

PRIX CIRCOM REGIONAL 2009

Jury Report

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Prix CIRCOM Regional 2009 Jury & Team



**PRIX CIRCOM REGIONAL
2009**

**WINNERS' CITATIONS
and
JUDGES' COMMENTS**

**Chairman of Judges
David Lowen**

2009

TABLE OF CONTENTS

REPORT OF THE CHAIRMAN OF THE JUDGES	6
JUDGES RECOMMENDATIONS	12
AWARD CATEGORIES	14
JUDGES.....	16
AWARD CRITERIA	16
RULES OF ENTRY	21

GRAND PRIX CIRCOM REGIONAL 2009

The winner of the Grand Prix is announced at the Prix Gala evening at the Circom Regional Conference in Groningen on Thursday 14 May.

DOCUMENTARY	24
WINNER.....	25
COMMENDATIONS.....	26
OTHER ENTRIES.....	27

MAGAZINE	38
WINNER.....	39
COMMENDATION.....	39
OTHER ENTRIES.....	40

SPORT	48
WINNER.....	49
COMMENDATION.....	49
OTHER ENTRIES.....	50

WEB SITE	52
WINNER	53
COMMENDATION	53
OTHER ENTRIES.....	54
FICTION/DRAMA	56
WINNER.....	57
OTHER ENTRIES.....	58
VIDEO JOURNALISM	60
WINNER.....	61
COMMENDATION.....	61
OTHER ENTRIES.....	62
INTERNATIONAL	66
WINNER	67
OTHER ENTRIES	68
VIVRE L'EUROPE	72
WINNER	73
OTHER ENTRIES	74
THANK YOU	78
TOTAL.....	78

REPORT OF THE CHAIRMAN OF THE JUDGES

I am happy to report that we have enjoyed another successful Prix Circom – and, of course, we celebrate this year 20 years of the Prix.

I am delighted that this showcase for the work of the regional stations will be properly commemorated this year and Circom Regional stations will be offered for transmission some of the best programmes of the past two decades. Viewers all over Europe should say “thank you” to the broadcasters who have made these programmes available again for transmission in the regions. They tell the story of Europe as it has progressed in the past generation: it is a televisual chronicle of change.

The 20 years’ reflection and this year’s Prix will also take a prominent role in the conference with a series of workshops in which we will look back at changes and try and work out what qualities the winners of the future will need.

The number of entries has fallen for the second year in succession. This may reflect the greater financial and resource pressure faced by all public service broadcasters (even the BBC perhaps). Judges also thought that some programmes were too long, as if to fill space on more channels. But the general quality remains very high and is a tribute to all who work in television in the regions of Europe.

Sponsors

Circom Regional thanks again its broadcaster sponsors: France TV, TVP, RTVSlo, BBC, ERT3, SVT, TG4 Ireland. Without their support, it would be impossible to showcase the excellent work done in the regions.

The Documentary category and the Grand Prix are both unsponsored and funded directly by Circom Regional. It would be good if these two most prestigious awards could also attract sponsors.

Also, we will need new sponsors if we are to introduce new categories, as proposed by judges and discussed in the Executive Committee and Board.

Entries

The category entries were as follows:

	2009	2008
Web	11	13
Video journalism	14	20
Documentary	42	45
Magazine	27	29
International	12	11
Vivre l'Europe	10	15
Sport	10	13
Fiction-Drama	6	11
Total	132	157

The source of the entries was as follows:

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

ENTRY PROCEDURES

The entry form is now only on the web site of Circom Regional and has been further improved from last year. I thank Michael Franz and Thomas Baumann of BRF Studio Franken for all their work. Entry problems have been fewer this year and we have made sure that national co-ordinators are aware of entries and can intervene when necessary.

We can now also offer remote uploading by FTP file in all categories after the successful trial with video journalism last year. This is cheaper and quicker for everyone. More than 25% of entries were delivered in this way in 2009 and we expect many more in 2010.

The check boxes have been reviewed so that entrants must click the box which says they have read the rules, criteria, attachment of data and subtitling. However, this can never guarantee that people really have read the rules (or that subtitles are on programmes!).

We may also need a system which confirms direct with the uploading station that FTP files of programmes have been properly received.

Once again most of the entries were submitted in the final week. Next year, this closing date will be earlier to allow more time between the receipt of the entries and the start of the judging.

JUDGES

The judges, once again, were from 14 different countries. This allows a varied view of what makes a good programme, resulting in a more mature and considered verdict – and also much heated debate between the judges.

The judges were:

Grethe Haaland
Carla Tompea
Isabel Correia
Elke Kalb
Malin Rogstrom
Dieuwke Kroes
Maire ni Choinlain
Jozef Puchala
Vladimir Strakos
Boris Bergant
Jean-Christian Spenle
Tony O'Shaughnessy
Wojcheich Malinowski
Janos Csepregi

NRK Oslo
TVR Iasi
RTP Oporto
BR Studio Franken
SVT Gavladala
TV Omroep Fryslan
TG4 Galway
STV Kosice
CTV Brno
RTVSlo Ljubljana
France 3
BBC Wales
TVP Wroclaw
MTV Szeged

Norway
Romania
Portugal
Germany
Sweden
The Netherlands
Ireland
Slovakia
Czech Republic
Slovenia
France
Wales
Poland
Hungary

Of these, only four had experience of judging in this competition before – so many had to learn very fast. Next year, we hope to have a carry over of experienced judges.

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

JUDGING

The judging took place in Celadna, a village about 30km from Ostrava in the Czech Republic, and we were the guests of CTV Ostrava, who were the most welcoming of hosts. The judging rooms were equipped with computers and able to access videos from hard drive and DVD. One video was only available streamed from the web – and we achieved that also (although it proved to be a version which was not subtitled, so was disqualified!).

The technical support team was from The VSB Technical University of Ostrava, faculty of Electrical Engineering and Computer Science and their preparation work was detailed, following visits last year by Thomas Baumann and me, and the help on location immediate and invaluable. Other staff from CTV Ostrava were in attendance throughout the judging to help with administrative work and social visits. This all made for a very professional and comfortable working environment.

CATEGORIES

This year, for the first time, the Grand Prix was awarded to the best programme entered – not to the best documentary. We think this is a fairer way to seek the best regional programme – across all genres of programme making. The judges agreed strongly with this change.

Other categories have remained unchanged: Web, Documentary, International, Sport, Magazine, Video Journalist, Vivre l'Europe, Fiction-Drama. However, we lost Most Original from 2008 and it would be good if this could resume in 2010 (potential sponsors, please note – and help!).

The judges had many comments (see below).

CRITERIA

There were a few changes in the detailed criteria. The most significant was that programmes entered in the Vivre L'Europe category were strongly encouraged to have some co-production elements between Circum Regional stations. How extensive this should be may need to be debated further.

JUDGES COMMENTS FOR 2010

At the end of the judging, all judges are asked to comment on the process, rules, categories, criteria: this discussion is most useful for guiding the future of the competition.

On categories, the judges were impressed by the quality of the investigative journalism they saw and the numbers of magazines and documentaries based around strong reportage. There is a belief that we should consider creating a category for such reports and separate out examples of personal portraits. In recent years, the France 3 sponsorship was aimed at the quality of journalism and we did highlight just such programmes. Maybe the time is right to do so again.

There was also enthusiasm for a category such as Most Original. This would allow stations to enter programmes with new and exciting formats (which others might like to copy!). We did have this category planned for 2009 again but we lost the sponsorship of TVR. It is clear we should seek to revise it if we can.

There was encouragement to revise (again) the Magazine category. Instead of making it wider by adding arts, politics and other genres to the usual news-based magazine shows, the judges now think it is too wide to judge properly. Perhaps we will revert to news-based magazines or start again with news programmes?

The International category came in for criticism: not because the programmes were bad (they were very good) but because this category should be threatened if there is pressure on sponsorship revenue. There are greater priorities, they suggest.

The judges remain convinced that we should always seek to have the winners made available for transmission by member stations at no cost. This has always been a principle of Circom but may reduce entries where there could be rights issues if the programme should win. In Fiction/Drama and in International, is accepted these shows cannot be broadcast without rights payments. This is another argument for losing the International category.

The rights problem is now affecting Documentaries also: there were fewer entries and some countries say that many documentaries are now co-produced and that rights are shared.

There was enthusiasm for a category Best Presenter but an acknowledgement that this could be difficult to judge.

The judges agreed that the new idea of selecting the Grand Prix as "best of the best" is better than making the Documentary winner the Grand Prix winner by default.

The judges did not think it practical that there could be pre-judging at home by streaming or downloading videos: they are just too busy and they find the interactive judging on location essential to understanding more about the programmes.

The judges would also like more consistency in the support material. It is suggested that entrants should be asked for 500 words. They make the point that stations which wrote very short explanations of what the programme is about and why it is so good are at a disadvantage – the more information, the better.

On the VJ category, it is proposed that the judges should see an off-air version so they can have the benefit of the link into the VJ item – it helps place it in context.

CONFERENCE IN GRONINGEN

The award ceremony takes place at the conference and several workshops are planned. Details are in the conference programme. It is right that the Prix, which is a showcase for Circom, is highlighted at the conference. Also much of what we value in the Prix can be the starting point for discussion and can provide examples of how we should (and often do) act in programme making.

20 YEARS OF PRIX CIRCOM

This year celebrates 20 years of the Prix. I hope you permit me at this point, therefore, to thank my predecessor Dr Jurgen Hassel for everything he did to set the standards of the awards. I am not sure if he would recognise (or, indeed, agree) with everything we do now or the way we do it but neither our stations, nor the Prix, can escape change. Indeed, I would like to encourage it.

NEXT YEAR'S COMPETITION

The judging in 2009 will be in Hungary at the invitation of MTV – and probably in Pecs. I am grateful for their invitation and I am sure that the new national co-ordinator, Erika Koksor, and her assistant, Janos Csepregi, a judge this year, will be excellent organisers and hosts. Erika was one of the organisers at the conference in Szeged in 1997, so I have every confidence.

THANKS

I thank once again Ceskatelevize Ostrava and in particular station director Ilja Racek (a judge in 2007 in Cardiff) and national co-ordinator Vladimir Stvrtna for their welcome. Alena Hapalova and Xenie Kaduchova provided support with administration and social events. Radoslav Fasuga and Tomáš Orosz from the Technical University gave excellent technical support. Thomas Baumann was always thinking ahead well and is invaluable in effort and advice.

Once again, it has been a pleasure and an honour working with everyone involved.

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

April 2009

Now this you really must see... Judges personal recommendations

Take time out during the conference to tune into some of the best TV programmes in Europe. The winners and the commended will repay every minute of your time in the teletheque. But here to help further are some personal recommendations from some of the Judges (with Timecode selection).

Elke Kalb:

ID 51 Documentary "Upon the throne of an eternal miracle"

Timecode: starts at 11:20

"One shot-13 minutes! What a courage to show this scene in it's full length!"

Malin Rogstrom:

ID 97 Video Journalism "SEAN MAC an tSITHIGH"

"With so much warmth and respect you will see the portrait of an old Ironman and the story also provides some good laughs. Do not miss this! It only takes a few minutes to watch. (The first piece of the three that Sean has nominated. The story of the old Ironman.)"

ID 67 Magazine "Eurofunds. Write and Earn"

"Who says bureaucratic topics equal boring television? TVP3 Gdansk has shown us that it has not have to be the case at all! Creativity flows. Get inspired!"

ID 135 International "Collecting pennies to save a life"

"Who can avoid being touch by this wonderful but so hurting story about a grandma who is fighting for her grandson's life? Do not miss this and do remember the napkins to dry your eyes now and then!"

Maire ni Choinlain

ID 135 International "Collecting pennies to save a life"

True love and compassion is portrayed in this documentary where a grandmother would literally "rip out her heart" if it could save her grandson's life. Heartbreaking yet full of warmth, tenderness and compassion. A must see!

Jozef Puchala:

ID 92 International "Rublyovka – Road to bliss"

"If you want to see how the new life in Russia is developing for the newly rich this is a unique chance that you will get! As a contrast you also get to see the life of ordinary people who has not got the same amount of money. A young boy will take you through this story with his surprisingly adult comments and thoughts. The story of the lives of these people have not been told before, so now you will have the chance to see it!"

Vladimir Strakos

Fascinating natural beauty of the Norway's "Fjord" **ID 14 International** presented in extraordinary manner by NRK Hordaland will leave a deep trace in my memory.

Boris Bergant

This year I was participating in the work of 3 juries of international TV competitions, but the quality of programmes delivered for the Circom Prize was by far the highest.

There have been several programmes provoking my particular attention, but the most distinguished product of the a specific strength of the regional PBS approach and remit was the program done by the Polish colleagues (please adjust the right title of the story around collecting money for the family). I can only recommend to watch this very human story from each ones neighborhood. **ID 135 Documentary "Pennies for a Life"**

Jean-Christian Spenle

I would strongly recommend to watch **"Keats Heart" ID 133 Sport**, a brilliant documentary about a very little known Frisian sport, very well filmed with a great sound edition and touching characters.

Tony O'Shaughnessy

"Three pieces of work made judging this competition a real joy for me..."

ID 133 Sport "Keats Heart" introduced me to sport I had no idea existed and demonstrated why what people do on a Saturday afternoon is anything but trivial.

Sean Mac an tSithigh's VJ piece **ID 97** about an elderly gymnast from Ireland is simply wonderful and finally Monica Nawrot's fantastic documentary about a Polish woman's love for her grandson – Pennies for a Life **ID 135**.

Wojcheich Malinowski

I have three recommendations for you. **"The Boat Competition" ID 129 Sport** is a charming Irish film about how a single event in your life can stay with you forever. **ID 135 Documentary "Pennies for a Life"** is a film from Poland which reminds us how – even for the most ordinary of families – everything can change very suddenly, with terrible consequences. Last but not least, **"Fjords" ID 14 International** impressed me with its extremely high production values and made me want to see this beautiful part of the world.

AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2009

1. Grand Prix Circom Regional 2009

Circom Regional Grand Prix trophy

- 2000 Euros (in addition to category prize) and trophy
- **The winner of the Grand Prix is announced in Groningen only!**

2. Documentary

Circom Regional trophy

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

3. Magazine

TVP Award

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

4. Sport

ERT3 Award

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

AWARD CATEGORIES

5. Web Site

■ SVT Award

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

6. Fiction/Drama

■ TG4 Ireland Award

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

7. Video Journalism

■ BBC Award

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

8. International

■ RTVSlo Award

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

9. Vivre L'Europe

■ France3 Award

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

JUDGES

Chairman of Prix:

David Lowen

Grethe Haaland	NRK Oslo	Norway
Carla Tompea	TVR Iasi	Romania
Isabel Correia	RTP Oporto	Portugal
Elke Kalb	BR Studio Franken	Germany
Malin Rogstrom	SVT Gavladala	Sweden
Dieuwke Kroes	TV Omroep Fryslan	The Netherlands
Maire ni Choinlain	TG4 Galway	Ireland
Jozef Puchala	STV Kosice	Slovakia
Vladimir Strakos	CTV Brno	Czech Republic
Boris Bergant	RTVSlo Ljubljana	Slovenia
Jean-Christian Spentele	France 3	France
Tony O'Shaughnessy	BBC Wales	Wales
Wojciech Malinowski	TVP Wroclaw	Poland
Janos Csepregi	MTV Szeged	Hungary

AWARD CRITERIA

GRAND PRIX

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

DOCUMENTARY PROGRAMME

The category is financially supported by the Board and member stations of Circom Regional.

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

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

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

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

Entrants are reminded that the winning programme must be offered all rights cleared for one broadcast by each Circom Regional member station during 2008. If this is considered unreasonable, either no entry should be made or consideration should be given to entering in the International category.

MAGAZINE PROGRAMME

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

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

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

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

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

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

SPORTS PROGRAMME

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

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

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

Where sport is treated as less competitively, judges will look for originality of presentation and evidence of a sense of fun or achievement in the sporting challenge. Programmes and features which reflect the Olympic Games and the Olympic spirit will be welcomed.

STATION WEB SITE

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

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

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

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

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

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

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

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

Please note that entries for this award need to be delivered by Friday 6 March, one week earlier than for programme awards.

FICTION/DRAMA

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

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

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

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

Dramas for both adults and young audiences are eligible.

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

VIDEO JOURNALISM

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

Three reports must be submitted and they should be shot, edited and voiced by one reporter working as a video journalist. The three reports should be chosen to demonstrate the broad skills of the reporter as a journalist and as a technician. Each of the reports must be at least 1 minute long but not longer than 5 minutes long.

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

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

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

INTERNATIONAL

This new award, sponsored by RTVSLO, recognises the activities and ambitions of regional stations with a wider – and possibly global – audience in mind.

The award seeks to acknowledge the contribution of regional stations in creating programmes of high quality for distribution outside the region and perhaps beyond their own country's borders. This is an expanding part of regional station creative activity bringing cash from international sales, partnerships with larger networks or independent producers, the acquisition of new production and marketing skills and a higher profile for regional stations. All this is part of regional television "coming of age" in the 21st century.

Often these programmes will have budgets and access to resources which other regional

programmes can only dream of. They are “showcase” programmes by which a regional station shows it can merit a global presence.

Sometimes, also, the role of the regional station within such programmes may be limited to the provision of certain skills (eg video editing) rather than fully funding or providing a cash input.

Any genre of programming is welcome. Judges will look for highest creative values across all the skills of production and will want an indication of how the regional station contributed to the overall creative effort of the programme.

If the programme is part of a series, only one episode will be viewed.

Where the judges believe that such a programme is entered into another category, they reserve the right to switch it into this category if considered more appropriate to retaining a “level playing field” in that category.

The transmission rights conditions on programmes in this category may make the winning entry unavailable for free transmission by Circom Regional member stations. Circom Regional hopes, however, that the winning station will make all reasonable endeavours to permit free showings by member stations at least to the value of the prize money.

VIVRE L'EUROPE

This award, sponsored by France 3, is for programmes which show the special nature of European current events or of European co-operation and how European regional stations can work together to mutual benefit.

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

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

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

RULES OF ENTRY

1. Entries can be accepted only from member stations of Circom Regional. Programmes made by independent producers can be considered only if entered by Circom Regional member stations.
2. Each regional station may enter once in EACH of the following categories: Documentary, Sport, Magazine, Fiction/Drama, International, Vivre l'Europe, Video Journalism and Web Site. A total of eight entries may therefore be accepted from any regional station provided each entry is in a different category.
3. Programmes (or items) must have been broadcast for the first time between January 2008 and the closing date for entries, Friday 13 March 2009 and should not have been entered in Prix Circom Regional 2008.
4. Programmes must be submitted as broadcast, except for additions required by Rule 6.
5. Each entry must be accompanied by a brief outline of the programme in English or in French which is sufficient to help the judges understand more about the reasons for making the programme and the main theme or stories.
6. Each entry, including those in English, must have subtitles in English sufficient for the judges to be able to understand fully what is being said. However, the quality of the subtitling need not be of full broadcast quality. Entries without subtitles will be disqualified.
7. A copy of the script in English or French should also be provided: this will be kept with the programme tape in the Circom Regional archive.
8. The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 13 March 2009.
9. The programme entry format is DVD or delivery by FTP. DVDs must be delivered to Prix Circom Regional, Ceska Televize Ostrava, Dvorakova 18, 72820 Ostrava, Czech Republic, by Friday 20 March 2009 at the latest. All entrants must check their DVD is properly recorded. Recordings which cannot be satisfactorily viewed will be disqualified. Detailed information for delivery by FTP will be given during the application process by using the online entry form.
10. The entries for the Web Site category must be notified as soon as possible and in case by Friday 6 March 2009 to allow judges to view the sites remotely before discussing them. Please note this is an earlier deadline than for programme entries.
11. Entrants (except those in the Fiction/Drama and International categories, where rights issues are acknowledged to be complex and inhibiting) agree in advance that, should their programme be a category winner (not second prize or commended), they permit at least one regional transmission and one repeat of that winning entry by any Circom Regional member station which so wishes within its own region during 2009 free of any licence or rights payments.

An international version, without subtitles, will be required for this. It is hoped that all reasonable endeavours will still be made by the Fiction/Drama winning stations to match the free circulation obligatory in other categories.

12. Entrants (except those in the Fiction/Drama and International categories) agree in advance to one transmission of a winning programme (not second prize or commended programmes) by EbS (the European Commission's satellite channel) during 2008 free of any licence or rights payment.

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

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

15. The cost of despatch, customs, insurance will be paid by the entrant.

16. Programmes and texts will not be returned but remain in the archives of Circom Regional.

17. Any cash prize or trophy presented will be to the entering Circom Regional broadcasting station. It will be for that broadcaster to decide who may represent the station to collect the award at any award presentation and who may keep the money and the trophy.

18. Where the entry is from one station but the programme is a co-produced programme, the submitting station is required to inform any partner stations who have contributed to that programme. The award will be made to the submitting station and it will be for the submitting station to decide how the prize money is allocated.

19. Where more than one co-producing stations submit the same programme, any award will be joint. It will be for the winning stations to decide how the prize money is allocated.

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

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

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

23. In any dispute, the decision of the chairman of the judges, David Lowen, will be considered final and binding on all entrants. Any significant dispute will be reported to the Executive Committee of Circom Regional.



David & Thomas

PRIX CIRCOM REGIONAL 2009

DOCUMENTARY PROGRAMME

WINNER

ID 126 - INSIDE OUT - A FERRY BIG CON BBC SOUTH EAST U.K.

COMMENDATIONS

ID 4 - MY SEVENTH SPRING NRK MORE OG ROMSDAL NORWAY

ID 78 - WHO KILLED MY SON? BBC SOUTH U.K.

JUDGES

Chairman	Grethe Haaland	NRK Oslo	Norway
	Elke Kalb	BR Studio Franken	Germany
	Janos Csepregi	MTV Szeged	Hungary
	Isabel Correia	RTP Oporto	Portugal
	Dieuwke Kroes	TV Omroep Fryslan	The Netherlands
	Carla Tompea	TVR Iasi	Romania

CHAIR'S REPORT

We notice new trends and more diversity this year. The good thing is that we see more investigative journalism, journalism that really makes a difference.

Europe and European topics seem to become more and more topical even in regionally produced programmes, proving how closely connected we are and how what is happening in one country can affect many in other countries. The winning film is a good example of this.

Eastern Europe seems to be dealing with reconciliation after the last war and communism by telling stories about massacres, ill-treatment and deceit which has been denied and buried for decades. *The Name of the Verdict was the Crime* from RTVSlo Maribor does this in a watchable way.

More producers than ever seem to tell their own stories in their own personal film language. Both of the two commended films, *My Seventh Spring* and *Who Killed My Son?*, are good examples of this.

There seems to be a tendency of sacrificing quality for quantity. Films 40-50 minutes long are more usual – without the story necessarily getting better at this length. Several entries would have profited from tighter editing. Is this a result of the ever-growing

airtime and number of channels combined with less money?

Another thing that struck us is the choice of themes. Often what sells seems to be more important than what truly adds value to our lives.

Grethe Haaland, NRK Oslo, Norway
Chair, Documentary category

WINNER

ID 126 - INSIDE OUT - A FERRY BIG CON
 (27 min 45 sec)

BBC SOUTH EAST
U.K.

John Paul Airs is a self-proclaimed shipping magnate who promises hundreds of new jobs by creating a new ferry line, the biggest in the UK. But the question is: Where is the money from? The reporter has a very good journalist's nose. The story starts when Mr. Airs is very successful. The reporter, however, had suspicions about the deal and started an investigation which ends in us seeing the real face of Mr. Airs. The reporter became part of the film in his search for the truth. This was an unusual and interesting way to tell the story, mixing pictures from a small camera with very high class pictures. Sometimes we feel we are in a James Bond film. There is suspense in the story telling and in the way the pictures and music are composed. This is a good example of what quality journalism is about.



DOCUMENTARY PROGRAMME

COMMENDATIONS

ID 4 - MY SEVENTH SPRING

MIN SJUANDE VÅR

(49 min)

**NRK MORE OG ROMSDAL
NORWAY**

This is a beautiful programme about father and son experiencing nature together in north west Norway. We follow Ragnar through the last Spring before school starts as he watches the awakening of the flora and fauna with only his father accompanying him (camera, reporting and sound). We experience a spontaneity and closeness rare in television programmes. We think this is a very good idea to let things happen through a little boy and birds. There is really exquisite camera work. Sometimes the pace is slow but it never bores you as it takes you into another world. The composition sometimes reminds you of a painting. There are some remarkable shots of birds in the box where the birds are nesting and others of birds fighting and a goshawk collecting food from the carcass of roe deer.

ID 78 - WHO KILLED MY SON?

(29min 10sec)

**BBC SOUTH
U.K.**

The story tells of a search by one mother for the answers to the disease VCJ. The son of Christine Lord was diagnosed with this disease and he died in the same year. The makers and the mother create a powerful story. The use of a personal diary is original because it gives the documentary something extra. It put the viewers into the house during the whole process and at the same time there is still a distance to protect the boy's privacy. At the same time, the mother is a professional and she is doing research demanding answers as a journalist as well as a mother. There is a good use of different styles: diary archive interviews and drama. This mixture delivers a real good story – and we can't find any "however"s.....

OTHER ENTRIES

ID 8 - THE EIRAS (REINLYKKE) (39 min)
NRK TROMS AND FINNMARK NORWAY

This is part four in a series of eight documenting a year of a Sami family whose life is to follow the herd. The series also shows a part of real life in Norway that seldom is seen on television. The Eiras are a hard working family, keeping the old Sam culture in a modern technological world. The beginning of the programme really caught us: splendid nature pictures, with thousands of reindeers gathered in a circle; it has to be seen to be believed. The shooting in extreme environments conveys the hard life in the middle of nowhere: you can actually feel the cold – even through the screen. We felt, however, that the intensity fell further into the programme.

ID 9 – SANS (LE MAÎTRE DES CORDES) (52 min)
FRANCE 3 RHONE ALPES AUVERGNE FRANCE

We follow an instrument maker in his passionate and dedicated work in restoring old string instruments. The story changes between him working and testing, surrounded by musicians in his workroom as well as in concert halls. The camera work and composition are really good. The focus is very narrow and we think this is a valuable programme for a specialised audience: the average viewer might, however, find it rather too specialised. We also asked ourselves if his originality was really fully presented.

ID 12 – SHACKLE (MANILLE) (52 min)
FRANCE 3 OUEST FRANCE

This is a story about a port and those working in a 100-year-old family steel making plant. Their speciality is the fabrication of huge steel shackles for the oil industry and harbours, the last of such manufacturers in Europe. We follow the production of the biggest shackle in the world, more than 120 tons. We hear from workers who struggle in the intense heat of the furnaces: they speak of their low wages and the dangers. Between their pride and their resignation, we understand their work but also it can be rather depressing. An interesting visit to an unknown but fascinating environment in a masculine style. However, some shots are just too long and so is the programme. In the end, it failed to really catch us.

ID 16 – THE DAY THE MiNE EXPLODED (DER TAG, ALS DIE GRUBE EXPLODIERTE) (44 min)
HR FRANKFURT MAIN GERMANY

June 1, 1988: A massive explosion shakes the brown coal mine in the Hessian town of Borken. Pieces of debris weighing tons fly through the air, severely injuring eight men on the surface. Poisonous carbon monoxide spreads through the mine turning it into a death trap for 57 men. Twenty years after the accident, survivors and relatives of the dead talk about their experiences - many of them for the first time in front of a camera. They movingly and impressively describe the moment of the explosion, the desperate

DOCUMENTARY PROGRAMME

waiting, the wondrous rescue - and the end of hope for 51 of the missing. The scenario is presented in a dramatic and moving way. New information is mixed with the original story in an empathetic and thrilling way that keeps you glued to the screen till the end. There is very good editing and 3D graphics.

