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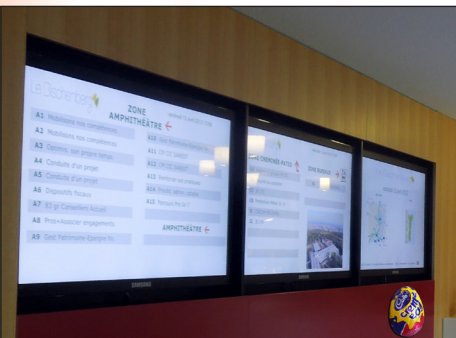
Developing  
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The Way  
forward

PRIX CIRCOM REGIONAL

Jury Report  
2013





TOUR

**PRIX CIRCOM REGIONAL  
2013**

**WINNERS' CITATIONS  
and  
JUDGES' COMMENTS**

**Chairman of Judges  
David Lowen**

**2013**

## TABLE OF CONTENTS

REPORT OF THE CHAIRMAN OF THE JUDGES .....	6
AWARD CATEGORIES .....	12
JUDGES.....	15
AWARD CRITERIA .....	15
RULES OF ENTRY .....	21

### GRAND PRIX CIRCOM REGIONAL 2013

The winner of the Grand Prix is announced at the Prix Gala Evening at the CIRCOM Regional Conference in Santiago de Compostela.

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

<b>MAGAZINE AND NEWS MAGAZINE .....</b>	<b>34</b>
WINNER.....	35
COMMENDED.....	35
OTHER ENTRIES.....	36

<b>SPORT .....</b>	<b>40</b>
WINNER.....	41
OTHER ENTRIES.....	41

<b>MINORITIES IN SOCIETY.....</b>	<b>46</b>
WINNER .....	47
COMMENDED.....	47
OTHER ENTRIES.....	48



<b>FICTION/DRAMA.....</b>	<b>52</b>
WINNER.....	53
COMMENDED.....	53
OTHER ENTRIES.....	54
<b>VIDEO JOURNALISM.....</b>	<b>56</b>
WINNER.....	57
COMMENDED.....	57
OTHER ENTRIES.....	58
<b>MOST ORIGINAL .....</b>	<b>62</b>
WINNER .....	63
COMMENDED.....	63
OTHER ENTRIES .....	64
<b>SOCIAL INTERACTION AND VIEWER SUPPORT.....</b>	<b>68</b>
WINNER .....	69
COMMENDED.....	69
OTHER ENTRIES.....	70
<b>RISING STAR.....</b>	<b>72</b>
WINNER .....	73
COMMENDED.....	73
OTHER ENTRIES.....	74
<b>INVESTIGATIVE JOURNALISM.....</b>	<b>76</b>
WINNER .....	77
COMMENDED.....	77
OTHER ENTRIES.....	78
<b>THANK YOU .....</b>	<b>84</b>

## REPORT OF THE CHAIRMAN OF THE JUDGES

These awards are designed to show that top quality programmes can be made wherever there is talent, determination and appropriate resource. In the past few years, there has been little evidence of a loss of talent and none of a loss of determination. However, it does seem that the pressure on resources in public service television has been building.

There are fewer entries in the Prix. The categories which demand the greatest expenditure of resources are showing a loss of numbers and (at least in documentaries) a more limited range. There are many honourable exceptions and there is clearly much evidence that public service broadcasters in the regions are making programmes which are good and which interest and involve their viewers.

It has been a pleasure for the judges to view so many well-made programmes. The general opinion is that the historical gap between "rich and west" and "poor and east" is lessening despite what you can read about the general financial crisis.

Creative talent is finding ways to deliver quality without requiring higher resources and it may be cheaper but effective technology is making the playing field more level.

### Entries

Here are the total entries by category:

	<b>2013</b>	<b>2012</b>	<b>2011</b>	<b>2010</b>	<b>2009</b>
<b>Documentary</b>	<b>33</b>	<b>46</b>	<b>47</b>	<b>43</b>	<b>42</b>
<b>Magazine</b>	<b>18</b>	<b>26</b>	<b>28</b>	<b>13</b>	<b>27</b>
<b>Minorities in Society</b>	<b>14</b>	<b>30</b>	na	na	na
<b>Video Journalism</b>	<b>18</b>	<b>18</b>	<b>13</b>	<b>17</b>	<b>14</b>
<b>Sport</b>	<b>12</b>	<b>11</b>	<b>13</b>	<b>8</b>	<b>10</b>
<b>Fiction/Drama</b>	<b>5</b>	<b>7</b>	<b>7</b>	<b>6</b>	<b>6</b>
<b>Most Original</b>	<b>16</b>	<b>14</b>	<b>17</b>	<b>14</b>	na
<b>Social Interaction</b>	<b>10</b>	<b>9</b>	<b>8</b>	na	na
<b>Rising Star</b>	<b>10</b>	<b>11</b>	<b>16</b>	na	na
<b>Investigative Journalism</b>	<b>20</b>	<b>17</b>	na	na	na
<b>Vivre l'Europe</b>	na	na	<b>8</b>	<b>14</b>	<b>10</b>
<b>Web</b>	na	na	na	<b>4</b>	<b>11</b>
<b>International</b>	na	na	na	na	<b>12</b>
<b>Total</b>	<b>156</b>	<b>189</b>	<b>157</b>	<b>119</b>	<b>132</b>

The overall level is below the record of last year but in line with 2011 and still well ahead of previous years. Numerically, there was a disappointing level of entries in the Documentary category and it may well be that financial restraints have an impact. The quality, however, remains high.

