reporter for a week brings the media much closer to the public and takes viewer involvement one step forward.

As the traditional media struggle to maintain trust with the public this seems an important contribution towards building a new relationship. Through the *Borrow a Reporter* project, a new way is found of collaborating with our audience to create journalism that is important and relevant. A very 'public-service' format with an innovative approach.

report



MOST ORIGINAL AND INNOVATIVE

OTHER ENTRIES

ID2020004 - AQUELANDO: NEWTON LAWS (AQUELANDO: AS LEIS DE NEWTON) ●
CRTVG, Spain (32 min)

Everybody had physics lessons at school. Unfortunately for many of us these lessons were incomprehensible, hard or boring. Here we can see that physics can be fascinating! 'Aquelando' is a Science & Technology educational programme that is delivered as an entertainment show for the widest audience but with a special interest towards the younger audience (aged 6 to 16). This programme brought humour and the art of TV production to science – and made it come alive. The scale of production was hugely ambitious – but the result was a programme that was engaging and visually stimulating right from the start. The editing style and the use of graphics stood out whilst the pedagogical tools used made this innovative programme style one that could be applied to many other topics. However, the format would have been better suited to a shorter length rather than 30 minutes.

ID2020017 - YLE VOTERS' SOFA (YLE VAALISOHVA) ●
Yle, Finland (39 min)

Whilst it is a novel idea to bring politicians together with voters this has been done before so is not completely original. *Voter's Sofa* did however bring young and fresh storytelling with flair to the screen, helping to make politics appealing to all which is an important public service. Whilst the programme started with pace and energy towards the end the rhythm becomes slow and repetitive.

ID2020018 - DRIVE THRU POLLUTION ●
BBC West Midlands (Birmingham), UK (9 min)

This entry approaches an important topic through a reporter led story, where the journalist begins his own research project to find out whether pollution at drive through restaurants is causing health problems for employees. His nephew is a source for the story providing an exciting start to the report. The subject is original and innovative production touches that play with formats add to the audience appeal. The report has a strong conclusion as the journalist's research shows that dangerous levels of toxins can be a problem at drive throughs.

ID2020027 - HIKE AWAY WITH TIBO RANDO (RÉGALADES) ●
France 3 Nouvelle-Aquitaine, France (8 min)

In *Hike Away with Tibo Rando* a professional mountain guide invites us on the trails and mountain paths of New Aquitaine. He is alone in front of the camera and speaks to us as if we were his only interlocutors. The pace of the programme is high but not frantic, the pictures are good, the format is really captivating. A very nice product, made with knowledge and enthusiasm.

ID2020030 - FAKE NEWS THROUGH HISTORY (FAKE NEWS DE L'HISTOIRE ET DE L'HISTOIRE DU RUGBY) ●
France 3 Normandie, France (5 min)

This studio-based programme is a mix of a traditional format with two presenters on set combined with the use of hand drawn comics to illustrate the topics. Whilst the artistry of the drawings is impressive it seems a little old fashioned. The presentation style shows flair and humour as some 'sacred cows' like language and history are explored, as well as the French/English relationship. Whilst the judges enjoyed this aspect of the films, overall, it lacked technical innovation and true originality.





MOST ORIGINAL AND INNOVATIVE

ID2020028 - CITIZENS SPEAK OUT (PAROLE DE CITOYENS)

France 3 Bretagne, France

(7 min)

In this report we travel with the reporter in an old, orange camper van to the Île d'Arz, a small archipelago in the Morbihan commune. The story is simple and natural whilst the reporter is engaging as he meets the locals of this place almost 'forgotten by God'. However, the judges would like to have seen, even in this short format, more observation rather than just people talking. Visually the campervan needed to be a consistent theme and whilst the graphics were important, they also detracted from the visual impact. In terms of originality such small island communities exist across Europe so it lacked that element and the judges felt the 'Europe' category could have been a better place for this entry.

ID2020029 - WALKIE TALKIE (TOKI WOKI)

France 3 Paris Île-de-France, France

(12 min)

Toki Woki (French title) or *Walkie Talkie* (English title) presents the richness and diversity of all cultures in Paris and Île-de-France. It highlights young talents from all disciplines and stands out for the freshness of the various meetings with all the unusual characters. The portraits are fascinating and allow the viewer to discover very interesting people, new jobs, strange and unexpected situations.

ID2020033 - WHAT MOTIVATES THE NEW AND YOUNG GREENPEACE MEMBERS? (QUI SONT LES MILITANTS DE GREENPEACE)

France 3 Grand Est, France

(3 min)

In this short film France 3 tries to find what motivates young people who are involved in the environmental group, Greenpeace. It uses interviews and along the way, they explain their attitudes and talk about their wishes for the future. In its production it is aiming to both reflect the views of young people and appeal to a younger audience something which is important for public service across Europe.

ID2020036 - IS ANYONE THERE? (ER DER NOGEN?)

TV2 Nord, Denmark

(27 min)

In *Is Anyone There?*, two ghost hunters (Mikkel and Nicolai) travel around North Jutland and investigate their favourite phenomenon. The judges felt this was a good example of how to make a potentially boring topic into something memorable and funny for the audience. Everything about the film - the photos, the editing, the music, the presenters 'play' creates a parody of horror movies. A big plus for this as an innovative idea although the programme was slow to start and could have benefited from some tighter editing. The judges were impressed however with how it had built an active fan community on Facebook and utilised its relationship with a loyal audience of both old and young.

ID2020070 - HORSE-DRAWN IN THE CARPATHIANS – HEAVENLY COURSES WITH NATURE AND HORSES (DESCALECATI IN CARPATI - COLT DE RAI CU NATURA SI CAI)

TVR Bucharest, Romania

(25 min)

A beautifully filmed programme showcasing stunning landscapes and covering an interesting topic, which in its opening credits promised much. The presentation comes from a professional reporter who is also the cameraman and he expresses his point of view to good effect. However, the judges questioned why so little use was made of natural sound especially when the horses are on screen - instead music was used throughout. It was felt that not enough time was given on screen to the real stars of this programme which are the beautiful horses and the stunning scenery.

MOST ORIGINAL AND INNOVATIVE

ID2020069 - THE JUDGE OVER THE CZECH WAY (SOUD NAD CESKOU CESTOU) ● (86 min)
 ČT Studio Brno, Czech Republic

'The Velvet Revolution has lost. And we are all to blame.' This is what the actor, who plays the prosecution in the fictitious moral trial against the Czech people 30 years after the fall of communism, says. The quote summarizes the theme in ČT Studio Brno's dramatized story. We follow the trial and the jury's discussions. The story provides good insight into the last 30 years in the Czech Republic and leaves plenty of room for viewers' own reflection.

ID2020085 - BORDERLAND FLEETINGNESS (MINLJIVOST MEJE) ● (51 min)
 RTVSLO Center Koper/Capodistria, Slovenia

Borderland Fleetingness is a story about the transience of borders. We see how borders not only divide the living but can also divide the dead. The cemetery in Miren, a town in the former Yugoslavia, was split in two by the border with Italy. The programme is produced in a traditional documentary style with interviews, reportage and archive. The pace was slow and scenes were allowed to develop which sometimes seemed unnecessary. The judges felt the story of the cemetery is fascinating and timely given the importance of borders elsewhere but the programme was lacking in the innovation and originality expected in this category.

ID2020173 - FASTFORWARD NATURE IN NORDLAND (HURTIGVIDEO NATUR I NORDLAND) ● (3 min)
 NRK Nordland, Norway

Fastforward Nature in Nordland is an eight-item series of spectacular nature experiences in Nordland, specifically made for social-media broadcasting. The viewer of these films becomes like a tourist visiting Nordland to experience the fantastic mountain scenery. NRK Nordland's video journalist, Ole Dalen, created this concept where he filmed step by step, trips up to a number of different destinations. Each episode has its own main characters. The format stands out as very innovative. And it is a courageous production as well, because it sticks with a lot of conviction to its core-concept, resulting in a very convincing end product.