ID 17- JEAN, MOUSSA: THE STORY OF A CLOSE CO-OPERATION (52 min 06 sec)
(JEAN, MOUSSA ET LE FIL DE L'EAU) FRANCE 3 ALSACE FRANCE

This is a programme about the relationship between two agronomists – one French, the other from Guinea. Together they have transformed some of the poorest soil in Africa and made a huge difference to the lives of hundreds of people. But this is not simply a story about Europe telling Africa what to do; there has been learning on both sides. This is a beautifully shot documentary, with a strong sense of place, with some powerful moments – particularly, for us, when Jean Vogel is greeted by the villagers. However, we felt we were watching a story that had already reached its conclusion, as the project has been up and running for more than twenty years.

ID 21 - PRESPA – GOD’S TEARS (PRESPA – SALZITE NA BOGA) (32 min 08sec)
 BNT1 SOFIA BULGARIA

This is an evocative programme about the region of Prespa. It had a strong artistic and meditative feel, which helped to give a strong sense of the beauty and mystery of the place. But we felt the programme needed a stronger exploration of why Prespa matters to people now. There were a few too many camera moves to make this an easy watch and the music was at times overpowering.

ID 24 - THE YOUNG LADY OF CHANDIGARH (68 min)
(LA DMOISELLE DE CHANDIGARH) FRANCE 3 SUD FRANCE

This is the story of a woman who has been brought up in France after she was abandoned by her Indian father. Christelle travels to India and tries to make contact with her relatives there. But not all of them want to have anything to do with her – and those that do are often uneasy about her Western ways. This is a visually rich film, which captures all the colour and chaos of India as Christelle encounters it for the first time. The relationship between her and the director gives an intimacy to the programme.

ID 32 - MAGDALENA (52 min 53 sec)
 CZECH TELEVISION STUDIO BRNO CZECH REPUBLIC

This is an intriguing portrait of the soprano Magdalena Kozena. The programme blends conventional interviews with Magdalena with an inventive approach as Magdalena sings her own CV in period costume. There are also behind-the-scenes observational elements which work well. The result is a programme that puts music at the absolute centre of the subject’s life in an imaginative and novel way. Production values are of a very high standard and the programme is beautifully shot.

DOCUMENTARY PROGRAMME

ID 34 - DREAMING IN MARE'S MEADOW (VISIND IN POIANA LEPEI)(14 min 37 sec)
 TVR IASI ROMANIA

This film is a portrait of a village in northern Romania which has never had electricity. The camera work was of a very high standard and we felt this was a fascinating glimpse of a part of Europe which is rarely seen. However, we thought the programme needed to develop more, rather than making the same point over and over.

ID 42 - THE TENEMENT HOUSE (KAMIENICA) (15 min 42 sec)
 TVP3 LUBLIN POLAND

This is about a tenement house in the city centre of Lublin in which there are punishment cells hidden and unknown by most Lublin inhabitants. In the 1950s, it was a secret prison known only by security officers and victims of Stalin`s terror. Very fine camera work helped illustrate well how bad the conditions must have been. A former female prisoner gave a believable impression and was allowed tell her story at her own pace. We felt that the telling of the two stories, now and then, did not always fit together.

ID 49 - BAREFOOT IN THE DEWY GRASS (25 min)
(MEZÍTLÁB A HARMATOS FUBEN) MTV SZEGED HUNGARY

When the writer Mikszath was asked about the Slovak words and sentences in his works, he replied: "It is as great for me to talk in Slovak as it is to walk in the dewy grass barefoot early morning". This sentence was a philosophy for a Slovak teacher, Helena Kovats Kostra. A fascinating old woman tells her story accompanied by many interesting old photos. The programme lacks good story telling and we found it disturbing to see in shot the crew members at work.

ID 50 - CEMETERY OF PETS (KEDVENCEK TEMETOJE) (09 min 19 sec)
 MTV MISKOLC HUNGARY

This tells the story of a woman who started an illegal pet cemetery to give the pets dignity in death. It is a personal story and you can feel that the woman is involved with pets, especially with her own cat. However, the structure is confusing and just putting scenes together does not create a documentary. The shooting was poor and the editing and soundtrack also.

ID 51 - UPON THE THRONE OF AN ETERNAL MIRACLE (46 min)
(NA TRONU VJECNOG CUDA) HRT ZAGREB CROATIA

The well-known Croat actress Veronika Durbesic was struck by two lethal diseases and sudden loss of her husband. After all the hardship she has suffered, is it possible to return to the theatre? This documentary reflects her human and acting adventure as well as her personal character. The tempo of the story sometimes takes your breath away. There is a 13 minutes one take shot (from 11mins 20secs) so full of her personality that even that long you never find it boring. Good camera work really catches her character.

DOCUMENTARY PROGRAMME

ID 58 - MADE IN ENGLAND

(29 min 10 sec)

BBC LONDON U.K.

The regional TV series Made in England took some of the country's finest artists from their natural habitat and placed them in a totally alien environment. There they had to produce a brand new piece of work based on their experiences in that different world. In this film, jazz musician and North London city boy Courtney Pine composed and performed an exhilarating new piece of music far from home. The story caught us, we could sense the elemental spirit of this isolated place together with Pine and his reflections. Excellent shooting and editing.

ID 60 - WHERE ANGELS FEAR TO TREAD

(29 min)

BBC EAST U.K.

In the year to February 2008, one story dominated the news in the East of England: the murder of five young prostitutes in the town of Ipswich. This is a story about Lou, a prostitute who was not killed. A local woman, Frances Harper, got in touch with the producer. Frances wanted to do something to help but she didn't really know what. She'd never made a film before but felt that somehow if she did, it could make a difference. Frances Harper is able to show us the naked truth of Lou's life. In a warm and inclusive way, she talks and listens to Lou, trying to understand and discovers that Lou's life is much more complicated than she had expected. A very well told story about one drop out in society who we come really close to. We doubt this would this have been possible without Frances.

ID 62 - THE SWEDISH CRUSADE (DET SVENSKA KORSTÅGET)

(55 min)

SVT GOTHENBURG SWEDEN

This documentary contains the now world famous interview with the Holocaust denier, Bishop Richard Williamson of SSPX. This interview caused what has been called the most serious crisis between the Jewish and Catholic communities in modern time. Reporters Ali Fegan and Lars-Göran Svensson collected proof that SSPX during a ten year period, in total silence, had established a congregation in Sweden. This documentary reveals how the Church of Sweden played an active role in the establishment of SSPX in Sweden, causing a serious debate within the Protestant Church of Sweden. This is very good investigative journalistic work with good story telling and, sometimes under difficult conditions, great pictures and editing.

ID 65 - THIS IS POLAND (TU JEST POLSKA)

(17 min 30 sec)

TVP KRAKOW POLAND

This is Poland explores the vital subject of tolerance in Polish society. It tries to show different perspectives and different views on tolerance by looking at two groups: supporters of the March of Tolerance and its opposition. Through the March in Krakow we learn views on tolerance from the homosexuals' side as well as the side of their opponents. There are good pictures from the march, despite unforeseen events, and

DOCUMENTARY PROGRAMME

good editing. We thought however that the tempo of the march and the tempo of the interviews didn't quite fit each other.

ID 68 - INTERNMENT CAMP WESTERBORK (40 min)
(INTERNERINGSKAMP WESTERBORK) RTV DRENTHE THE NETHERLANDS

Internment Camp Westerbork is a documentary about an unknown part of history. When the war ended and liberation was being celebrated, more than 100,000 Dutch people were seized on suspicion of collaboration with the enemy. They ended up in internment camps, where most stayed for years without ever coming before any court. There is strong focus on the life of the internees and the way they were treated by the victors of the war. Interesting archive films and photos were used. We found however that the film was too static and predictable.

ID 69 - CITIZEN DOROTKA (OBYWATELKA DOROTKA) (20 min 35 sec)
 TVP3 KATOWICE POLAND

In the period of Communist rule, Dorota Gawin was born as the 30 millionth citizen of the Polish state. Her family was described as the ideal family: father, miner; mother, superwoman. After 47 years, we visit the "wonderful" child. How is the reality now? Her life tests the truth of the propaganda of slogans. Her life has not been a super-baby's life. The camera work is very good as is the editing. The characters are strong and straightforward. However, the story lacks the little extra to make it special.

ID 70 - INSIDE OUT (29 min 10sec)
 BBC WEST MIDLANDS U.K.

This follows the allegedly bad work of the Japanese police in the case of the murder of Lindsay Hawker. The makers know the rules of television making very well: the opening is powerful and they keep the interest of the viewers throughout the programme. The editing was good, as was the shooting, lighting, narration and presentation. However, the rhythm of the documentary was very slow and it takes the viewer too long to understand what is happening. This might be because the story is so well known in the region that standard establishing was not thought necessary. We liked very much the shot of the waitress who did not want to be seen, using her hands and a mirror: very neat!

ID 72 - SICCO, A FARMER CHANGES THE WORLD (34 min)
(SICCO, EEN BOER VERANDERT DE WERELD) RTV NOORD THE NETHERLANDS

This is a documentary about a politician who has had far more influence on the world than is known to the average man. In late life, his opinions shifted drastically and the programme explains why. An interesting story about how a politician changes his views over the years because he can observe what the modern economy is doing to Society. He ends up wanting a more ecologically responsible society. Although an interesting piece of history, it did not really catch us.

DOCUMENTARY PROGRAMME

ID 79 - DANCING IN STORSAETERN (DANSEN I STORSÄTERN) (44 min 22 sec)
 SVT FALUN SWEDEN

Christer Eriksson loves Swedish dance band music but because of his illness, multiple sclerosis, he can't go and listen to his favourite bands anymore. Therefore he organises concerts in the place where he lives. Christer regains little by little his ability to move and dances again at the end of the film. The photography is fantastic. The shots of nature give a marvelous view of the Swedish landscape: the director shows that he has great love for the country and he pleases the viewer with his skills. However, there are too many issues forced into the documentary. Is the story about illness and recovery? Is it about Swedish music and dance? Or how Swedish mountains are friends with Sami people? The viewer gets lost. This means the film is way too long and it needed the director to make choices.

ID 87 - WITH BARKA FROM LONDON (34 min 40 sec)
(BARKA Z LONDYNU) TVP3 POZNAN POLAND

This tells the story of Polish people that did not find riches in London. Barka is an association of former homeless people which helps them repatriate to Poland. The programme gives a realistic view and the makers were able to show everything without glossing over the truth of life on the streets. These people have lost everything and the viewer gets a real inside view of their life. It is a forgotten group and issue which is important in the European community. Probably the budget was not very high but they succeeded in making us interested in their story. The choice of the music was good. However, some of the key players did not want show their face and the option of the director for a very common special effect was not a good choice. For the viewer, it is not immediately clear why they don't want to show their face. Later on – and too late on - we understand why they are afraid: by then it is too late to engage our emotions.

ID 93 -SIMPLY HAPPY AT WIELENPOLLE (31 min 11 sec)
(DOMWEIGOLÔKKICHOP DE WIELENPÔLLE) OMROEPFRYSLAN THE NETHERLANDS

This is a documentary about ordinary people who know how to appreciate their simple everyday life. Like an older inhabitant tells us: "Don't crush the flowers in front of your feet while you try to reach for the stars." In order not to disturb the informal relationship needed to make this production an honest one, Wouda chose to work as VJ - even though he had never held the camera before. And he succeeds! A close-up portrait of some fascinating characters give us a good feeling for the local district, even if it has a bad reputation in the media.

ID 103 - WHAT MEMORY REMAINS (KAKAV E SPOMEN STANALO)(28 min 33 sec)
 RTVC VARNA BULGARIA

We see Dobrudzha as it was in the first half of the 20th century, wracked by several wars that took place in the Bulgarian territories which belonged to Romania till 1940. The film tells a story piece of forgotten history and the producer succeeds in finding interesting new material. The stories and lyrics told and sung from generation to generation are

put together in a film. However, the presenter telling the story did not contribute very much and narration may have been a better option and the start should have used more historical film. All the ingredients were there – music, ancient photos, and incredible footage of war- but they were not used to the fullest advantage.

ID 104 - APUSENI IN THE FUTURE (APUSENI LA VIITOR) (50 min)
TVR BUCHAREST ROMANIA

This tells the story of three young people who care about their roots in the region in which they grew up. They are studying in the city but they want to do something positive for their village. This is the positive thing about the programme because young people leaving villages for the city is a European issue. However, the story is not well enough made. The opening does not really encourage watching the whole programme. Shooting is predictable. Maybe the region of Apuseni is beautiful but the makers did not give us the opportunity to see that.

ID 107 - THE NAME OF THE VERDICT WAS THE CRIME (49 min 52 sec)
(SODBI JE BILO IME ZLOCIN) RTV CENTER MARIBOR SLOVENIA

The film is about the recent discovery of mass graves in region of Maribor and shows that not only soldiers fought in the Second World War but also civilians, particularly women and children. It is a tough theme because both the victims and the killers were from Slovenian society. The producers were able to find great historic film and photo material and used it well. The soundtrack, which is probably original, is very powerful. Shots with Steadicam add a special effect, as the viewer can feel the skeletons in the ground. Editing was effective. The research must have taken a long time because of the detailed and moving stories of the witnesses. The story is too long and longer is not always better.

ID 110 - UTROGESTAN (07 min)
RTS TV BELGRAD SERBIA

“Utrogestan” is an illegal hormone in Serbia. Although a third of all pregnant women in the country use it, Utrogestan is sold illegally and is very expensive. This is a current and interesting topic for Serbian viewers. But we ask: Why is Utrogestan illegal? There is no answer to this key question. Perhaps the story would be more touching with an example: a pregnant woman, who searches for Utrogestan?

ID 112 - THE BOY IN THE OLD BODY (DRENGEN I DEN GAMLE KROP) (40 min)
TV2 DENMARK

The boy in the old body is a touching story about another “Benjamin Button”. Eleven-year-old Jesper from Denmark suffers from Progeria, a disease which ages the body and for which there is no cure: normally children die by the age of 15. The producer followed Jesper for six months to his 11th birthday and succeeds in introducing Jesper in a close but not too intimate way. The film shows how Jesper and his family enjoy their life, despite the threat of the disease. The way the story is told creates a warm and

DOCUMENTARY PROGRAMME

an optimistic atmosphere. The pictures are strong and impressive and the editing fits the subject. The author had a very strong topic and he made it even stronger with his television skills.

ID 114 - SLOVENIJA THROUGH ART (SLOVENIJA SKOZI UMETNOST) (27 min 35 sec)
RTV SLOVENIJA/ CAPODISTRIA SLOVENIA

Slovenija Through Art introduces the country Slovenia from the viewpoint of contemporary artists. The producer found an unusual way to show us his country. As if in a jigsaw, he pictured the many faces of Slovenia. But the puzzle in this case has no message. There are no strong characters in this film and there is no story. It is a film for the brain, not for the heart.

ID 117 - MARY'S WAR (MARY SA BHEARNA BHAOIL) (52 min)
TG4 IRELAND

Mary Kelly is a peace activist and a strong woman who fights for her ideals. In 2003, she attacked a US Navy plane at Shannon Airport and stopped it flying to Iraq. In Ireland, the attack sharpened the debate about the US military use of the airport and about the invasion of Iraq. Many demonstrated against the war and Mary's trial became an important topic in Irish society. The producer followed Mary's struggle with a dynamic camera, becoming part of Mary's life. There is an interesting combination of archives, current pictures and images of Mary's personal life. The opening is a bit stretched but then it becomes more interesting and the story has more drive, getting better and better. The best of the film is at the very end.

ID 118 - WITHOUT WATER AND ELECTRICITY (BEZ WODY I PRADU) (5 min 20 sec)
TVP3 WROCLAW POLAND

This is the life of Sylvia, who left her husband and now lives in poverty with her children. The programme puts a spotlight on this kind of situation in Poland and explains why there is no social support. The reporter was very close to Sylvia and her children and provided an intimate look at their lives. However, it is only a short view, not really with the range and depth of a documentary. It could be the beginning of one because we want to know more about the characters involved. The story remains on the surface and fails to go deep enough.

ID 123 - KATERYNA'S CONFESSION (ZPOVED KATERYNY K.) (56 min 40 sec)
CZECH TELEVISION OSTRAVA CZECH REPUBLIC

Kateryna's Confession is a story about a Jewish woman, who came to live in the Czech Republic. She talks about her life in the Ukraine and how difficult it is for her as a blind mother to take care of her half-blind daughter. The film has a strong theme with impressive pictures, caught with moving camerawork. The reporter listened to Kateryna's Confession like an old friend. However, the reporter did not use the confession to give the story pace or variation. There's no development in the character and we, as viewers, do not feel involved enough in the story.

ID 124 - HISTORY OF SCOTLAND (60 min)
 BBC SCOTLAND U.K.

No video received: disqualified.

ID 131 - LEONARD STOECKEL (51 min 12 sec)
 STV KOSICE SLOVAKIA

Leonard Stoeckel , called the “teacher of Hungary” was born in 1510 in the royal town of Bardejov. He became a Protestant star and a well-known author in his time. He encouraged Protestantism in his town and, thanks to him, Bardejov is known as the Slovak Wittenberg. It is a well shot film, well edited and a good journalistic product. No expense has been spared with creating the atmosphere of the 16th century. However, we have seen many documentaries in this style.

ID 132 - DIRECTOR ANKA (REZYSERKA ANKA) (19 min 37 sec)
 TVP3 WARSZAWA POLAND

Anka is a 15-year-old girl, living in a poor district of Warsaw. She has a dream: she wants to be a film director. Her only friend is a little camera, with which she looks out upon her world. With her first movies, she went to the Polish Academy of Film. The director encouraged her to continue. She made a promise: One day, she will come back her as “director Anka”. The reporter allows a close and warm look at Anka and her passion. He succeeds in giving the viewer a true understanding of and feeling for Anka’s life.

ID 140 - THE USS MOUNT WHITNEY TRAIL MYSTERY IN THE AMERICAN BASE OF GAETA (LA SCIA DELLA MOUNT WHITNEY GIALLO NELLA BASE AMERICANA)
 RAI LAZIO ITALY (24 min 07 sec)

When the USS Mount Whitney, one of the flagships of the US Navy, sailed from the Italian harbour of Gaeta, two members of the crew were missing. One of them was found dead in a garage. The autopsy said it was suicide. The dead body of the other missing seaman was found in the harbor: this autopsy concluded he had been drinking and had fallen in the water. The reporters didn’t believe the official statements and began their own investigations. They tried to look behind this case, interviewing neighbours, relatives and experts. They demonstrated courage and are persuasive that there is something wrong with the official version. Nevertheless, we felt it would have worked better if the programme had been shorter: the story and the emotions would have been more focused.

ID 141 - DIRTY CARGO (MITT SKIP ER LASTET MED...) (49 min)
 NRK HORDALAND NORWAY

In 2006, 100,000 people in the Ivory Coast fell ill after a tanker from Norway brought toxic waste into the country. Then in May 2007, a tank at a Norwegian depot exploded covering a wide area with a sulphurous stench and making many people ill. This film

DOCUMENTARY PROGRAMME

shows how the two are linked and how, unknown to the Norwegian government, there is a dirty cargo of bad gasoline being traded to West Africa because it was too bad to sell in Europe. The research is very precise, with many facts, testimonies and emotions of the people involved. There is a good and clear camerawork with impressive pictures. In short, a good piece of journalism but not a brilliant one.

ID 143 - LIFE SENTENCE

(29 min 03 sec)

BBC NORTHERN IRELAND U.K.

A good title! This is a story about a victim of sectarianism - a problem for many decades in Northern Ireland. The opening was promising and it is positive that the makers want to show the impact of a local problem to a wider public. Camera, editing, and narration are all fine. However, the way the programme is made means we have seen so many just like this one. It falls away after the encouraging start.



Final discussions



While some are working...



... others are having a break.

report

PRIX CIRCOM REGIONAL 2009

MAGAZINE PROGRAMME

WINNER

ID 96 - POBAL SPECIAL RTE DUBLIN IRELAND

COMMENDATION

ID 80 - INSIDE OUT SOUTH BBC SOUTH (Southampton) U.K.

JUDGES

Chairman	Malin Rogstrom	SVT Gavledala	Sweden
	Jozef Puchala	STV Kosice	Slovakia
	Boris Bergant	RTVSlo Ljubljana	Slovenia
	Vladimir Strakos	CTV Brno	Czech Republic

CHAIR'S REPORT

It is so impressive what a broad category like this can offer to viewers. We have seen strong investigative reports, entertaining magazines with educative aims, high quality technical skills, fantastic interviews and magazines with the aim of improving the understanding of what we have become through the history that we have endured.

The broadness of this category certainly demands much from all jury members but open minded, deep and intense discussions has led us to one winner and one commended.

Another difficulty in judging such a broad category is that some items are 4 minutes long while others are almost 60 minutes.

The broadness is not to be seen only in the range of topics or variation in running time. In this category, you also have to deal with different journalistic techniques and production facilities which differ much between different stations and, of course, also between countries.

As public broadcasters, we have a responsibility to address topics which reveal injustice or which can change the way we live. Therefore the purpose of the programme has become central in our assessment. As public broadcasters, we also have to make a bigger effort to evolve storytelling in television. We are the ones who should dare to experiment and try new things without crossing the threshold of becoming ridiculous or irrelevant.

This year's entries came from 14 countries: Poland had the most entries (8) followed by the United Kingdom (5).

The winning and commended programmes have a strong "look and feel" which adds interest for viewers and the hosting is intelligent as well. The jury was really impressed by Joe Crowley, host of the commended BBC magazine, as well as Katerina Huberova, in the Czech magazine from Ostrava. These two are strong personalities who are coming out of the TV screen. With this special glow in their eyes and eagerness to tell you a good story, as an audience, you just cannot avoid listening to them.

This year's winning magazine has a strong regional touch since it is, among other things, bilingual. The winner has also succeeded in the difficult field of viewer interactivity,

resulting in unique stories, told in a strong and touching voice. When something is so genuine it is hard to see why it would not manage to make a difference.

Malin Rogstrom, SVT Gavledala, Sweden
Chair, Magazine category

WINNER

ID 96 - POBAL SPECIAL POBAL SPEISIALTA (26 min)	RTE DUBLIN IRELAND
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This is a special edition of RTE’s bilingual regional affairs programme, dealing with the difficulties of refugees coming to Ireland. These problems are viewed from an economical point of view and also with how to get asylum and how to be accepted by others in a new society.

This is a very current issue in most European countries but Pobal chose to do it in a really different way.

From an open competition, they selected a group of asylum seekers and refugees in Dublin to become researchers, storytellers and directors. In this programme, we see the result of their work.

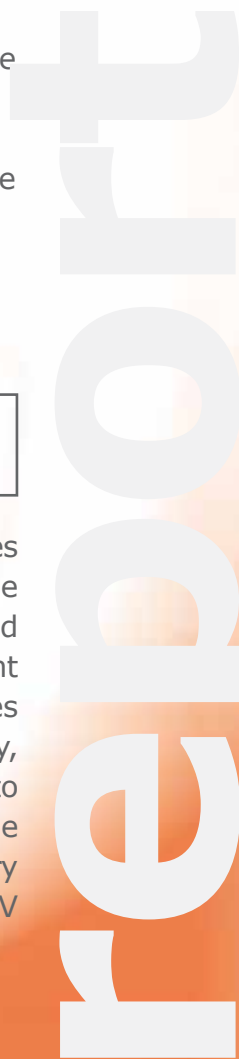
Refugees tell their own stories without our normal reporting filters and this adds relevance and heart to stories which are already strong.

It is courageous of RTE to do this. For once, all the talk about interaction with an audience in television comes to life and comes true. True in a direct, touching and genuine way!

COMMENDATION

ID 80 - INSIDE OUT SOUTH (29 min 10 sec)	BBC SOUTH (Southampton) U.K.
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This is a weekly current affairs programme covering the south of England. It investigates an allegation that the police are selling off stolen goods instead of returning them to the rightful owner. It also examines the wall that once divided different classes in Oxford and at the end we follow an obese woman who is going to have surgery to solve her weight problem. The programme team is not afraid of experimenting with television techniques despite the fact they are handling serious topics - and this impressed us. In this way, they take programme making further and add an entertaining touch in a delicate way to serious topics. We see interviews recorded while on bikes; Scotsmen passing along the street playing the bagpipes; and the host standing in the middle of the doctor’s surgery telling the story instead of being outside, which adds feeling, presence and strength. TV at its best!



OTHER ENTRIES

ID 1 - GOODMORNING EUROPE (BUONGIORNO EUROPA) (30 min)
RAI LOMBARDIA ITALY

This magazine from RAI Lombardy, devoted to European issues, has been on air since 1991. This edition presents the different use and environment related to alcoholism and drug addiction among young people in Italy, Ireland, Finland, Switzerland and Spain. The contributions are from different angles with interesting information about broad range of practices. However, the different parts of the magazine don't blend well together.

ID 2 - REAL SCENARIOS (ALYTHINA SENARIA) (58 min 53 sec)
ERT3 GREECE

This is a weekly show which covers topics from both Greece and abroad, looking for unknown stories to tell. The focus is on people in remote places with different conditions and way of life. In this edition, we go to small Greek islands, no more than small dots on the map, where people live quite isolated from tourists and the rest of the world. The camera work, as well as the sound, is really of high standard. The scenery is beautiful and we really feel like going there. However, the programme is quite traditionally made with standard interviews and a slow pace. The magazine has some strong parts - for example the interview with an old woman who has not seen anybody other than her husband for 40 days.

ID 7 - EFTERSNACK (25 min 00 sec)
SVT OSTNYTT SWEDEN

This is a late night talk show for Tuesday and Wednesday nights. The theme for this particular programme is young people on the verge of becoming successful musicians. The set and graphics work very well. The topics chosen should appeal to a younger audience. The start of the show with news led to a nice change of scene to the guest in the sofa and this change really pleased the jury. Unconventional camerawork shows us different places and subjects in an interesting way. However, the pace could have been a bit faster, especially if this show really wants to attract younger audience. The approach of the host feels very fresh and modern.

ID 19 - THE CERN PARTICLE ACCELERATOR (11 min 56 sec)
(A L'ORIGINE DE LA CRÉATION DU MONDE: ACCÉLÉRATEUR DE)
FRANCE 3 ALSACE FRANCE

This covers the biggest scientific achievement of recent years: the CERN particle accelerator. In the future, this will enable scientists to evaluate the history of space formation and the creation of the Earth after the Big Bang. The documentary is a combination of footage from CERN in Geneva, animated graphic material and well done interviews, allowing the audience to understand the incredible scientific dimension of this phenomenon.

ID 30 - UNRESOLVED (UOPKLARET)

(15 min 05 sec)

TV2 FYN DENMARK

This weekly magazine examines unsolved crimes in the region of Fyn, Denmark. This one is about a couple murdered at night in their home in 1971 and the killer is still not known. The drama reconstructions were very skilled in sound effects, with exciting camera work and sensitive editing. The fact that all the interviews were recorded outside, in the true locations, added much value to the storytelling. The journalist's questions led the story further all the time in a very delicate way and created the impression of reliability and conviction. There was a brisk tempo throughout helped by an appropriate use of graphics. However, the interview with a retired policeman was a bit long.