ID2020101 - 'GOD BLESS HUNGARY' - HUNGARIAN ORDER OF SAINT STEPHEN - BOTOND ROSKA ('ISTEN ÉLTESSEN MAGYARORSZÁG' - SZENT ISTVÁN REND DÍJAZOTTAK - ROSKA BOTOND) ● (26 min)
 MTVA, Hungary

This programme is a portrait of a famous Hungarian medical researcher, Botond Roska looking at both his scientific achievements and his personality. The film made good use of graphics and the judges enjoyed the use of animations to explain how the human eye works. However, in its production more generally it was a traditional documentary without innovation. The judges also found it difficult sometimes to follow the narrative thread of the story.

ID2020104 - TELENOTICIAS 1 - CLIMATE SUMMIT 2019 (TELENOTICIAS 1 - CUMBRE DEL CLIMA 2019) ● (2 min)
 Telemadrid, Spain

Climate Summit 2019 is a stunning showcase of virtual reality and an excellent example of a studio 'explainer' from Telemadrid - using technology, facts, images, graphics and a committed presenter to explain several of the effects on Madrid if climate change continues. The judges understood why the film was only two minutes long given the time and resources needed to make such a polished production but, in the end, this made it difficult for it to compete in this category up against longer productions. The film was really only an introduction to what needed to be a longer more considered exploration of the challenges posed by climate change.

report



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ID2020121 - BOATSMEN (BÁDÓIRÍ)

TG4, Ireland

(25 min)

This tells the story of the sailors who race to be champions in the Galway Hookers, the native sailboats of Galway. The judges were impressed with the technical production of the programme and its presentation polish but felt it was lacking in innovation and originality. It is a classic report but not suited to this category since it lacked any wow factor.

ID2020141 - THE MOST BEAUTIFUL VILLAGE IN CASTILLA Y LEÓN

(EL PUEBLO MÁS BELLO DE CASTILLA Y LEÓN)

RTVCYL, Spain

(45 min)

The Most Beautiful Village in Castilla y León is an original contest that aims to show the least known villages in that region. With this programme, Castilla y León Televisión takes on the fight against the problems that ravage rural areas: depopulation and mass migration from the countryside to the big cities. This phenomenon has been named 'Empty Spain'. The originality of this programme is that it is the audience who proposes their village to compete. We need programmes like this in all European countries in order to value the beauty and richness of thousands of small villages.

ID2020084 - LIGHTHOUSE (SVJETIONIK)

RTV Vojvodina, Serbia

(29 min)

Lighthouse is a programme about skydiving and its aim is to get the audience better acquainted with skydiving. The presenter of the film has herself never carried out a sky dive so she takes the audience with her on that journey. *Lighthouse* has a young, fresh presentation style and is a good account of a presenter taking on an extreme challenge. However, to see a presenter or reporter do this is not original or innovative.

ID2020142 - ROAD FROM ROMANIA

BBC West (Bristol), UK

(4 min)

Road from Romania provides an insight into the lives and personal stories of the migrants who travel across Europe in pursuit of higher wages. We hear their motives for leaving behind their old lives and facing the unknown. The judges felt this was a classic current affairs film that whilst accomplished was lacking originality. It seemed better suited to the Europe category.

ID2020066 - LIFE IS A DREAM (ŽIVOT JE SAN)

HRT Zagreb, Croatia

(50 min)

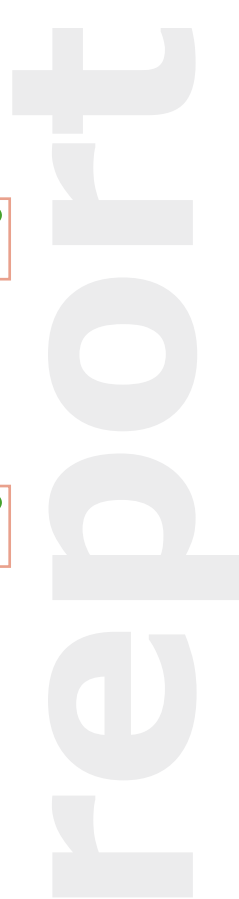
Life is a Dream takes us through the history of dream interpretation, asking questions about what is the purpose of dreams? Why do we spend more than two hours every night dreaming? Even today, dream remain a great mystery. This was a cultural philosophical story which combined the use of theatre and music. The judges felt it would have fitted better in another category.

ID2020148 - COMMUNITY ART: LIBERATION TOUR (COMMUNITY ART: LIBERATION TOUR)

RTV Oost, The Netherlands

(10 min)

Community Art: Liberation Tour exploits in a positive way, the few remaining possibilities to speak with living witnesses of WWII. The audience is shown seventeen stories of the horrors of that war, told using different sources. The tour at the heart of this programme follows the trail of the allied liberators as they moved through the Netherlands 75 years ago. The entire product is very good and clearly entailed a lot of hard work covering a significant topic, but the judges felt the format was not particularly innovative.





MOST ORIGINAL AND INNOVATIVE

ID2020155 - BBC LONDON: ZERO CARBON CHALLENGE ●

BBC London, UK

(9 min)

This film sets out to bring the challenges posed by the global climate crisis to families in London who are trying to make a difference. It sets up the domestic challenge of living in a carbon neutral way. The judges were impressed with the choice of topic and felt it showed an innovative approach that was well delivered by the reporter. However, the individual reports lacked enough originality to succeed in this category.

ID2020164 - WHERE THE WALLS SHED SKINS (TAM, GDZIE ŚCIANY ZRZUCAJĄ SKÓRĘ) ●

TVP3 Katowice, Poland

(23 min)

Where the Walls Shed Skins describes the world of URBEX, URBan EXploration – that is the exploration of manmade structures, usually abandoned ruins or hidden components of the manmade environment. Photography, historical interest and supporting documentation are heavily featured in the hobby, as well as in this programme. URBEX does sometimes involve trespassing onto private property. This was a very interesting topic and a very good programme.

ID2020177 - SELF BEHIND THE SCENES (SELFIE ZA SZTUKĄ) ●

TVP3 Opole, Poland

(3 min)

This short film looked at how the Museum of Opole Silesia joined the international initiative - Museum Selfie Day. It tapped into the social media phenomenon of selfies but was for the judges a very typical news report. This category demands real innovation and originality which this film did not demonstrate.

ID2020179 - WELCOME (BENVIDOS-BIENLLEGAOS) ●

TPA, Spain

(120 min)

Welcome is a television special co-produced by TPA of Asturias and TVG of Galicia highlighting and celebrating the socio-cultural values which bond the two regions together. The approach is extremely interesting because there is a lot of irony and the emphasis is always maintained on all the things which unite the two regions and not on their (presumed) differences. The audience of this programme were treated to great performances and the high viewing figures show how much it was appreciated.

ID2020185 - SPECIAL ELECTION 2019 (ESPECIAL ELECCIONS) ●

CCMA, Spain

(30 min)

This election programme from CCMA offered sumptuous, stunning and high-class graphics and studio production that would be the envy of any TV network. We hear from experts, people in power and journalists but where are the people? The programme despite its production polish lacked that most important of elements for any election programme – the voice of the voters.

report



PRIX CIRCOM REGIONAL 2020

MUSIC AND ARTS

WINNER

ID2020119 - FAREWELL TO MUSIC (SLÁN LEIS AN GCEOL), RTÉ, Ireland

COMMENDED

ID2020109 - THE VISIT (LA VISITA), Telemadrid, Spain

JUDGES

Chair

Mary Ellen Ní Chualáin	TG4	Ireland
Lucía Herrera Cueva	TPA	Spain
Sybren Terpstra	Omroep Fryslan	The Netherlands
Zsuzsanna Antala	MTVA	Hungary
Adriano Nazareth	RTP	Portugal
Mojca Recek	RTVSLO Maribor	Slovenia

CHAIR'S REPORT

This year there were 21 entries and the judges had a pleasure to view a great variety of programmes.

There were portraits of great artistes and artists, sometimes with deep insights into their private life. We were offered the opportunity to visit different events, concerts and festivals.

It is not easy to choose the winner in a category so vibrant and varied. The judges thought the winning programme should highlight the social value of music and arts and the contribution they make to regional culture and the culture of the smaller nations.