ID 31 - MONUMENTS FOR SALE (PAMÁTKY NA PRODEJ)

(17 min 08 sec)

CT BRNO CZECH REPUBLIC

This is from a series of 17 programmes showing old monuments at risk if new owners cannot be found. The edition takes us to western Bohemia, around Tetetice, where a small baroque castle is about to fall apart and also to Bohumilice, where an old castle is renovated by the owners. A well-informed host who guided us through these old buildings does so in an interesting, gentle and still exciting way. The basic idea of this magazine is also very good - not only to show the historical richness of the region but also contributing to keep and restore some of it. The programme is rich in details and educating in an interesting way. However, it is made in a very basic and traditional way. The host sometimes tries to surprise us in his use of words and in his way of "acting": but as a viewer you might want more of a surprise than that.

ID 41 - THE PAST STILL EXISTS (BYLO... NIE MINELO)

(25 min 47 sec)

TVP3 LUBLIN POLAND

This is an historical magazine which takes us to places where archaeological examinations have been in progress. In this programme, the crew has managed to take professional equipment from the US to the Janov Forest, where it will be used to do research under water in the rivers of Rakova and Bukova. This magazine is a mix of many different genres and techniques. The beginning of the programme has a very moving camera technique together with dramatic music. As a viewer, you get the feeling that something absolutely fantastic is about to happen: but we were disappointed.

ID 53 - INSIDE OUT

(29 min 10 sec)

BBC WEST MIDLANDS U.K.

This is a weekly magazine and this edition has strong item of investigative journalism about a clothes collection fraud in which students are encouraged to collect clothes instead of paying fees for their education - but get qualifications which are useless. There is also a feelgood wine test and a follow up warm story with a little girl who has struggled against cancer. This magazine has a lot: revealing, exciting journalism as well

MAGAZINE

as sense of humor and the story with the little girl adds a human touch with happy ending. In that way, it talks to almost everybody in society and who could ask for more? However, the investigation on the clothes scam does not reveal sensational new facts. A secret camera is often a thrilling way to spice up a weak story and the organisation investigated has been investigated before. Nevertheless, this magazine certainly offers professional skills throughout and we were impressed.

ID 56 - PICTURE OF THE DAY (OBRAZ DNIA)

(57 min 35 sec)

TVP3 SZCZECIN POLAND

This is a daily magazine which sums up the most important topics of the day for this region. It is extremely ambitious, with many different subjects covered by location reports, studio guests and moving images. The studio is large and impressive and could sometimes feel a bit empty and far away from the people living there. The host has the skills to treat all these different subjects but could be warmer and sometimes take it a bit slower. We feel that the introduction of the show and of today's topics is too long. But this is a very comprehensive daily magazine and as a viewer in this region you will not need more than this programme to keep you up to date.

ID 59 - THE SECRETS OF HISTORY (TAJEMNICE HISTORII)

(21 min 18 sec)

TVP3 KATOWICE POLAND

This is an historical magazine told by documentary storytelling especially focusing on the Silesian region. Sorcery, voodoo, mystery and magic are the topics for this edition. The technical standard of this production is very high, especially the way the production team work with the light. The use of medieval costume and actors is also successful to create the right mood. The presenter is very convincing and all interviews have the same composition and form which is very efficient. However this feels more like a documentary than a magazine and sometimes the storytelling appears to be a bit slow.

ID 61 - DOBRO UTRO: THE SLOVENE SIGN LANGUAGE FOR THE DEAF AND HARD OF HEARING (SLOVENSKI ZNAKOVNI JEZIK GLUHIH IN NAGLUSNIH)

RTV MARIBOR SLOVENIA

(05 min 39 sec)

This is part of the daily breakfast show Dobro Jutro and this day they had a special report on the circumstances of the deaf. The aim was to inform viewers about the lack of understanding of deaf people in society and to show what problems they face. It gives a voice to this forgotten group in a warm and respectful way. You can tell that this report certainly made a difference for the deaf people who participated in it. It is difficult to say anything about the show as a whole because this was a special event. However, a five minute report is not sufficient to describe the complexity of a question like this. We are looking forward to seeing documentaries on this topic next year!

**ID 67 - EUROFUNDS. WRITE AND EARN.
 (EUROFUNDUSZE. PISZ I ZDOBYWAJ!)**

 (21 min 19 sec)
 TVP3 GDANSK POLAND

This weekly magazine tells in a very pedagogic way about the European Commission funds and what you will have to do to share the money. It should be hopeless to make good television out of a topic like this but the creativity, joy and playing-around attitude of this crew surely demonstrates the contrary. We are convinced that the benefit of this magazine for viewers is considerable. Programmes like this can surely make a difference and TV is here used in an excellent way to teach people something useful. We especially like the idea of using drawings and graphics to explain the key issues. However, the acting parts could make you feel that this is not for real and it is a pity they form such a major part.

**ID 81 - BBC SOUTH EAST TODAY
 BBC SOUTH EAST U.K.**

(28 min 00 sec)

This is the daily magazine which covers all the most interesting stories and news of the day. This edition contains an investigative report of a local loan shark which is impressive journalistic work. While watching this, the judges were sitting focused, silent, just absorbing everything that was happening on the screen. The topic for the investigation is truly topical in this consumer society and it is an important issue for every consumer and with a clear and deep message. The hidden cameras, bugged phone calls, interviews with the witnesses as well as the editing and the storytelling as a whole impressed us. The follow up live from the Consumer Credit Counselling service gave the story even more depth. The rest of the programme is also very well composed with skilled and relaxed hosts; pictures from a helicopter accident only a few minutes before; and the audience is also encouraged to interactivity to call and to use the web. However the set was very traditional and a bit cold and there was a lack of more happy topics: this explained perhaps why the hosts have to compensate at the end and fool around and laugh a bit.

**ID 86 - TELESKOP
 TVP3 POZNAN POLAND**

(22 min 40 sec)

This edition is devoted to the 90th anniversary of the victorious Wielkopolska (Greater Poland) independence uprising. It combines live and documentary sections and is an appropriate contribution to the knowledge and understanding of Polish history and environment of the time. It is professionally well done with the support of good archive documents. The programme was presented, not from the studio, but from the centre of the city in which the uprising took place.

**ID 91 - READY TO GO EP. 18 (PACKAT)
 SVT FALUN SWEDEN**

(28 min 12 sec)

This is an edition from the most popular travel shows on Swedish television over the past two decades. We go to Nevada's Black Rock City and Taize Monastery in France. It's a

good piece of journalism showing interesting aspects of destinations which may not be on the usual touristic map. There is a positive and critical distance in the reports, not like many travel shows. This is a fresh approach to what can sometimes be a tired format.

ID 95 - BBC LONDON NEWS

(27 min 45 sec)

BBC LONDON (ELSTREE) U.K.

An investigation of sinister practices in the preparation and work for the London 2012 Olympic Games. The report deals with the criminal practices of a British citizen called Nigel Lewis, who invited 300 Slovaks to work in London. They had to pay him to get a work permit only to find they have been victims of a convicted fraudster. This is only one of many examples of criminal activities linked to the London Olympics. This story is truly topical, well presented and investigated in Slovakia and the UK. A thoroughly well-made programme.

ID 101 - THE WATCHERS (PODGLADACZE)

(10 min 28 sec)

TVP3 KRAKOW POLAND

This is a weekly magazine of the type which seeks to solve problems of people live in a big city. Hidden cameras are used to trace and question the officials who are meant to be responsible. This programme is about access to AED – an automatic external defibrillator. These are meant to be freely available in places such as coach stations, hotels, rail stations to help should people have heart attacks. But actually finding one you can access and which works is a hard job. So who is responsible and how can improvements be made? A good journalistic work but better editing and camera work would have been preferred.

**ID 109 - MEMORIES FROM THE RED SIDE
(SECANJA SA CRVENE STRANE)**

(06 min 19 sec)

RTS BELGRADE SERBIA

Milan Petrovic, now aged 84, is a Serbian journalist who has worked in Bucharest for more than 60 years. The life story of this amazing character is the story of an epoch. He even swam across the Danube in 1948 fleeing from Tito's police because he wished to ally himself with the Russian cause, not that of Tito. The programme also looks at the neglect of Yugoslav immigrants by the state because they were once considered traitors. An excellent construction and a programme which deserves watching.

ID 125 - TOP CRIMINAL (TOP KRYMINAL)

(18 min 55 sec)

TVP3 WARSZAWA POLAND

An investigative programme concerning crime and safety in Warsaw. We see what happens around the city using some 500 cameras. We also follow up with talking to police officers and going to the police station. There is also a theft from the banking system and an illegal cigarette factory discovered. It is a well made programme but lacking sufficient distance from the police and their methods.

ID 127 - BBC LOOK EAST SUFFOLK MURDERS

(58 min 36 sec)

BBC EAST (NORWICH) U.K.

A well made programme dealing with the conviction of serial killer Steve Wright for the Suffolk murders of prostitutes. This is a very professional combination of live reporting and background material including library footage. As well as covering the events, it makes an important contribution to the public debate on the nature and issues of prostitution and the impact of crime on the victims' families.

**ID 130 - TELEWEEKEND-TRAVELLING IN TIME
(TELEVÍKEND-CESTOVANIE V CASE)**

(24 min 29 sec)

STV BANSKA BYSTRICA SLOVAKIA

This is a tourism magazine which has been transmitted for several years. This edition, Travelling in Time, focuses on Kysuce, the region of Slovakia known for the art of the tinkers. It is a traditional format but it does explore very well the roots of local heritage, which is surely one of the main purposes of regional and public service broadcasting.

ID 34 - EDGE (IMEALL)

(25 min 12 sec)

TG4 Ireland

This is an arts show in which artists are used as reporters because they are meant to understand other artists better than non-artists might. In this special edition, there is a trip to Paris to explore the arts there. It is part travel report and part a comparison between the roots of arts in Paris compared with the roots of arts in Ireland.

ID 136 - YOUR CHOICE (TWÓJ WYBÓR)

(11 min 30 sec)

TVP3 BYDGOSZCZ POLAND

A programme about cultural events and announcement about events coming up. In this edition, there is a puppet theatre festival in Torun, jazz events and new movie in the cinema. The format is routine but the presentation is fresh.

ID 138 - OUT OF JOB (NEMAM PRACI)

(21 min 42 sec)

CTV OSTRAVA CZECH REPUBLIC

This weekly magazine focuses on jobs: how to get them, how to get to work in another country and, of course, how to cope with unemployment as well. In this piece, we can see how seasonal unemployment was solved in one of the regions and we follow a young man looking for a job in Italy. The host, Katarina Huberova, is presenting this programme in a relaxed and modern way. She is into the subjects and she really has charisma. The technical standard is good. However the choice of music could be better: it reminds us of what you usually hear in elevators. The last item, the young man going to Italy, is more interesting than the first one, so we ask why the team did not start with that instead?

**ID 145 - RAILWAY RENEWED VINKOVCI-TOVARNIK
(OBNOVA PRUGE VINKOVCI-TOVARNIK)**

(04 min)
HRT OSIJEK CROATIA

This tells the story of the first railway in Croatia which had not worked for 30 years. The railway is important because it connects Croatia and Serbia. During the recent Balkan fighting, it was destroyed. Now, thanks to EC funding, it is being renewed. Current speeds are limited to 50kph but it is hoped that in future it will be a modern 150kph service. Innovative editing and camera work would make the contribution more attractive.



Still having a smile!



That's it!



Winner ID 96



PRIX CIRCOM REGIONAL 2009

SPORT PROGRAMME

WINNER

ID 133 - KEATS' HEART OMROEP FRYSLAN THE NETHERLANDS

COMMENDATION

ID 129 - THE BOAT COMPETITION TG4 GALWAY IRELAND

JUDGES

Chair	Tony O'Shaughnessy	BBC Wales	Wales
	Jean-Christian Spenle	France 3	France
	Maire ni Choinlain	TG4 Galway	Ireland
	Wojcheich Malinowski	TVP Wroclaw	Poland

CHAIR'S REPORT

All the judges were agreed that this year's winner, *Keats Heart*, was an extremely strong programme that was both proudly regional and at the same time much deserving of a wider audience.

This was a documentary that combined great access with a strong event element. The observational touches were well-handled; there was laughter and sadness. But we all felt that the way in which the events were treated was fantastic and we wanted to single out the quality of the audio here. It's hard enough getting great pictures from competitive sporting events – but getting fantastic sound as well is a real achievement.

There's a lesson here that a sport documentary should handle any coverage of actual sporting events with care and sensitivity: speeding up footage, for example, surely doesn't do justice to the importance of the sport in the contributors' lives.

It didn't matter to us that we had no idea what the rules of keats are – and a plodding commentary explaining this would have probably stopped this programme in the knock-out stage. What mattered was the way we saw how the central character's love for the sport had shaped his life.

To repeat a plea from previous competitions: a wider range of entries would be welcome. There is room in this category for sports magazines and "big match" coverage.

Tony O'Shaughnessy, BBC Wales, U.K.
Chairman, Sports category

WINNER

ID 133 - KEATS' HEART

KEATSHERT

(54 min 30 sec)

OMROEP FRYSLAN

THE NETHERLANDS

This is a film about a legendary player of a typical Frysian ball game called Keatsen. Chris Wassenaar is playing his final season as a great champion, together with his brother Jacob and teammate Rutmer Van der Meer.

The film presents a very intimate story about fame, disappointment, growing older and taking one's leave of a way of life. It's also a story of friendship, community and integration. It's a traditional sport limited to a very small area but, at the same time, the theme of this film is universal.

The direction was excellent. The use of several cameras during important tournaments, many close-ups of the players and the excellent – and surprisingly intimate - sound work make the film special and exciting to watch.

It also gives an insight into the world of this traditional sport without having to explain its rules. The pacing of this film was just right as it used the comments of the protagonists only, which made it impressionistic instead of explaining it in a pedantic manner.

It is beautiful, honest, moving and unique. Chris reveals the soul of his sport. It is not the technique but the feelings of the sportsmen that are being portrayed. We cannot praise it enough.



COMMENDATION

ID 129 - THE BOAT COMPETITION

T-OSTAL NA MBAD

(25 min 32 sec)

TG4 GALWAY

IRELAND

A programme about a currach race in Ireland which took place more than fifty years ago may not sound promising, but this is a wonderful film, blending great archive footage with beautiful contemporary photography. The story of three teenagers who beat the odds to win the all Ireland senior currach race in 1955, the team is reunited and take to the water again, proving how important sport can be in the lives of ordinary people.

Sport

OTHER ENTRIES

ID 18 - PORTRAIT OF A BOXER (PORTRAIT D'UNE BOXEUSE) (02 min 48 sec)
FRANCE 3 ALSACE FRANCE

This is a short item about a female French kick boxer. It has good production values and is well put together. For an item as brief as this, we felt there were too many interviews and would have preferred more from the central contributor.

ID 22 - MY ROAD (MOYAT PAT) (32 min 40 sec)
BNT SOFIA BULGARIA

This is a story about Stanka Zlateva, and her fall and rise to being a world wrestling female champion. It was wonderful to see how this young woman achieved so much in such a short space of time. The footage of the European, World and Olympic championships was great to have and this helped to tell the story visually. However, the structure of the film was mixed in such a way that it was difficult to follow the time line of her life. Sometimes the use of music was overwhelming and it took away from her achievement. The film would have been better if there were fewer interviewees and the sequence of her progression was done in a more linear style.

ID 28 - SONIA'S LAST LAP (52 min)
RTE 2 IRELAND

This is a powerful film about Irish athlete Sonia O'Sullivan. Beautifully shot and edited, with great access to Sonia and the people around her. Sonia is nearing the end of her competitive career: a difficult time for any world-class athlete. We follow her through a final year that is extremely tough both mentally and physically.

ID 48 - SEATED BULL (ÜLOI BIKÁ) (25 min)
MTV PECS HUNGARY

This is a story about a man, Gergo, who returns to his former rugby club as a trainer - but in a wheelchair. Despite his handicap, he is still motivated and he commands respect from the players in his team. The story is interesting to a wide audience as it is about achievement despite one's handicap. However, the pace is quite frenetic. There are too many interviewees and we do not really get to know the main character. The editing is too edgy in some parts. It lacks unity and the ending is weak. We felt that with fewer interviews and more time spent with Gergo his story would be stronger.

ID 73 - FC ROMA (16 min 28 sec)
TVP3 KATOWICE POLAND

This is a film about a football team composed of Polish and gypsy children trained by a social worker who tries to break the barriers of racial prejudices. We follow the kids

from street play to an official match and, at the end of this match, the real winner is acceptance and tolerance. This film tried to show the need to be able to live together in harmony against all odds. The children portrayed in the film were great. They showed happiness, hope and seemed to be able to live together harmoniously despite prejudices against gypsies in this part of Poland. The direction was good. We were very impressed with the skills in dancing and football of the children: these sequences were well directed. The interview with the social worker gave us a great insight into his type of work and the state of relationships between two communities. However, the story was more like an extended news report and would have benefited from more research to find the real characters and to focus more on those individuals.

ID 76 - REBOUND (ZBIÓRKA) (14 min)
 TVP3 BYDGOSZCZ POLAND

This is one of a series about basketball in the region. They report and professionally present an account of all matches at every level of the game. Reporters interview players and audience can relate to them. This was edited in a fast moving way, echoing its subject matter. However, the approach is quite traditional rather than being original.

ID 84 - FIGHTING MOUNTAINS (WALCZACY Z GORAMI) (23 min)
 TVP3 BIALYSTOK POLAND

This is about an ordinary man with a disability who realises his passion to climb Mount Everest despite his fight with his handicap. The story gives everyone hope for self-achievement. It was good to see some fabulous mountain scenery especially at high altitude. His emotional conversation about his daughter and son's rescue on Mount Blanc was very moving. However, we felt that the overall story was not complete: his final climb on Mount Everest was not recorded and we never knew whether he achieved this climb or not. We would like to have his family's opinion about his challenge and how they felt about it.

ID 113 - TANDEM NAAR BEIJING (TANDEM NAAR BEIJING) (07 min 58 sec)
 L1 NETHERLANDS

This film features a blind cyclist Esther Crombag, interviewing athletes as they prepare for the Beijing Olympics. It is an unusual treatment for a sports programme, which allows us to see top flight athletes in a different light. Unfortunately, the film was without subtitles and is, therefore, disqualified.

PRIX CIRCOM REGIONAL 2009

WEBSITE

WINNER

ID 37 - RTE DUBLIN - <http://www.rte.ie/red>

COMMENDATION

ID 44 - SVT UMEA - <http://www.svt.se/vasterbottensnytt>

JUDGES

Chair	Malin Rogstrom	SVT Gavladala	Sweden
	Grethe Haaland	NRK Oslo	Norway
Adviser	Tonja Stojanac	HRT Zagreb	Croatia

CHAIR'S REPORT

The use of internet keeps growing. In December 2008, penetration was 48.5% in Europe, against 20% for the rest of the world. The internet penetration has increased by 5% in one year and every other European soon will be an internet user. These statistics clearly show that the web should no longer be a complement for content providers in Europe. As content providers, we have to be there and we have to be good at what we are doing. The web truly is the platform where the users want to and can contribute and, since everything happens quickly these days, our way of working with the web demands constant improving and open minds. There were 11 entries in the web category this year and the judges assessed them first separately online before the meeting of the jury.

The final discussions and decisions were not easy because of the high standard and creativity which you could see in all the nominees this year. The regional value and the news were sometimes hard to assess because of the use of different languages on the sites. The judges can more easily assess if the site is easy to navigate, if the layout is fresh, if there is frequent updating, if the quality of videos and images are high and if there really is an ambition to create interactivity.

A question debated during the judging session is always whether the site is regional or not. What is most important? That the content is regional, that the contributors are from the region or that the themes or topics have deep interest for the people who live in the region?

However, the jury was very happy to find that almost all the nominees really tried to work with interactivity in some way. The efforts made to open up for the users to participate are necessary and, in some examples, very successful.

This year the jury could see improvements in technique, interactivity, the way you can work with links to other media and companies and, of course, the design as well.

The winning site really represented something new in both layout, the logic of navigation, attractiveness for the target user group and the way that the content was spread across other sites.

The jury was also impressed by the way the BBC South East used other sites, outside the BBC, to take a story further to give the web user so much more information than you can offer yourself but still through your own site. The perspective clearly is to focus on the user and its needs.

The svt player is worth mentioning as well because of the quality offered in image and sound as well as the quantity of video the user can watch and it is so easy to navigate. These three examples all demonstrate for a great leap forward since last year!

Malin Rogstrom, SVT Gavledala, Sweden
Chair, Web Site category

WINNER

ID 37 - RTE DUBLIN

<http://www.rte.ie/red>
IRELAND

So refreshing and modern, innovative and different. It has been a while since we have seen such good design and intuitive navigation - and yet still the site is very easy to navigate. This site has been presented as "the supporting web universe for the RTÉ Young Peoples Programmes How Not To Be Bad At News". It is a web universe for young people where they can exchange ideas, videos and opinions concerning their everyday life in their region and to share it with young people from other regions. The site is supporting TV programmes but offering so much more, being based very much on interactivity. This emphasises the core meaning of what a website should be. It succeeds in forming a community of and for teenagers. The evolving of the blog to the vlog (videos included), REDRealityTV, really shows us the potential of this media and as well as the different regional elements in dialects, topics and interests. The red site is engaging as it is the hub of an entire RED Universe. RED disseminates content through RTE.ie/red, as well as youtube.com/apartmentred, and bebo.com/apartmentred.

COMMENDATION

ID 44 - SVT UMEA

<http://www.svt.se/vasterbottensnytt>
SWEDEN

A very good regional news site, with intuitive navigation. The news is frequently updated and dominating this site but it also manages to portray the everyday life specific for the region. Lots of multimedia, in depth coverage of topics and interactivity with viewers. Links like Dancing with Kurt, This year's New Years Shows and a local sports site really promote the regional community feeling. This site aims to be personalised using members of the staff representing different campaigns. The SVT player is outstanding with easy access to different clips.

OTHER ENTRIES

ID 3 - <http://www.svt.se/gavledala>

SVT GÄVLE SWEDEN

Good regional news site (as all SVT sites are), with lots of video and in-depth coverage on the stories, giving more value to viewers than TV only. Interactivity is somewhat focused just for people to comment on the TV shows or web stories, not aiming for viewers to actually influence the content of TV show or web.

ID 33 - <http://www.svt.se>

SVT VÄXJÖ SWEDEN

The site that won this Prix Circom category twice must do more than introduce just technical improvements. Interesting sports site with interactivity such as quizzes. Nice presentation of station and staff by videos and guided tours.

ID 38 - <http://www.bbc.co.uk/naturestop40> BBC NORTH-EAST AND CUMBRIA U.K.

This site shows how easy you can make specific design even if you have to follow some corporate rules. This site supports TV series very well, giving lots of background info and is very interactive. However, it doesn't take issues or stories forward beyond broadcast. Really good work with the pictures from viewers.

ID 39 - <http://www.bnt.bg>

BNT - SOFIA BULGARIA

BNT site was redesigned in 2008, and the site definitely presents changes for the better, in design as well as in content and interactivity with viewers. However, pictures on site are quite old-fashioned, the site doesn't offer much video coverage and it is mostly oriented to presenting TV rather than being new media itself.

ID 40 - <http://svt.se>

SVT SUNDSVALL SWEDEN

A good site, with lots of video coverage for each story and going into depth on each topic. Building a knowledge database is obviously one of the main aims of the team working on the site – and a valuable one. However, the jury would have liked to see more interactivity.

ID 43 - <http://www.bbc.co.uk/kent> BBC SOUTH-EAST (TUNBRIDGE WELLS) U.K.

Front page presenting main news and weather. Top stories linked to other web sites, outside the BBC, covering the same story. This puts the user in the centre and offers information whether it is inside or outside the BBC. Links to pages with live cameras from different places in the region, traffic, information, sport etc. The use of the web camera in studio from different situations in the station could give an intimacy even if the camera in the studio didn't work when we checked. Video coverage for particular stories was sometimes hard to find.

ID 45 - <http://www.svt.se/tvarsnytt>

SVT ÖREBRO SWEDEN

A very good regional news site, lots of multimedia covering the news. Content and the organisation of the site is based on previous statistical evidence of what their visitors want (logical and natural) but we think you should also offer new things, teasing the audience a little to make them interested in something new. We like the fact that there is a neat presentation of the current web editor and editorial team with possibility for audience to make contact directly with the editor.

ID 47 - <http://www.br-online.de/studio-franken/fruehlingserwachen/index.xml>

BR NÜRNBERG GERMANY

This is a special site that focuses on interactivity with people in the region discovering the coming of Spring by the audience which sends proof of this with their own images. This is shown in an inclusive way and this also makes the site intimate and local. The site has a lot to offer to the visitor with both moving images and audio such as short written news. Because of the theme (Spring: Everything is waking up) we would expect more moving images and colours on the site.

ID 108 - <http://www.hrt.hr>

HRT TV STUDIO ZAGREB CROATIA

This is HRT's main site with links for national minorities. Lots of news presented by pictures and texts but fewer videos. The site is interesting with pop up windows with illustrative pictures following the main news topics. The judges found it more difficult to assess the regional aspect of this site, although clearly of there is much of interest to the minority groups.

PRIX CIRCOM REGIONAL 2009

FICTION/DRAMA PROGRAMME

WINNER

ID 122 - GOD'S RAINBOW CT OSTRAVA CZECH REPUBLIC

JUDGES

Chair	Maire ni Choinlain	TG4 Galway	Ireland
	Jean-Christian Spenle	France 3	France
	Tony O'Shaughnessy	BBC Wales	Wales
	Wojciech Malinowski	TVP Wroclaw	Poland

CHAIR'S REPORT

This is the third year of the Fiction/Drama category. The jury viewed a wide mix of standards and approaches to regional fictional stories.

Our remit was to look for innovative, engaging and original stories which reflect life and experience in the regions and which engage a television audience, especially a regional audience.

We particularly looked at the quality of scripting, direction, performance of actors and skills of camera, sound and editing.

The jury remarked that some films tried to mix fiction and reality, which is a very difficult way of telling a story. It worked in some cases.

The jury also made a point that production values varied greatly but that the best dramas were based on script with strong characters with whom an audience would have empathy.

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

This year most stories were serious in theme. The jury would like to see more comic or lighter themes in the future.

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

WINNER

ID 122 - GOD'S RAINBOW

BOZI DUHA

(83 min 26 sec)

**CT OSTRAVA
CZECH REPUBLIC**

This is a powerful period drama about the expulsion of Germans from Czechoslovakia at the end of the Second World War.

A Czech doctor returns to the border region at the end of the war. He wants to find the informer who had denounced his family. He meets a young German woman who had been raped by the Czech revolutionary guards and the two strike up an uneasy relationship.

This story is told simply but effectively, tackling a subject matter which still resonates. Two impressive performances from the leads and high production values combine to make a film that richly deserves a wider audience.



OTHER ENTRIES

ID 26 - THE LIGHT SHIP (DAS FEUERSCHIFF) (88 min 32 sec)
NORDDEUTSCHER RUNDFUNK HAMBURG GERMANY

This is a fictionalisation of a novella about a captain and his final voyage at sea. Three gangsters take control of the boat and it's what happens after this incident which provides the story. It is well directed and filmed. It might be easy viewing but at times the judges were sitting on the edge of their seats. However, the script was predictable and performance at times was slightly overplayed. We felt that we knew what was going to happen before it happened. A special mention should be made of the son's role in this film.