This year's winner is a documentary, the mental wrestling of the musician Tony MacMahon. The very intimate story is told by the artist himself but it is also a story about all of Irish music and culture. Beautiful sound, camerawork and editing, made the documentary a sure winner.

The commended offers a visit to Prado Museum in Madrid and the lens of the camera acts as our eyes. We can also enjoy the original sound of the museum: a humble silence.

Mojca Recek, jury member

RTVSLO Maribor, Slovenia

(on behalf of Mary Ellen Ní Chualáin, Chair)



MUSIC AND ARTS

WINNER

ID2020119 - FAREWELL TO MUSIC (SLÁN LEIS AN GCEOL)



RTÉ, Ireland

(52 min)

Tony MacMahon is one of Ireland's most remarkable traditional musicians but who was recently diagnosed with Parkinson's Disease and is rapidly losing his ability to play. Losing his creative voice is slowly killing his spirit and has led him to prepare for his own death through assisted suicide.

This intimate film explores the paradoxical relationship between a creative soul and a destructive mind. The storytelling is strongly supported by picture and camerawork. The stories MacMahon reveals and the scenes of this documentary are very intimate. His balladistic, sometimes stuttering, lean confessions are reinforced by the rhythm of simple editing. It is the perfect combination. The camera work is very precise, sharp as a scalpel, very imaginative. And this is enriched by the use of archive details, from the tape recorder to the installed Indian massage salon.

What makes the film really memorable and balanced is the unshaven honesty. At the end there's an ingenious twist: watch it. We have met a man, the fallen, the lovable, the vain, and the sinner: ecce homo! Ecce Anthony MacMahon!

COMMENDED

ID2020109 - THE VISIT (LA VISITA)



Telemadrid, Spain

(161 min)

On November 19, 1819, the doors of the Prado Museum opened for the first time. Now, 200 years later, those same doors re-open to all Madrid with a three-hour tour by camera in high quality 4k pictures.

More than 50 masterpieces are viewed without presenters, without narration and only the ambient sound of art lovers touring one of the world's greatest galleries. The fluidity of the tracking-shot produces a relaxing mode to the viewing. The museum's silence, the presence of visitors who look at the works without looking at the camera, produces an original actual sound narrative for the project.

The small graphic notes on details of the works that the 'camera' contemplates are very interesting.

The coverage was also made available online. An ambitious TV project.



MUSIC AND ARTS

OTHER ENTRIES

ID2020005 - HORA, HORA (XOPA, XOPA)

BNT, Bulgaria

(28 min)

In this programme we get to know the past and importance of Bulgarian folk dance. We find how this dancing, which once was for everyone, links with history, psychology and astrology. It now has the power to unite people again and take them forward in the modern, technological age. The story is well narrated and perfectly combines the music and the mood of the dance performers. It is full of positive energy with good direction and camera. However, there is a lack of real emotion and too much 'talking heads'. The judges feel that it would be better to follow one of the dancer's life and show the rich Hora-culture through him or her.

ID2020020 - SUBJECTIVE PORTRAIT OF JÓZEF SKRZEK

(PORTRET SUBIEKTYWNY - JÓZEF SKRZEK)

TVP3 Katowice, Poland

(23 min)

As a part of this series, we learn about Józef Skrzek, an outstanding composer and multi-instrumentalist. The conversation with the TV presenter is very intimate. The first minutes are an interesting introduction to his work and importance in the musical world. The remainder is a studio talk show which, because his music is so simple, feels rather dull. Although Józef Skrzek is a sympathetic protagonist, we get to know little about his art: we just talk about it without examples. There were too many graphics and animations instead of inserts typical of his music. The series has the format of a conversation recorded in the interiors of the Porcelain Factory in Katowice - a unique place where you can see how Katowice is changing and how its post-industrial legacy can be utilised.

ID2020132 - THE ENESCU EXPERIMENT (EXPERIMENTUL ENESCU)

TVR Bucharest, Romania

(52 min)

This programme offers an approach to the music of the great Romanian composer George Enescu from a less ordinary angle. The format came with a challenge - an experiment - an auditory 'game', after which each generation had to suggest its own conclusions about Enescu's music. The format is very interesting but the judges found the film rather long and occasionally boring for viewers unfamiliar with Romanian classical music. The introductory conversation itself is more than 5 minutes long and only after that the show begins in earnest. Perhaps worthy of a re-edit to 30 minutes?

ID2020161 - ILLUMINATED (IL-LUMINATS)

CCMA, Spain

(90 min)

This is talk show with a difference. It takes place in an unusual setting every time - and the talking is across the whole length of the night. For instance, a dancer is taken to a football stadium and reflects on dance and sport while lying on the grass for the night. A clown visits a cemetery to reflect on death and laughter. Camerawork is beautiful, accurate, interesting, but there is a lack of something... It meets the challenges of art, because in some places it is so philosophical, that the viewer finds it quite chaotic. Sometimes the judges found it rather confusing.

ID2020194 - PARTY OPERATION (OPERACIÓN VERBENA)

TPA, Spain

(68 min)

This programme is dedicated to the most important festivals in Asturias. We enjoy musical performances and also the festive atmosphere, with the preparations and the events that take place around each of the festivals. The Operation Verbena Festival is a positive and it is wonderful to listen to music from Asturias. The judges imagine this would have been very popular with a regional audience. But overall, less would have been more.





MUSIC AND ARTS

ID2020023 - LIGHTS OVER LYON (LUMIÈRES SUR LYON)

France 3 Auvergne-Rhône-Alpes, France

(52 min)

We explore the lights of the city of Lyon and the stories that create the magic of this city. We learn about the festival through the eyes of two amazed little girls, a gourmet chef and history buff, and students who discover the festival for the first time. The storyline is smooth, almost like a fairy tale. There is an originality in the structure and the elements of animation. The camerawork is excellent and there is a good rhythm of editing. The film works on several layers finding a neat balance between the characters' personal perspectives and the range of the festival. The text of the narration is stark yet poetic when it needs to be. The film is like a lavish, hand-knotted oriental rug which will amaze you both in the detail and the overall picture. There is a web competition online to select the best light show, thereby involving the non-broadcast audience. If there's no covid next year – head for Lyon!

ID2020061 - ENJOYING ART IN SLIPPERS (UMENI V PAPUCICH)

ČT Studio Ostrava, Czech Republic

(51 min)

Journalist Milan Tesař explores the phenomenon recently booming in the Czech Republic: cultural and artistic projects in private flats. Milan lets us into his private life as we, the viewers, are present when the idea of making this programme is born. The storytelling is very good, with great pace towards the day of the concert in his flat. Excellent camera work offers the journalist's point of view and, with the captivating rhythm of the simple editing, we feel as if we are crouching on the narrator's shoulder. The film's graphic inserts are excellent. Also, the parts showing the floor plan of some flats in a narrow, black and white. There is another interesting theme: parallels with the years of socialism, when representatives of real, high culture were also trapped within the walls of flats and those old flat concerts or theatre performances represented political opposition.

ID2020111 - THE TIME OF THE KURENTI (ČAS KURENTOV)

RTVSLO Maribor, Slovenia

(26 min)

The Kurent (or Korent) is a mythical god from Slovenian folklore known for his debauchery. Symbolically, the Kurent represents fertility in several realms: agricultural, animal, and human, and is therefore the perfect figure to chase away winter and ring in springtime. We find out about the tradition, now listed by UNESCO, and the origins of mystical demon's powers. The archive is very good but it is a pity that the interviews with the experts are so sterile. It is very interesting how a village tradition has now become a town tradition and continued by new generations. The music confuses and it would be better to have more natural sound and atmosphere.

ID2020049 - VII FESTIVAL OF RUSSIAN MUSIC KUSTENDORF CLASSIC

(VII FESTIVAL RUSKE MUZIKE KUSTENDORF CLASSIC) RTV Vojvodina, Serbia (61 min)

The Festival of Russian Music Kustendorf Classic aims to support talented young musicians from Serbia and the regions of Russia. We hear its story and sample the atmosphere of the festival in Mećavnik, a little wooden village, where young people can come and learn from older artists. We find out about the organisation of the festival, founded by Emir Kusturica. There are pictures of musicians and interviews in the inspiring environment. We missed creativity, imagination and innovation.

ID2020094 - PORTICO'S BARREL-MAKERS (I BOTTARI DI PORTICO)

RAI - Sede Regionale Campania, Italy

(4 min)

Ancient rites, pagan rituals, with their songs and sounds, live again in a parade of allegorical floats in Portico, near the city of Caserta. Men, women and children hit the barrels displayed in the parade that, together with the traditional musical instruments, produce fascinating sounds. It is a new-old way of making ethnic music. There are interesting shots and good editing. It is a classical and well-made report but neither very original nor different.





MUSIC AND ARTS

ID2020112 - EVA JIRICNA (EVA JIRICNA) ●

ČT Studio Brno, Czech Republic

(52 min)

Eva Jiricna is a Czech architect and designer. In this high quality documentary, Eva tells the story of her life, work and family in a portrait through which the viewer really gets to know her well. The key attributes are talent, modesty, discipline, effort, experience, understanding, a lot of courage, luck and more and more work. Images, narrative and the light are outstanding. There is good editing, excellent camerawork and good visualisation of the life of the architect. There is no voice over and Eva tells her own story. Very interesting and just how a portrait should be made.

ID2020144 - CONFLUENCE (CUMAR) ●

TG4, Ireland

(68 min)

The city and county of Galway are shown to be a confluence of creativity. The filming continues through the four seasons of the year so that we experience the changes in sky, clouds, landscape, lakes and sea. The environment is linked to artistic creativity in a most poetic way. The camerawork and editing work are extraordinary. The images are extremely poetic and music envelops the images in harmony. The treasures obtained from waters, imagination and cultures flow together in this inspiring documentary.

ID2020169 - YANN-FAÑCH KEMENER, SINGING THROUGH LIFE ●

(YANN-FAÑCH KEMENER, TREMEN EN UR GANAÑ)

France 3 Bretagne, France

(52 min)

Singer Yann-Fañch Kemener dedicates his life to preserving the traditional Breton language and its traditional sounds and lyrics. The combination of drawings, images of nature, a storytelling singer and the music make this a very impressive, beautiful and moving portrait. There is good camerawork, editing and sound. It is a real tribute to the artist. It is also a story about Brittany told with passion and dedication. It is a real regional documentary which fits very well with CIRCUM and the Prix. Its makers did a fine job!

ID2020174 - PEOPLE, THINGS, STORIES - 'THE CONSTRUCTOR' ●

(LUDZIE, SPRAWY, HISTORIE – 'KONSTRUKTOR')

TVP3 Opole, Poland

(10 min)

Sebastian Kucharski makes robots and considers himself more of a 'constructor' than an 'artist' – but he is certainly a bit of both. He builds his robots from once-used materials and explains in a fascinating way how and why he works the way he does, connecting – not surprisingly perhaps – with children. There is beautiful camerawork and sound and a special way of editing. This is a well-made report with outstanding images.

ID2020002 - I WENT TO THE REEDBED (FUN AO CANAVAL) ●

CRTVG, Spain

(57 min)

Xavier Blanco is an expert in traditional Galician music and he explains the qualities of Arundo Donax, a reed which is the core of many musical instruments. He explains also how the reed has commercial as well as musical value. Xavier Blanco has a great command of the theme and, in addition, musically mastering the instruments he presents. However, this great mastery is also the weakest point in the documentary: often an excess of information without proper structure, testing the audience too far.

ID2020026 - THE SPIRIT OF ROCK WITH L'EPÉE (BORDEAUX ESPRIT ROCK) ●

France 3 Nouvelle-Aquitaine, France

(5 min)

We are taken on a nocturnal stroll to meet the musical life of Bordeaux as the doors of concert halls are opened for us. Interestingly and challengingly, this was shot and edited by iPhone. There is an interesting treatment and plenty of rhythm. This manages to hide to some extent the lack of substance and development.

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MUSIC AND ARTS

ID2020047 - EU GENIUS CIOCLEA (OREU GENIU CIOCLEAIG)

TVR Iasi, Romania

(70 min)

Romanian poet Eugen Cioclea said of himself: 'I am the saddest poet in Europe'. He is the author of the most expensive book of poetry in Romania and produced 10 volumes in the space of ten years. But he dies lonely, starving, in his unheated house and is not found by his colleagues for several days. There is good research and structure. We hear from many who know him and know his work. There are effective filmic sequences which dramatise the poetic texts with voice over. Well done.

ID2020050 - THE WORLD OF JAZZ: 50 YEARS OF ECM RECORD COMPANY

(SVIJET JAZZA: 50 GODINA DISKOGRFSKE KUĆE ECM) HRT Zagreb, Croatia (33 min)

The World of Jazz is a twice monthly series now in its third season. This tells of the role of the famous German record company, ECM, which fostered a new direction in jazz in Croatia and Yugoslavia, when their rising stars played concerts for the first time in Zagreb. The concerts from 1978 have been reconstructed with recently found, original old black and white pictures taken at the rehearsals and concerts. There is great attention to archives with testimonials and footage. The editing is caring and appropriate with a good rhythm to keep the audience interested. A good television documentary. However, it is a pity we were not to be able to more clearly observe what impact the ECM label had on local music and musicians.

ID2020077 - INSIDE OUT: ART & KNIVES

BBC London, UK

(8 min)

Multimedia artist Lula Mebrahtu finds out how fine art is helping steer young people living in deprived parts of the capital away from gangs and violence. She meets with several talented young artists from East London to discuss their work and their aspirations. Some of them are being mentored by Lanre Olagoke – an established artist with a troubled past whose work now commands five-figure sums. Olagoke is the founder of the Arts Alive Trust, which has helped thousands of children to express themselves through art. Fine art here offers a hope for a better life for young people living in places where poverty and violence prevail: a very interesting theme. A well-structured episode with an aesthetically flawless image and sound and very dynamic editing. However, it would be interesting to be able to see more of the social reality of young artists. The piece was promoted heavily on social media and by the artists themselves to their mainly young, urban followers.

report



PRIX CIRCOM REGIONAL 2020

NEWS PROGRAMME

WINNER

ID2020151 - BBC LONDON: KNIFE CRIME SPECIAL, BBC London, UK

COMMENDED

ID2020191 - INFOK: CORONAVIRUS SPECIAL (INFOK: ESPECIAL CORONAVIRUS), CCMA, Spain

JUDGES

Chair	Erica Stenback	SVT	Sweden
	Françoise Erb	FTV Grand Est	France
	Neil Bennett	BBC West	UK
	Todor Ignatov	BNT	Bulgaria

CHAIR'S REPORT

Live local news on location, old stories told with new techniques, and coronavirus explained so that children can understand it – this category includes a wide range of news programmes. Even though there were not so many entries, we saw a great variety of programmes.

One of those which stood out was Telenoticias 2 from Spain with a very bold and brave report from the centre of the riots in Barcelona. We were worried about the journalists' and the camera crews' safety but the result was stunning. The viewers were able to see very dramatic pictures in a show broadcasted live.

In these days, so many of us working with news are trying to figure out how to combine online material and broadcast material in the most effective way for the audience.

NRK Nordland's news programme is a good example of how to use online material in broadcast news programmes. It is inspirational since they seem to be quite fearless and not as much bound to how we usually do things. It is modern, experimental and close to the audience – and worthy of special mentions, if not the winner or commended.

Erica Stenback
SVT, Sweden

report



NEWS PROGRAMME

WINNER

ID2020151 - BBC LONDON: KNIFE CRIME SPECIAL ●

BBC London, UK

(28 min)

Knife crime in London is a continuing issue. This programme was broadcast live from a shopping mall by the entrance to a cinema in which a film about knife crimes was about to have its premiere.

We meet young people who talk about their experiences and view of the subject. There are also facts and interesting knowledge from the police and the hospital.

The host is very professional and keeps it all together in a good way even though the live setting is difficult with many people standing around. The fact that ordinary people figure in the background, however, brings extra life and relevance.