ID 55 - THE GHOST IN THE SWAMP (DUH U MOCVARI) (90 min 00 sec)
HRT ZAGREB CROATIA

This is the story of some children and their adventures in the beautiful countryside of Croatia based on a book written for children. We are delighted that the Croatian film industry has made a comeback in making feature-length films for children. We still felt that the camera work and lighting were both beautiful. The story lacked a clear narrative and sometimes the editing of scenes was surprising. The incidental music was good.

ID 57 - THE CONCERNS OF THE OBESE (SHQETESIMET E NJE OBEZI) (69 min 27 sec)
RTVSH ALBANIA

Fiction and reality are mixed so much as to make it impossible for the judges to figure out what exactly the story was and what the writer wanted to say. The drama sections were acted out as a stage production. It was quite nebulous and maybe this was done on purpose: it was hard to tell. Perhaps it was trying to be very clever or perhaps we judges missed the point. It cannot really be judged adequately as a piece of drama or as a documentary.

ID 89 - SINGLEHANDED 2 - THE STOLEN CHILD (50 min 00 sec)
RTE 1 IRELAND

This is a thriller which manages to be more than simply another police drama. A child is abducted in the wilds of Connemara but his mother is from a travelling (Roma) family and some of the local Garda officers are in no great hurry to find the boy. This film teases out the tensions in an isolated and rural community which is used to doing things in its own way. *The Stolen Child* has a strong script, shot against the stunning backdrop of Ireland's west coast.

**102 LINKK - ANIMALS AND NATURE
(LINKK, BISTEN EN NATOER)**

(20 min 22 sec)
OMROEP FRYSLAN NETHERLANDS

Two languages, teenage and adult actors working together, a mixture of fiction and reality... It shouldn't work, but somehow it mostly does. This is a fast-paced programme that manages to be funny and make a point. The low budget doesn't show and the standard of acting is uniformly high. We felt that the educative element of the script was at times a little heavy-handed but this programme packs a lot of punch.



Having good programmes



PRIX CIRCOM REGIONAL 2009

VIDEO JOURNALISM

WINNER

ID 94 - GARETH FURBY BBC LONDON U.K.

COMMENDATION

ID 97 - SEAN MAC AN TSITHIGH TG4 GALWAY IRELAND

JUDGES

Chair	Tony O'Shaughnessy	BBC Wales	Wales
	Malin Rogstrom	SVT Gavladala	Sweden
	Janos Csepregi	MTV Szeged	Hungary
	Grethe Haaland	NRK Oslo	Norway

CHAIR'S REPORT

Video journalism is here to stay. It's clear that this way of working is making a big contribution to the way many stations produce content – and puzzling that some stations continue to treat it with suspicion. Technology continues to improve and as new cameras offer higher quality footage at a cheaper price there is no reason to suppose that VJ working will do anything other than grow.

It's interesting to see how VJs are starting to take different approaches to the way they work. Some continue to see it as a way of getting up close and personal to the story: rough edges being a price worth paying for proximity to the action. Others have opted to shoot in a more conventional way – and those people who believe video journalism inevitably means shaky, hand-held shots with clumsy jump cuts should check out our commended entry this year. Sean Mac an tSithigh shoots like a pro and combines his camera skills with great story-telling. There is no reason why video journalism can't operate at both ends of the spectrum and everywhere in between. It should be up to the individual VJ, following the direction in which their talent leads them.

At the same time it would be good to see more VJ work from the front end of programmes: surely it doesn't always have to be the quirky "and finally" item that ends up being filmed by the journalist? On-the-day filming and editing will always be a tough challenge but not every hard news story is shot in a single day – or at least it doesn't need to be. Difficult economic times ahead may force some media organizations to adopt video journalism for the wrong reasons. But this shouldn't simply be a way of saving money. VJs need up-to-date equipment, high-quality training and long-term mentoring and support. In the majority of organisations they should surely be part of a mixed economy, existing side by side with professional camera crews and editors.

In the end, video journalism is about freedom: the freedom of journalists to make the most of new technology and tell stories in the way they want to. It isn't for everybody. But those who take the plunge and have a go should be given the recognition and support they deserve.

Tony O'Shaughnessy, BBC Wales, U.K.
Chairman, Video Journalism category

WINNER

ID 94 - GARETH FURBY

BBC LONDON
U.K.

Three very different stories told in a compelling and moving way. Gareth takes his audience close to situations they might otherwise not experience, such as the plight of Polish workers who are forced to sleep rough in London now the economic good times are over. Throughout all three items there is plenty of action and lots of actuality. Gareth does well to film under circumstances that are often difficult – such as following a candidate for London mayor, Boris Johnson, throughout his campaign. He got close to Johnson and was there to film some great moments when competitors were not. The third report is on the last night of drinking on the London underground before a new ban came into force. He handles the hassle of filming in London really well and these reports really show us what you can achieve if you are a good VJ.

COMMENDATION

ID 97 - SEAN MAC AN TSITHIGH

TG4 GALWAY
IRELAND

Great story-telling combined with excellent technical skills and a real eye for a great character. These three stories were all strong, but the first two – about an elderly strongman and the hunt for a chicken-killing mink were particularly strong. Sean obviously knows how to bring out the best in his contributors and then has a fantastic flair for helping their stories to come alive visually. Some fantastic shots – often achieved in difficult conditions – great use of natural sound and the confidence to shoot in a way that allows the reporter to appear in an item (not easy to do if you're a VJ). Finally – a real sense of humour.

OTHER ENTRIES

ID 5 - SCOTT ELLIS

BBC WEST BRISTOL U.K.

Reports like these would not have been possible to make with a crew. Scott Ellis tells the stories as he sees it as if the camera is his eyes. He is a fly on the wall in a rescue plane from Afghanistan to the hospital in UK with seriously injured soldiers under very difficult working situation. The story about the nurse working as a soldier in Afghanistan for four months and the story about the system the Swiss have with free heroin takes a good VJ to do. Very good comments, good sound and editing and shooting and especially good remembering that often he just had one try.

ID 25 - MAGNUS BRENNALUND

NRK OSTFOLD NORWAY

These three entries covered a wide range of subjects: the closure of a much-loved stadium; drink driving and a ploughing competition. Technical standards across all three were very high: great sound quality, well managed exposure etc. Magnus is clearly very creative and the work had an artistic feel which is not always evident in video journalism. He is also obviously good at winning the confidence of contributors. The strongest story was the drinking driving and this also worked well as a VJ item because working alone allowed Magnus to get close to the teenagers. Good use of "anonymous" shots in this too.

ID 27 - PATRICK WIDEGREN

SVT NORRKOPING SWEDEN

The idea is to throw a dart at the map and make reports from that place. We visit Larbro on the isle of Gotland. Very good shooting, good editing, sound and music. The story telling was not always clear. We would have liked to know more about the production conditions.

ID 35 - INA SCHWANDNER

BR STUDIO FRANKEN NUREMBERG GERMANY

This entry was a three part series about a German family who have moved to Ireland. Technical standards were good and Ina's story-telling was compelling. Some nice visual touches too – the shot of the mother in the shoe shop, with the shoe in the foreground, for example. However, we felt there was something lacking in the way the story was told and some missed opportunities, particularly around the daughter, who is left behind in Germany. We would have liked to hear more from other people involved in the story, such as the family's Irish friends. And overall we felt the story-telling could have been a little less technical and more based around the emotions in their situation.

ID 77 - BRADY HARAN

BBC EAST MIDLANDS (NOTTINGHAM) U.K.

VJ Brady Haran visits 366 towns and villages knocking on doors and talking to strangers under the label Route 366 throughout 2008 (366 days that year). The East Midlands Today website has extra coverage of the series with pictures from his route along with radio packages.

ID 83 - MARK NORMAN

BBC SOUTH EAST U.K.

Three very different stories but all of them very well told, with excellent use of camera and very good editing and use of sound and music. The story about the residential home for those with Huntington Disease and the meeting with some of the residents were both touching and gave us a feeling of being there. The VJ is present and you feel he gives of himself in telling the stories

ID 88 - JAN-ERIC LUNDBERG

SVT SMALANDSNYTT SWEDEN

Three very people-focused stories: an artist celebrating his 95th birthday, an American organist and a yachtsman. The approach here is to follow the contributor closely and make good use of sound bites. The people do come alive to some extent but we felt that some basic things were missed: more close up shots of the artist's pictures; more of the organist actually playing the organ etc. These would have helped to give us a better sense of who the people were and what they had achieved.

ID 90 - CAROLINE GORANSSON

SVT JONKOPING SWEDEN

Three reports about graduating students leaving school. Interesting topics showing the difficulties in choosing the way to go on, the extremely high prices for the girls wanting to live up to the expectations and the abundance of rules when it comes to the consumption of alcohol during the celebration of leaving school. Good filming and comments but we missed the little extra to make this something special.

ID 98 - ROBERT TEDESTEDT

SVT UMEA SWEDEN

The VJ follows a student from the Arctic part of Sweden on her way to school in the bus - 90 km each way. Good and close filming, with interviews done under difficult conditions. Since only one report has been submitted, the candidate has to be disqualified.

ID 99 - IRENE NI NUALLAIN

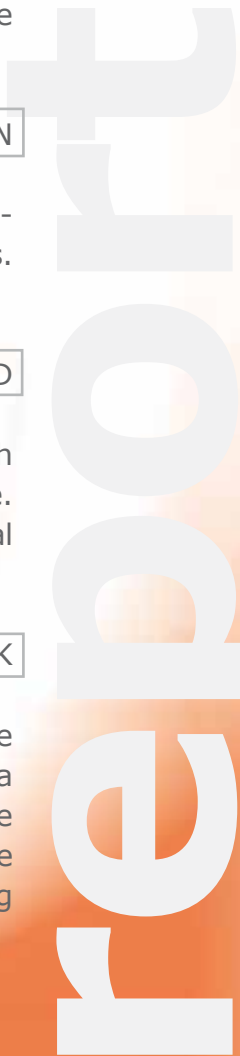
RTE DUBLIN / TG4 IRELAND

A touching story about how to use a specially trained dog in therapy for children with mild learning difficulties. Good shots from the view of the dog, good editing and voice. Unfortunately the other two reports - which were about singing in Gaelic and social housing - didn't reach the same standard.

ID 119 - JEPPE OLSEN

TV2 OESTJYLLAND DENMARK

Three stories that show excellent camera and editing skills: a feature about people who stay underwater for long periods of time and two profiles - of a fisherman and a motorcycle journalist. Throughout there was strong evidence that Jeppe has a great eye for pictures and - particularly clear from the last item - can edit creatively. However, we felt the story-telling could have been stronger. The fisherman wasn't perhaps a strong



VIDEO JOURNALISM

enough character to carry an item this long and we felt there was a bit too much attention to the technical details of the stories: metres, quotas etc rather than the emotions and personalities of the people involved. But Jeppe is clearly a really talented VJ – particularly evident from the fisherman story – and we look forward to more great work.

ID 144 - HRVOJE REDER

HRT1 TV ZAGREB CROATIA

Three very different stories - the strongest was the first: a look at war crime hearings in Vukovar and the work of volunteers who help witnesses to testify. Some strong emotions and great access, but we did feel that the piece looked as though it had been put together conventionally, with a camera crew etc. The other two stories – about a trip to Porto and a pheasant hunt were weaker. We felt Hrvoje writes too much script and needs to let his pictures and natural sound breathe more. Throughout there was room to focus a bit more on the people in the stories. Hrvoje clearly has an eye for a story and we hope to see more of his work in the future.





PRIX CIRCOM REGIONAL 2009

INTERNATIONAL PROGRAMME

WINNER

ID 92 - RUBLYOVKA - ROAD TO BLISS RBB BERLIN-BRANDENBURG GERMANY

JUDGES

Chair	Boris Bergant	RTVSlo Ljubljana	Slovenia
	Malin Rogstrom	SVT Gavladala	Sweden
	Jozef Puchala	STV Kosice	Slovakia
	Vladimir Strakos	CTV Brno	Czech Republic

CHAIR'S REPORT

In this category we have received 12 entries from 9 countries and all of them proved to be of high quality, documentary style, many using new technologies and in most cases investigative journalism. The selection of content appeared as quite varied, ranging from analytical presentation of dilemmas connected with Eurovision Song Contest up to outstanding presentation of historical events or natural phenomenon accompanying climate changes such as the example of The Fjord.

The most outstanding achievement in this category was, as the jurors unanimously agreed, the documentary made by ARD Berlin Brandenburg, Rublyovka: Road to Bliss. This is an extraordinary journalistic achievement because never before has a film maker got access to the secret world of the newly rich and the old nomenclatura in Russia. An additional to that, the documentary displays with the best knowledge of the TV arts presenting this bizarre microcosmos of power and history with an incredible talent for details and yet with dully distance. All the presented programmes are worth watching and even buying and will be, in the eyes of the jury, successful in international programme exchange.

Boris Bergant, RTV Slovenia
Chairman, International category

WINNER

ID 92 - RUBLYOVKA - ROAD TO BLISS

RUBLJOVKA - STRAßE ZUR GLÜCKSELIGKEIT

(93 min 33 sec)

**RBB BERLIN-BRANDENBURG
GERMANY**

Never before has a foreign filmmaker achieved access to the secret world of the newly rich and old nomenclatura in Russia. This documentary describes the life around the famous Rubljovka road on outskirts of Moscow. In this area Tsar dictators, Presidents and, of late, also oligarchs and stars of show business are living. The documentary shows with incredible professional creativity microcosmos of power and history, intelligence and decadence of Russians past and present. It is first hand TV information and evidence provoking viewers to judgement.