We especially liked the story about the nurse who not only shared his experiences from the hospital but also his thoughts about solutions and his work in local society to save lives.

The programme addressed a young audience and also involved online material when it came to the politician's thoughts about knife crimes. The host also included material from the website and tells people that you can see more about this topic online.

COMMENDED

ID2020191 - INFOK: CORONAVIRUS SPECIAL (INFOK: ESPECIAL CORONAVIRUS) ●

CCMA, Spain

(13 min)

This is an impressive explanatory programme for Spanish children about coronavirus.

The judges were impressed by the fact-filled programme produced so early in the Corona spring – in fact in February. That's a strong reason why we selected it for commended in this category.

The programme is a pleasure to watch. The facts were told in a very creative and pedagogical way. Perhaps some of us working for mainly adult audiences can be inspired by the playfulness and creative way of telling hard facts.

The mix of graphics into the piece is really effective. The main presenter is engaging and clear. The sequence using felt tip pens to build a picture is particularly well constructed and delivered.

report



NEWS PROGRAMME

OTHER ENTRIES

ID2020045 - THIS IS HOW THE TRAGEDY OF SS KURU HAPPENED (NÄIN HÖYRYLAIVA KURUN TRAGEDIA TAPAHTUI) ●
 Yle, Finland (8 min)

The SS Kuru sank in Lake Näsijärvi during a storm 90 years ago killing almost 140 people. Modern techniques can now show what really happened. It is an interesting example of how to tell a very old and spectacular story if you have no pictures – by using digital augmented reality technology. The sinking comes to life and the tragedy can be explained in every detail. The dialogue between reporting two journalists works well and there is interesting use of sound archive. A report with the owner of the rusty hull of the ship completes a very good studio sequence. This programme is a success and can attract a young audience.

ID2020095 - RIDERS' LIFE (LA VITA DEI RIDER) ●
 RAI - Sede Regionale Lombardia, Italy (6 min)

The city of Milan has any number of delivery riders, mostly young and foreign, supplying food to people at home. We get to understand how they work and what they earn – not often very much if rumours are true. The interviews are not aggressive and the journalist manages to create a climate of trust. A few drivers are filmed anonymously. Sometimes we have the feeling that the reporter suggests certain answers to them. Between interviews, we see pictures of drivers pedalling in the streets. The camera moves a lot and the images are sometimes blurry, probably to give a spontaneous feel. The music is light and happy for such a serious topic. It is interesting to hear so many people talk about the subject but we would have liked to see more of one of them to get a more solid picture of their issues.

ID2020140 - BBC MIDLANDS TODAY 1830 FLOODS OB ●
 BBC West Midlands (Birmingham), UK (28 min)

In February 2020, severe flooding in the West Midlands caused people to be evacuated from their homes. This programme was broadcast five days after the flooding began. The presenter is first outside near a river and then inside a pub, where she interviews people and launches location reports. She is relaxed, does not dramatize and has empathy for those she questions. The interviews are not too long and the programme is well paced. We hear testimonies of the landlord of a restaurant, a volunteer with a rescue association, a representative of an environment agency and a mother with her two children, who made cookies to comfort those affected. The reports show how the clearing up and cleaning is done, the cost of the flooding and also what solutions could be found for farmers. On a technical level, there are only two cameras for all the live sequences but it works well. Whatever the technical difficulties, reporters are on location for all the dramatic events. A news section catches up with other regional stories and shows that regional TV is close to its viewers. A very ambitious and informative news programme.

ID2020186 - TV-NEWS FROM NRK NORDLAND (TV-NYHETER FRA NRK NORDLAND) ●
 NRK Nordland, Norway (10 min)

This demonstrates a way of telling news based on video from social media and NRK's website. The programme feels modern and creative and is an example of how you can mix online videos to make news programme in a TV broadcast. An active host combines the stories in a very relaxed and inviting way of telling the news, which brings the viewer closer to the programme. A reporter does a live report from his bicycle – one of those brave techniques which can deliver stories faster. The programme which ends with beautiful landscape photos sent in by viewers – a great way to involve viewers.





NEWS PROGRAMME

ID2020088 - THE WEEKLY NEWS (IL SETTIMANALE)

RAI - Sede Regionale Lazio, Italy

(29 min)

We see a wide variety of stories in this weekly round-up – from the clash between work and health at a steelworks to the cost of flooding, from an avalanche to disappearing newsstands in Rome. Particularly impressive is how the programme handles some remarkable images, especially the flooding and avalanche, to tell the story so effectively. The mix of stories is this programme's strongest suit. The pace is fast and the storytelling very direct. There is clearly a good team at work here. There is no presenter which gives a very modern, slick feel but what it gains there it loses in a human connection with the audience.

ID2020105 - TELENEWS 2 (TELENOTICIAS 2)

Telemadrid, Spain

(29 min)

The ruling of the Spanish Supreme Court on the Catalan independence leaders provoked an angry reaction in the streets of Barcelona, with violent riots and clashes with the police. With this stunning programme you are riveted from the outset. There is an unfiltered, up-close experience of the riots. The reporting and camera work is courageous. We never leave the streets – a brave editorial decision: it is, after all, what people have tuned in to see. We are seeing news as it happens and the production team should feel hugely proud of their accomplishment. Great credit should go to the calm presentation, production and efforts by the teams on the ground. While it may not quite match the criteria for the category, this is an example of reporting of a significant breaking story, of the highest quality.

ID2020192 - FAKE NEWS (AN BHRÉAGNUAHTH)

RTÉ/TG4 Nuacht, Ireland

(5 min)

This is a really comprehensive analysis of the issue of 'fake news'. The piece effectively brings together a range of expert voices. It tells a cautionary tale in advance of elections. Editing is slick and the various aspects of the issue are woven together well. Many of the interviews looked to be in the same location – it might have helped give the viewer some variety to see different parts of the city or different treatments of the interviews.

report



PRIX CIRCOM REGIONAL 2020

NEWS REPORT

WINNER

**ID2020199 - ENCOUNTER WITH CYBÈLE, SEXUAL ASSISTANT FOR THE DISABLED
(RENCONTRE AVEC CYBÈLE, ASSISTANTE SEXUELLE POUR HANDICAPÉS)**

France 3 Auvergne-Rhône-Alpes, France

COMMENDED

**ID2020188 - RURAL COMMUNITIES WITHOUT POLITICAL PARTIES
(BYGDER UTEN POLITISKE PARTIER)**

NRK Nordland, Norway

JUDGES

Chair

Neil Bennett	BBC West	UK
Françoise Erb	FTV Grand Est	France
Todor Ignatov	BNT	Bulgaria
Erica Stenback	SVT	Sweden

CHAIR'S REPORT

A surprising and impressive range of stories. From original journalism and investigations to stories behind the headlines. Plenty of considered and high-class television journalism. But, perhaps a lack of 'on-the-day' responses to events? The big story for the area and how well we've connected with our audiences to tell it.

We saw numerous excellent examples of the television product being only part of our work. Using online versions and social media to build a cumulative reach for the story is an essential part of a modern newsroom's effort to reach new audiences.

The winner from France 3 stood out. It didn't have high-end graphics or edit treatments but used simple, bold storytelling. A sensitive approach made the most of the amazing access. The fact it was run unfiltered is a testament to the team and hugely respectful of the individuals and the usually taboo subject matter. Importantly, it also went on to have a huge impact online.

Commended is a piece of pure television joy from NRK. Dry politics given a turbo-charged boost with graphics, scripting, editing and filming of the highest quality.

The judges were impressed by the bravery of BBC Yorkshire's drugs investigation and Telemadrid's Termite story. BBC North-West's item on poverty was not only a powerful piece of journalism but also affected real-world change. Similarly, CCMA Spain's work on highlighting the gaps between men and women's professional sport was applauded for its originality and ambition.

Neil Bennett

BBC West, Bristol, UK

WINNER

**ID2020199 - ENCOUNTER WITH CYBÈLE, SEXUAL ASSISTANT FOR THE DISABLED
(RENCONTRE AVEC CYBÈLE, ASSISTANTE SEXUELLE POUR HANDICAPÉS)**

France 3 Auvergne-Rhône-Alpes, France

A surprising and thought-provoking story about a sexual assistant working with disabled men, told sensitively but clearly and honestly.

Very careful scripting and editing – putting the interviewees first. Impressive how transparent the interviewees are with good work building the trust of the contributors.

We saw numerous examples in this section with creative and 'high end' production techniques. This item was different: simple story-telling allowing the contributors to be the most compelling elements. While we all strive to do the most with the technology to hand and tell our stories creatively, this was a case of 'less is more'. This item clearly had to balance that open storytelling with the legal and editorial challenges of the subject-matter.

We felt it did so with a delicate, but firm, touch, presenting the viewer with a clear insight into an issue many may never have fully considered.

COMMENDED

**ID2020188 - RURAL COMMUNITIES WITHOUT POLITICAL PARTIES
(BYGDER UTEN POLITISKE PARTIER)**

NRK Nordland, Norway

A fun, creative and informative report about political parties – or rather the lack of them in a rural community. A really refreshing look at telling a political story in an engaging way.

From the outset you are drawn into the story with humour and pace. Quick clips with interviewees continue the rapid storytelling, mixed with excellent camerawork and edits. This is a good inspiration for other journalists covering elections: a way of breaking down old patterns about how to report politics.

Slick production techniques and creative treatments: a de-focus into graphics and using a table with cut-outs was particularly effective.

This item stood out in a strong group of reports for its ambition and desire to tell the story of a small district in a big way.

NEWS REPORT

OTHER ENTRIES

ID2020053 - DRUGS

BBC Yorkshire, UK

Highly effective use of secret filming and clearly a lengthy and ambitious journalistic endeavour to show the ease with which dealers are delivering drugs. Well told and revealing something that is happening daily in our cities. Good paced, clear storytelling. It's disturbing to see how quick it is possible to buy drugs in the street. Hard to fault and a close run for winning entry.

ID2020100 - HONEYMOON

RTÉ/TG4 Nuacht, Ireland

Two engaging characters with an important story about supporting an African community with healthcare and giving up their own time to do it. Creative use of all the various elements that the reporter could gather. It does perhaps show the difference a reporter can make when they are present themselves. This is an excellent piece but the judges felt it lacked an emotional connection.

ID2020125 - ARNHEM

BBC North-West (Manchester), UK

On the 75th anniversary of the Battle of Arnhem, the reporter followed veteran Joe Mawdsley back to Holland as he honoured his fallen comrades and was himself honoured by the people of Arnhem. Beautifully shot and edited with a careful and chronological story arc. Particularly well-judged final shot and actuality.

ID2020127 - THE TERMITE, CAUGHT IN VILLAVERDE (LOS TERMITA, PILLADOS CON LAS MANOS EN LA MASA EN VILLAVERDE)

Telemadrid, Spain

The report investigates how a group of people dismantle an abandoned building. Fast-paced and contemporary storytelling. A reporter (and crew) who take on some risks to help tell the story and are willing to challenge and not back down. Catching the thieves in the act and interviewing them during the crime makes this a rare and unusual report and a strong contender to win the category.

ID2020150 - CLIMATE CHANGE WEEK

BBC West Midlands (Birmingham), UK

The Environment Correspondent uses his own life to report about carbon footprint during one week. This was a fresh and interesting way of making news hand-in-hand with the audience. The reporter has a relaxed and warm way of talking and telling about a complex subject. Good use of graphics and a range of production techniques. Supporting material, commitment to telling the story across a week and getting the audiences involved all add to the message. The judges felt this could also have been considered as an entry in the Most Original and Innovative category.

ID2020122 - SCHOOL POVERTY

BBC North-West (Manchester), UK

Journalism with impact, showing how schools are finding themselves solving social problems as well as educating young people. Revealing something that is happening 'in plain sight'. The report lets the contributors lead the narrative. A powerfully told story that not only had a response in terms of new beds being provided but clearly had a political ripple too. The judges felt this was an eye-opening report with real emotions and also a good example of story coming from the community. This was a close call as a winner of the group.



NEWS REPORT

ID2020147 - PUB BOMBINGS INQUEST

BBC West Midlands (Birmingham), UK

The 1974 pub bombings in Birmingham: two bombs that devastated the city centre and killed 21 people. This was a hugely authoritative delivery – clever use of the live introduction referencing the busy bars in an early evening and delicate use of archive. The judges all referenced the way graphics were used to enhance and explain.

ID2020134 - THEY WENT TO WORK AND DIED (DE GICK TILL JOBBET OCH DOG)

SVT Norrbotten, Sweden

Really strong, emotional and important report into workplace deaths. A great example of taking a seemingly ordinary statistic and delving behind it to find the human stories. Careful scripting and editing with sensitive use of the key case studies demonstrating a strong body of journalistic endeavour.

ID2020175 - PEOPLE, THINGS, STORIES - 'BEE SHERIFF FROM MOSZCZANKA' (LUDZIE, SPRAWY, HISTORIE – 'PSZCZELI SZERYF Z MOSZCZANKI')

TVP3 Opole, Poland

We get to meet the 'bee sheriff' from Moszczanka, a man who loves bees and wants people to follow their example. Unusual and thought provoking. People's passions always make good reports but can be easily lost if not handled with care. This is excellent first-person storytelling. He is a compelling character with more than just a passion for bees. This is enhanced by good camera work and editing. An intensely personal story that has been rightly recognised in other awards.

ID2020190 - WOMEN AND SPORTS (DONES I ESPORTS)

CCMA, Spain

Inequality in sport: how women in sport are treated, paid and sexualized. Creative and fast storytelling that makes you want to stay and watch it all. Thanks to relevant and uplifting examples, and inventive production, the report hooks the attention – both challenging and entertaining. This was a close contender for the category winner but perhaps lacked the simplicity of storytelling of the winning entry.

ID2020126 - THE AGONIZED RESCUE OF TWO SAN BERNARDO DOGS IN VALLECAS (EL AGÓNICO RESCATE A DOS PERROS SAN BERNARDO EN VALLECAS)

Telemadrid, Spain

One dog falling off a balcony and the rescue of another dog who is about to fall. This shows how you can tell a story with help from people's mobile phone video when something dramatic is happening. A real suspense at the beginning of the report thanks to the pictures taken by mobile phones. Good involvement from the reporter tracking down the owner – but could have got to the 'reveal' faster. The link into the piece was particularly well conceived and delivered.

ID2020184 - WOMEN AND HEALTH (DONES I SALUT)

CCMA, Spain

A modern, fast and informative storytelling that gives the viewers a lot of information around differences in how men's health and women's health are treated. Fun to watch even though it's a very serious subject. Highly creative and fast-paced. Contemporary feel to the report, with effective use of a range of graphics, editing and scripting techniques. Perhaps trying to tell more than one story is confusing? The information about heart attacks is compelling in itself.

report



NEWS REPORT

ID2020001 - WINDGAP (BEARNA NA GAOITHE)

TG4, Ireland

A good example of bringing a very local story alive through the people involved in the community – who are breathing new life into a community hub. Strong use of 'first person' storytelling. Well filmed and edited with a subtle use of a drone but might have benefited from a little more sparkle to lift it from good to great.

ID2020031 - WHICH TYPE OF TREES TO FIGHT AGAINST GLOBAL WARMING (QUELS ARBRES PLANTER DANS LES VILLES)

France 3 Grand Est, France

A bold opening piece to camera sets out the idea that different trees can be used as part of city development to help tackle climate change. This was a great example of 'Solutions Focused Journalism' on what is arguably the most important issue for us today. Well told and clear narrative if, arguably, lacking an element of visual surprise.

ID2020138 - THE FATAL ACCIDENT IN ORSA - HOW COULD THIS HAPPEN? (DÖDSOLYCKAN I ORSA - HUR KUNDE DET HÄNDA?)

SVT Dalarna, Sweden

A story about tackling drink-driving, which is clearly a significant issue of public interest. Good 'holding to account' of those in authority and careful scripting and storytelling. The most surprising element was the driver admitting to drink driving. We would have liked to see more of this or see it used more prominently.