It is made with an extraordinary sense for detail which creates a very strong message. The form of TV crew infiltration into this special community, together with fine tuned camera and editing can be regarded as an outstanding achievement. It can be watched, enjoyed and studied anywhere.



OTHER ENTRIES

ID 11 - SEX IN THE USSR (SEX IN URSS)

(08 min 26 sec)

TVR IASI ROMANIA

This short programme is a visual essay using moving pictures, stills photography, art and music to examine the place of sex in the Soviet Union. This was interesting and dynamic to look at but the lack of any narrative made it feel at times a little self-indulgent, particularly during the second half of the programme, when the commentary is replaced with a long musical extract. It is difficult to imagine it attracting a wider audience.

ID 14 - THE FJORD (FJORDEN)

(49 min 55 sec)

NRK HORDALAND NORWAY

It's easy to imagine this beautifully shot programme attracting a wider audience. Norwegians may take them for granted but for the rest of us the fjords are some of the most spectacular places on Earth. What makes this programme such a success is that it is as much about the people who make this place their home as it is about the fjords themselves. People such as Pascale and Iver-Bjarne Underdal, who breed goats, and Arne Lofthus, who has a huge fruit farm near the Hardanger Fjord. This is contrasted wonderfully with the tourists who see the fjords from the luxury of their cruise ships. Stunning photography combined with clever animation showing how the fjords were created made this programme a great watch.

ID 29 - BECAUSE OF YOU

(30 min)

TVR TIMISOARA ROMANIA

This programme is about the Danish painter and pipemaker Anne Julie who, thanks to the Romanian musician Adrian Mardan, loves Romania. We visit Anne in Denmark and hear her thoughts about life. The aim is to contribute to changing the image of Romania. There is some brilliant camerawork, where the use of the light is perfect throughout the production. We are impressed by the music composed by Adrian Mardan especially for this programme. However, this is really a portrait of the Danish artist and we have some difficulty in seeing the real international aspect of this programme.

ID 54 - THE LONG GOODBYE (DET LANGE FARVEL)

(20 min 45 sec)

TV/MIDT-VEST DENMARK

This is the story of an English fighter plane shot down in Denmark by German soldiers during the Second World War. This is also the story of English Jessie Bowler who lost her beloved husband in this crash and how she finally, 65 years later, can say goodbye to him when visiting the memorial ground established in Denmark. The technical skills are very high in this production. Delicate editing and excellent choice of music set us in the right mood. Jessie Bowler tells the story in a strong and direct way and, because of all this, we are crying at the end. A strong message here which is relevant to all European countries or even all countries participating in war.

**ID 66 - PANORAMA – THE REPORTERS
 (PANORAMA - DIE REPORTER)**

 (44 min 30 sec)
 NDR HAMBURG GERMANY

This is an investigative magazine in which journalists clearly lead us through the different stories. In this edition, we follow an investigation into banks in Vienna which agree to hide money so that the holder does not have to pay tax. We also see how diplomats in Berlin can break the law without being punished or even interrogated. We get involved in the stories and are surprised that leaders representing their countries abroad break the rules and law over and over again. Also, there is a journalist's journey to Afghanistan where a German soldier recently, by mistake, killed a mother and her children. The journalist visits the village where it happened and offers an impressive report. The topics are all full of character with interest for everyone, not only Germans. The story-telling, led by the cameramen following the reporter, works very well and the technical standard is high.

ID 111- POLITICS OF POP (POLITIKA POPA)
 RTS BELGRADE SERBIA

(05 min)

A short assessment of the phenomenon accompanying the Eurovision Song Contest, a fair presentation of invented and real dilemmas related to this competition and its rules. The combination of library material and interviews with ordinary public and experts in the field gives a viewer chance to redefine the viewpoint in association with the current political trends in Europe.

ID 115 - SAMOSIERRA
 TVP3 WROCLAW POLAND

(23 min 52 sec)

This is a very well made film commemorating the bicentenary of the famous battle. During a re-enactment of the preparation and of the battle in Spanish mountains of Guadarrama, TVP3 Wroclaw recorded a highly interesting documentary of the role of Colonel Jan Hipolit Koziatowski. He and his Polish light cavalry regiment were decisive in the victory in the battle against Napoleon as he fought his way to Madrid. The documentary uses all the possibilities of this re-enactment for the story telling, including also available historic material.

**ID 121 - THE BALUTY GHETTO CZECH TELEVISION
 (GHETTO JMÉNEM BALUTY)**

 (58 min 53 sec)
 CTV OSTRAVA CZECH REPUBLIC

This is the story of the Baluty ghetto in Lodz, Poland. During the 2nd World War, many Czech Jews were sent to this ghetto. Many died because of the poor conditions and those who survived were sent to Auschwitz after a couple of years. Only 274 of the 5000 Czech Jews who were sent to the ghetto came back to the country after the war. We see the Baluty ghetto as it is today. Still the conditions are poor but now the inhabitants are no longer only Jews but poor people in general. This, of course, is an important history to tell but we feel that the focus is not clear. Is the most important story to tell about the past or about the present conditions? There are too many people interviewed, which

INTERNATIONAL

makes it difficult for the viewer to follow. The crew manages to communicate the special atmosphere of this ghetto: and certainly, this is still an awful place to live in.

ID 128 - WAITING FOR THE HOMELAND - THE BERGEN-BELSEN DISPLACED PERSONS CAMP (WARTEN AUF DIE HEIMAT - DAS NACHKRIEGSCAMP BERGEN-BELSEN) NDR HANNOVER GERMANY (44 min 34 sec)

A documentary on the Jewish holocaust and the search for the new homeland. This is a well made investigative news show focusing on the reporter's approach to the story. Because of the subject matter, it is of extraordinary importance that it was produced and aired in Germany. Professional and careful research has been done in Germany, Israel and USA. For many Jews the liberation from the concentration camps Bergen-Belsen did not bring a happy end to their suffering, merely the beginning of a different form of suffering.

ID 135 - COLLECTING PENNIES TO SAVE A LIFE (WYKUPIC ZYCIE) TVP3 KATOWICE POLAND (24 min 24 sec)

Marek is in Wroclaw, suffering from leukemia. He's been in hospital for more than a year. He needs expensive drugs to help his recovery but his family is struggling to pay for them. Two hundred kilometers away in Katowice, Marek's grandmother walks the streets asking strangers to donate a few pennies to help pay for the drugs. This moving documentary tells their story. The programme is simply made: no gimmicks, no affectation. There is no commentary and the programme is told almost entirely through the grandmother's voice. She will do absolutely anything to help Marek – but the people she meets in the streets of Katowice are not always sympathetic. It is a harrowing story but it is also about the enormous power of love within a family.

ID 137 - WELCOME TO KRAKOW (08 min)
TVP3 KRAKOW POLAND

This is a short programme about Krakow and some of the people from other countries who are living and working there. The programme is in English and the intention is to expose the Polish audience to that language as well as making content which is easily broadcast abroad. It's a great idea and we felt it gave a good impression of the artistic atmosphere of Krakow but was less successful when it came to the people involved.



PRIX CIRCOM REGIONAL 2009

VIVRE L'EUROPE

WINNER

ID 116 - EU SNAPSHOTS RTV MARIBOR SLOVENIA

JUDGES

Chair	Jean-Christian Spenle	France 3 Aquitaine	France
	Maire ni Choinlain	TG4 Galway	Ireland
	Tony O'Shaughnessy	BBC Wales	Wales
	Wojcheich Malinowski	TVP Wroclaw	Poland

CHAIR'S REPORT

This year, the entries were quite diverse.

Most of the programmes were in the magazine format, mostly being part of series exploring European lifestyles. Each region contributed a segment to the series which was then compiled as a programme.

The jury found that treatments were quite traditional in style. A more modern approach in filming and storytelling would have added to the interest.

The regional character was well presented and the cooperation between television stations was well established - which was a great thing to see and very much part of the ethos of Circom Regional.

However, the jury would suggest that a common production should be encouraged in order to cross stories instead of juxtaposing them, making them more attractive to a wider audience.

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

WINNER

ID 116 - EU SNAPSHOTS

E*UTRINKI

(4 min 20 sec)

**RTV MARIBOR
SLOVENIA**

A short video postcard, shot in Nice, France. Gak, a rising star of the French rap scene has lived in the suburbs here since moving from Benin with his family more than thirty years ago. This film has a strong sense of place and – even though the duration is short – we get a real picture both of Gak and the multicultural community in which he lives. We were impressed by the editing and pace of this programme, which will surely appeal to a younger audience because it tells Gak's story in a way that is entertaining but never patronizing.



OTHER ENTRIES

ID 13 - THE TALE OF THE CHRISTMAS TREE (POVESTEA BRADULUI)

(26 min 30 sec)
TVR IASI ROMANIA

This is the story of the disappearance of a Christmas tree in Chisinau, Moldova. Throughout the programme there is an undercurrent of dissent among the people. The Christmas tree becomes the symbol of this dissent. This story is told with humour, using music and short excerpts of street drama performed by children. However, the audience would need to wait a long time to get the true story. People living in that area would know the background but anyone outside would find it difficult to comprehend. A clearer statement of the situation in the area would have helped strengthen the telling of the story. Also it did not fit the criteria of the category which states that there should clearly be demonstrated the co-operation with other Circom member states.

ID 20 - VIS-À-VIS: WINTER (VIS-À-VIS: WINTERSPECK) FRANCE 3 ALSACE FRANCE

(27 min 00 sec)

This looks at the different ways in which people in France and Germany try to eat healthily – especially during winter, when it's easy to put on weight without realizing it! We thought it was a lively programme, with two good presenters who work well together. It was professionally put together, with good camera work and editing. But we felt it lacked something special and it wasn't really clear to us exactly who the programme was aimed at.

ID 23 - VIA REGIA - WHERE THE NIESSE CROSSES (VIA REGIA - TAM KADETO PRESICHA REKA NISA)

(30 min 03 sec)
BNT SOFIA BULGARIA

This is a programme about a town that was divided by the Iron Curtain, each area becoming a part of a different European country. What divided now unites. The programme uses individual stories to show the new unity that they are seeking. It was wonderful to see and hear how two people from across a divide came together and became business partners in a divided city. However, this story was presented in a very formal, educational, political way. The filming and the editing were quite old-fashioned in style. It would have been beneficial to see some archive footage.

ID 52 - THE SEAL OF VISEGRAD (VISEGRÁDI PECSÉT) MTV SZEGED HUNGARY

(32 min 00 sec)

This programme is about eight studios from four countries coming together and trying to find a commonality between them to produce programmes about life in the four countries. We particularly liked the idea of this great cooperation between neighbours who seemed to really want to establish new links and know more about each other. The result of this co-operation called Quartet showed how well it was working. However,

the content seemed very formal, lacking in strong visual content and with not enough examples of co-operation. There were too many talking heads and too many mixtures of programming styles.

ID 85 - QUARTETTE (KWARTET)

(23 min 33 sec)

TVP3 RZESZOW POLAND

Quartette/Quartet is a part of a series co-produced by eight TV stations. It focuses on the lives of the inhabitants of neighbouring regions. Each programme is devoted to a specific subject made up of four short reportages of people and their lives. This particular programme is about women and their success in work. This particular programme represented the modern woman of today which is good to see. It was well structured. It gives a window into other peoples' lives and culture which might not have been seen before. The teaser at the end of the programme explained exactly what the aim of the series is and also made you want to watch the next programme. However, it was quite linear and classical in its approach of story-telling. We understand why this was done as we believe that each station gives its four- minute contribution to the series. However, if the material was given and edited in a more modern style it would benefit a lot more. This series/programme definitely fulfils the criteria of this category showing good co-operation of countries and it explores European issues and different lifestyles.

**ID 105 - A MAN FROM VARNA IN GERMANY
(EDIN VARNENETS V GERMANIA)**

(31 min 30 sec)

RTVC VARNA BULGARIA

Bulgarian pianist Atanas Kareev, the son of piano teacher Tsvetana Kareeva, was originally from Varna but now works across Europe as a performer and teacher. Atanas hopes that Varna can be Cultural Capital of Europe in 2019. This was an interesting profile but we felt it needed to make more of the locations as he tours Europe. We also felt that the large amount of hand-held camera work made it a difficult watch.

ID 106 - MINORITY NEWS (MINORITY NEWS)

(07 min 26 sec)

STV KOSICE SLOVAKIA

A short magazine programme featuring a series of snapshot items about minority communities in Slovakia. There were some interesting items, particularly about the man who had written a book about his days running a small cinema. We thought this was a good idea for a programme but felt more should have been made of this, the strongest of the stories. Other stories, such as the elections for a youth congress, were weaker and none really had time to develop, given that the whole programme is only seven minutes long.

ID 120 - CROSSED GLANCES (SKRZYZOWANE SPOJRZENIE)

(15 min 03 sec)

TVP3 WROCLAW POLAND

This is the story of the artistic career of a Polish artist, Ewa Rossano, working in Alsace. This subject is interesting and well told using visuals and very good editing techniques.

Ewa has a pleasant presenting style. However, we felt the story was too long because it focused solely on her point of view when an extra dimension would have helped. It fits the criteria of Vivre L'Europe and it would have been very interesting to see how other programmes of the series would work.

ID 142 - UKRAINIAN EMIGRANTS (UKRAJINSKI EMIGRANTI)

(05 min)

HRT ZAGREB CROATIA

A report about the daily struggle that people from Ukraine face as they try to make a living. The story is told in two cities: Mukachevo in Ukraine and Nyregyhaza in Hungary, either side of the border that divides the two countries. People regularly cross the border from Ukraine, often to illegally sell fuel, or work in local markets. Others depend on relatives who are working in the EU and sending money home. This is a big subject and we felt the producers tried to put too much into a five minute item. A stronger focus on one or two of the people would have improved it.

report

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