ID2020153 - PROJECT OF SKI HALL IN DONOVALY IN NATIONAL PARK (PROJEKT KRYTEJ LYŽIARSKÉJ HALY NA DONOVALOCH)

RTVS - Banska Bystrica, Slovakia

A huge project to build a massive indoor ski centre and leisure facility that is clearly a big local issue. It was covered comprehensively, with careful use of voices and balancing of the arguments. Excellent use of the gloomy weather conditions to help make the point about a problem with water.

ID2020158 - BBC LONDON: WESTMINSTER TERROR ATTACK

BBC London, UK

A very human approach to a dramatic terrorist incident close to the Parliament at Westminster, London. Features two people (a mother and daughter) caught up in the terror attack on different sides of Westminster Bridge. Excellent journalistic instinct to find one interviewee and seek out the other. All turned around in a very short time so hard to fault other than it would have been great to see or hear their reunion.

ID2020176 - SPIKED

BBC East Yorkshire & Lincolnshire, UK

Vox at the beginning used well to emphasise the point of the story – that spiking of drinks is widespread and a real concern amongst young people. Compelling case studies that don't hold back and reveal surprising elements to the issue. Well composed and good work with so many young people telling their story in a very delicate issue.

report



PRIX CIRCOM REGIONAL 2020

VIDEO JOURNALISM

WINNER

ID2020103 – BEN MOORE, BBC South (Southampton), UK

COMMENDED

ID2020157 – YUSAF AKBAR, BBC West Midlands (Birmingham), UK

JUDGES

Chair	Todor Ignatov	BNT	Bulgaria
	Françoise Erb	FTV Grand Est	France
	Neil Bennett	BBC West	UK
	Erica Stenback	SVT	Sweden

CHAIR'S REPORT

This year's VJ category presented us with 36 stories and an immense variety of themes, personalities, private and social issues. There were also diverse locations – from the biggest megalopolises of Europe to remote areas whose very existence we have often forgotten.

In our opinion as judges, the category is steadily developing as video journalism has become an inseparable part of programming of the strongest and most innovative broadcasters.

Our decision was not easy in selecting either the winner or the commended. In fact, almost all of the entries were at the highest level of professionalism.

The guidance of the category criteria was important. In this category, the way the item is shot and edited along with the technical equipment used by the journalist matters a lot.

Todor Ignatov
BNT, Bulgaria

report



VIDEO JOURNALISM

WINNER

ID2020103 – BEN MOORE

BBC South (Southampton), UK

In our opinion Ben Moore fitted the category description best of all. His range, technical ability and journalism set him apart.

His three entries were on completely different topics: sex for disabled, neglected documents with sensitive personal data and preventing young people from committing crime through sports such as boxing.

Ben is a hugely creative and thoughtful VJ who deploys a wide range of techniques beyond just shooting and editing.

As well as his undisputed technical skills, Ben impressed all of us with the trust which he had managed to gain with all his interviewees. Especially in the story about sex for disabled, we were more than impressed with the manner in which main character is talking about these so personal issues. It felt like Ben wasn't there.

COMMENDED

ID2020157 - YUSAF AKBAR

BBC West Midlands (Birmingham), UK

Yusaf represents a new type of VJ – very much from the 'digital first' world.

His work is creative and inventive. It is quite obvious that Yusaf and his output are acceptable to the younger generation whose trust he gains easily. But that also means that his reports are watched by the toughest and most elusive part of the video audience – those who are multi-screening all the time. And this, after all, is the future of television.

We meet a boys-only dance group in an uplifting story in which the interviewees are clearly the stars (Billy Elliott anyone?). We meet a 'plus size' model and young people who talk about their home city, unfashionable Stoke-on-Trent, in a piece with creative imagery which strongly echoes a social media approach rather than 'old style' television.

Yusaf impressed us with his unique use of light, colour and sound. He seems in his reports to be playing with all the attributes of TV and online production to enhance his storytelling.

report



VIDEO JOURNALISM

OTHER ENTRIES

ID2020041 - LONE VAD DAM

TV2 Nord, Denmark ●

Lone presents us with a wide range of well told stories and clearly has the technical abilities to back that up. A story on gin yoga – yoga with a drink in your hand - is surprising and engaging with no intrusion from the reporter. The story on how young people are learning about football while playing dressed as princesses had a fast pace and Lone coped with some bad weather. A story on artistic metal working was creatively edited. A good package.

ID2020003 - DAVE GUEST

BBC North-West, United Kingdom ●

Dave is a reporter who appears to make no compromises to the telling of a story with the way it is gathered. He is clearly a hugely experienced television journalist entirely at ease with the medium. The storytelling is technically skilled, creative and even playful. The story of the police car chase uses mobile phone technology. There is good photography as we follow some hill runners in poor weather and an insight into a children's card game. The range of talents is clear.

ID2020042 - ROBERT BEDSTED

TV2 Nord, Denmark ●

Robert is clearly a highly able and dedicated VJ who tells stories well and connects with his interviewees. The selection includes a report on the moving of a historic lighthouse (from many different angles behind-the-scenes), the day after New Year's Eve (with reactions from walkers and workers) and what could be a killing of a deer by a wolf (gruesome but effective and well shot). Sometimes simplicity of form might have helped the story.

ID2020057 - JAMIE COULSON

BBC Yorkshire, UK ●

Three strong stories in which it is clearly evident how a VJ can bring us closer to those involved in a story and, in such a short time, help us understand their emotions. The judges found a dementia story well told with good camera work: sensitive, compelling, touching and gripping. We meet a chef with cancer and a football star who has survived a stroke. There is courage and modesty throughout and a great humanity in the reporter's approach as he is clearly trusted by his subjects. The technical skills are evident also.

ID2020117 - TOMÁS Ó MAINNÍN

TG4, Ireland ●

Tomás gives us local news with local people in close focus. He clearly works hard to get into communities and tell the stories that are affecting people's lives. He appears to build good rapport and is highly effective. There is a seagoing kayaking adventure for charity, issues with university housing for gay and bisexual students and problems with the survival of a primary school in a rural area. Sometimes we could have hoped for a wider range of views on key issues. The camera work on the kayak was worthy of special mention.

ID2020163 - ANNA CROSSLEY

BBC Yorkshire, UK ●

Anna demonstrates a real talent for gaining the trust of contributors: unfiltered, raw lives revealed with a sensitive approach. She covers some gripping human stories with an ability to encourage people to open up to her and her camera. And she gives a voice to some who do not have a platform. Each film grew from simply knocking on doors as part of the We Are Bradford project and speaking to people, yet this generated important discussions around mental health, poverty and education for three women. Margaret talks about life in a deserted tower block; Chloe about anxiety and suicide, her dark ideas; Nayla, 16, about poverty and disillusionment and hope. The We Are Bradford project was launched following criticism that media news was out of touch with the problems of 'real people'



VIDEO JOURNALISM

ID2020128 - PETER KRYGER

TV ØST, Denmark ●

Peter is not afraid to tackle big stories with a very personal style and with excellent camera work and editing throughout. The three stories are told in very different ways. We relive the influx of Germans into Denmark on the 30th anniversary of the fall of the Berlin Wall. There are strong testimonials and editing and archive footage. We follow the new Health Minister behind the scenes on his first day in Government in a way which perhaps only a VJ can. This is a superb piece of political reporting giving viewers a truly unique insight. An award winning piece on its own.

ID2020149 - SEÁN MAC AN TSÍTHIGH

RTÉ/TG4 Nuacht, Ireland ●

Sean has a talent for taking a very local story and finding the elements that make it appeal to a much wider audience. Ordinary people get to be in the news and talk about everyday life and what's important for them. We meet an 86-year-old man whose passion is driving his tractor: there is creative filming and strong core interview. We meet another old man who does not want to move from his house, with a good visual narrative and the compelling tale of one man against bureaucracy. And we find out about rabbits digging holes in cemeteries.

ID2020156 - PETER JONES

BBC West Midlands (Birmingham), UK ●

This was a very professional entry with good photography and editing of interesting stories. Challenging topics are treated with great respect. Peter spent many weeks earning the trust and confidence of a tattooist and her clients to film a piece about nipple tattoos for breast cancer patients - a sensitive and emotional time for these women now on their final stages of recovery. Peter showed excellent journalistic judgement throughout. It was also interesting to find out how and why Facebook banned the tattooist video.

ID2020159 - GARETH FURBY

BBC London, UK ●

Gareth is entirely at ease working as a VJ. There are no compromises in his reporting and he shows the skills of a TV VJ are valuable way beyond the simple reduction of staffing. He shows the effectiveness of the VJ approach when he gets close to protestors. He explores sex trafficking in which he takes great care not to identify interviewees. He exposes illegal gambling scams on Westminster Bridge, partly with the use of secret cameras: it is exciting to follow his revelations.

report



PRIX CIRCOM REGIONAL 2020

YOUNG ONSCREEN TALENT

WINNER

ID2020181 - JAMIE MORELAND, BBC London, UK

JUDGES

Chair	Sybren Terpstra	Omroep Fryslan	The Netherlands
	Mary Ellen Ní Chualáin	TG4	Ireland
	Adriano Nazareth	RTP	Portugal
	Lucía Herrera Cueva	TPA	Spain

CHAIR'S REPORT

It was an honour to judge the category Young Onscreen Talent. This is an especially inspiring category to be judged because it is about young people who enjoy being on the television screen and have a fresh and novel take on making items. It is about the future generation of television makers. The category turned out to be full of experimentation, energy and above all enthusiasm, which the judges enjoyed seeing.

Firstly, the jury would like to stress that we were, again, disappointed by the number of entries. We watched ten entries in total, with only six regional broadcasters sending in the work of their young talents. We wonder why European regional broadcasters are not submitting the work created by the younger generation. Maybe the stations think the standard of their work is not high enough, that they still have a lot to learn and improve. This could be true, their work may not yet be perfect, but giving this young talent a platform to share their product and receive external feedback is key to their development.

We, as the jury, believe that regional broadcasters are a great place for young people to develop and improve their capacities. We are not only the suppliers of talent for the big national broadcasters but we are educators helping the next generation of content creators develop their talent. Being able to provide raw talent with an external platform, like this competition, to share their work will only contribute positively to their development.

Thus, we would like to stress again the relevance of sharing the work by young regional presenters and journalists with us. It is something we should all be proud of!

Considering the ten performances that were submitted in the category Young Onscreen Talent, it must be stated that they were all very different. We have to acknowledge that it is quite complicated to compare great on-screen presenters with young engaged journalists making impressive items. Moreover, the length of the entries varied greatly. Some items had a length of only two minutes whereas others took as much as ten minutes.

Therefore, the jury advises next year's jury to have a minimum time requirement, for example a minimum length of ten minutes.



YOUNG ONSCREEN TALENT

We would like to congratulate all participants with their great efforts, each of the ten submitted entries was a production of very high quality. Of course, this made the task of selecting a winner an even harder one! After a long and difficult discussion, the jury decided to choose Jamie Moreland from the BBC in London as the winner. He was the youngest participant, being only twenty years old, nevertheless his approach to making television items is very mature. Jamie has already developed his own individual style which is very refreshing and original. In a tough item on breast cancer, he not only managed to elaborate on the harsh reality of the disease in a great manner but managed to combine this with some humour in a sensitive way. This made for a rather light approach to a very complicated topic. A very professional, yet informal item. His item about the internet sensation Minecraft was also creative and suitable for not only people of his age but also appealing for a broader audience. As jury, we encourage Jamie to stay true to his own style and hope that he will keep getting the space of his (future) employer to develop this creative style even further.

Sybren Terpstra
Omrop Fryslân, The Netherlands

WINNER

ID2020181 - JAMIE MORELAND

BBC London, UK

Aged 20, Jamie is the youngest participant in the competition this year and he is also the youngest reporter in the BBC London newsroom. Nevertheless, his approach to making television items is very mature.

Jamie has already developed his own individual style which is very refreshing and original. He fully works in a 'digital first way' and films and shoots almost all of his own material.

In a tough item on breast cancer, he not only managed to elaborate on the harsh reality of the disease in a great manner but managed to combine this with some humour in a sensitive way. A very professional, yet informal item.

His item about the internet sensation Minecraft was also creative and suitable for not only people of his age, but also appealing for a broader audience.



The Young Onscreen Talent 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*

report

OTHER ENTRIES**ID2020048 - MILICA VELJKOVIĆ**

RTV Vojvodina, Serbia ●

Milica is an engaging young talent, demonstrating an observational documentary style with voice over. She has a good voice and a visual expression that conveys confidence. Milica highlights the importance of employment for people with disabilities and presented an inspiring story about herself in which her vulnerability brings her closer to the audience.

ID2020145 - DOIREANN NÍ GHLACÁIN

TG4, Ireland ●

The jury was impressed by the natural and professional way Doireann is presenting. She's a presenter with strength and energy and really connecting with her audience. She stays herself, while talking live to a very large audience. When she does her interviews, it seems that she is very relaxed. It does not matter to her what is happening around her. Doireann has all potential to become a great presenter as well as a promoter of musical culture.

ID2020152 - ALPHA CEESAY

BBC West Midlands (Birmingham), UK ●

Alpha is a young journalist with great maturity. His talent in journalistic writing is evident and he presented a good story about knife-crime in the Midlands. His age makes it more special because he can make easy contact with his peers. He made a balanced report in the line of the traditional BBC storytelling: it was well shot and well produced.

ID2020146 - ESTHER ESTÉVEZ

CRTVG Galicia, Spain ●

Esther is a young and energetic presenter who demonstrates a natural talent for writing scripts and at the same time has a cheerful and smart presence on camera. She comes across as capable and not afraid to have a bit of fun, which seems to be lost in a lot of mainstream onscreen talents. She has her own personality and connects to her audience. Esther is very all-round and does the writing, editing, presenting and recording her own programme and working with the media of the future.

ID2020180 - GEM O'REILLY

BBC London, UK ●

Gem is an investigative journalist who shows a great professionalism for getting the truth and showing the reality. Complicated reports about the Uyghurs, revenge porn and breast ironing were respectfully treated. It is difficult to make honest items about such delicate subjects. The way she was filming and built the stories were special and had a high quality. The style of is similar to many other news story packages: not very innovative but maybe with these delicate subjects, it does not have to be.

ID2020171 - ANTONIO MOSQUERA MONTOYA

CRTVG Galicia, Spain ●

A very spontaneous, energetic and natural presenter who feels very comfortable with the camera. He is an off-road presenter with imagination and creative ideas. Antonio presents himself as a sports journalist with a cheerful and fun approach. He easily connects with his audience, although sometimes it seems that he is acting a bit. But with his great looks and multi-talent, Antonio has great potential.

report



YOUNG ONSCREEN TALENT

ID2020178 - FEDERICO ARIAS

Telemadrid, Spain ●

Federico is an entertainment programme reporter with a lot of energy, joy and an excellent ability to improvise in a live show without losing the purpose of the report. These are great qualities for those who want to become a talk show host. While Federico is on the screen, there's always something happening. You can see that he loves the camera. He is charismatic and works with real passion, even if sometimes his energy is excessive: the camera must be his stage and not the scenic space where he performs.

ID2020195 - ARANZAZU SÁNTOS LÓPEZ

CCMA, Spain ●

Aranzazu is a young and enthusiastic presenter with a lot of energy and a passion for her job. She has a great onscreen presentation and can cover many genres. As a presenter, sometimes she is acting a bit and could be more natural. As a reporter, she seems more to be herself. With her 21 years of age the jury thinks she is a big talent and has a great future ahead.

ID2020086 - DAJANA MARKOVIĆ

RTV Vojvodina, Serbia ●

Dajana has been working with RTV Vojvodina for four years and so far she has authored several shows and is a mojo journalist also. She is the coordinator of the multilingual youth show 'Pulse of Youth'. Dajana made a well structured story of her parachute jump expressing the feelings of the adventures she reports on. She shows experiences of fear, freedom and excitement. It is very clever how she reports and interviews while falling. She is talented with a great future to come.

THANK YOU

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