There are fewer entries in Magazine and News Magazine – partly no doubt because of the absence of entries from TVP Poland, always a strong competitor in this category and,



indeed, sponsor until this year. There were fewer entries also in the new category from last year of Minorities in Society.

Here are the total entries by country of source:

	<b>2013</b>	<b>2012</b>	<b>2011</b>	<b>2010</b>	<b>2009</b>
United Kingdom	27	29	22	15	18
Sweden	22	29	19	12	13
France	18	17	17	1	7
Norway	11	19	8	4	5
Romania	8	11	6	4	5
Serbia	8	5	8	2	3
The Netherlands	8	9	9	2	6
Denmark	7	4	3	8	4
Ireland	7	11	8	13	9
Czech Republic	6	6	6	6	6
Germany	6	3	4	10	7
Poland	6	8	10	14	22
Slovenia	6	1	9	4	4
Bulgaria	5	6	7	3	6
Belgium	4	8	2	-	-
Spain	3	3	1	-	-
Croatia	2	8	3	7	6
Bosnia and Herzegovina	1	-	1	4	-
Greece	1	1	1	3	1
Hungary	-	4	8	2	4
Georgia	-	3	-	-	-
Slovakia	-	2	5	3	3
Cyprus	-	1	-	3	-
Portugal	-	1	-	-	-
Albania	-	-	-	1	1
Armenia	-	-	-	1	-
FYR Macedonia	-	-	-	1	-
Malta	-	-	-	1	-
Italy	-	-	-	-	2

There remains clear enthusiasm from the high quality providers in the UK, Sweden, France and Norway. However, there are some trends which must concern CIRCOM Regional as an organisation, not just the Prix. They are symptomatic.

Hungary and Slovakia – regular competitors – are absent: there may have pressures there but programmes are still made in and about regions. There is silence from Portugal, Italy and Switzerland – and still too few from Germany and Poland.

If the Prix is to retain credibility, it needs the widest possible range of entries.

## Thanks to Sponsors

The numbers of categories – and hence the opportunity for our members to showcase the excellence of their productions – is driven by the commitment of our sponsors. This year we welcome euronews, which has taken over the Magazine and News Magazine sponsorship from TVP.

We thank the BBC, RTVSLO, ERT,3 SVT, TVR and TG4 as our broadcaster sponsors. We thank also the Dutch Cultural Media Fund, the Council of Europe and SES for continuing support.

It is important that CIRCOM can offer value to our sponsors through its activities and its promotional opportunities and we are always willing to discuss ways in which CIRCOM can enhance the benefits of sponsorship.

## Entry Procedure

No changes have been made in the entry procedure. Almost all videos now arrive by FTP. They are held on hard disk for judging on location. All entries are confirmed by national co-ordinators who have ultimate responsibility for their broadcaster entries and agree any issues between their regions.

Subtitling and translation costs remain an issue limiting the number of entries any one region can afford. We must continuously assess new methods of doing this but we are limited often by the internal requirements of station and broadcaster administration. Outsourcing is simply not always possible.

## Rules

The rules of entry change slightly every year as broadcasters, producers and judges raise issues.

For instance, the opportunity to air the winning entries is a major benefit to our member stations. We have always insisted that for all categories (apart from Fiction/Drama), winning entries should be made available, all rights cleared, for transmission by other member stations. This was important to the very core of the purpose of CIRCOM Regional: to encourage the movement of programmes across borders and to let high quality regional programmes from one country be seen in another country.

However, times change. In a digital age, our members often have several channels: they have a high repeat factor. They show any one programme many times. On the other hand, international sales (for cash) are more important to those broadcasters and less and less is given away for free.

This year, we sought to make the winning programmes available more often but found



commercial objections made this too difficult. The (limited) availability to broadcast winning entries, however, still remains a major benefit and one of which hard-pressed regional stations might still make more use.

## Judging

Our judging base was in Le Bischenberg in the village of Bischoffsheim near Strasbourg. This is not a hotel but a training centre for a major European bank. As usual, we had found a venue which was isolated and where the judges could have little escape from the regime of viewing programmes and discussing them.

We are grateful to F3 Alsace and FTV for the organisation and hospitality, especially Brigitte Waltsburger and Michel Barthen.

The judges are listed elsewhere and I thank them for their dedication and their professionalism. They never cease to engage in professional debate not just about the programmes they see but about the wide purpose of and challenges facing regional television. Nick Simons (NRK Østfold) and Tonja Stojanac (HRT and CIRCOM Secretariat, Zagreb) deserve very special thanks for the administrative and technical support, as well as acting as judges.

## Judges comments on 2013 and recommendations for 2014

When the viewing is completed, the judges meet to review the entire process of the Prix and make recommendations to the Executive and Board for changes and improvements for the following year. It is an essential that the Prix must always reflect the output of regional television – and that output is forever adapting to viewers' tastes.

On judging, further consideration will be given to the opportunity to do some previewing of programmes by Internet. We are sure this cannot replace face-to-face meeting and discussion and we are aware that resources at CIRCOM are not unlimited. We also realise that even if some judges are able to use their valuable time in the office to view, others may not. We should avoid fragmenting the judging process.

On categories, the judges recommend that CIRCOM should consider a News Coverage category. This would look at how a regional station covers a running news story over a period. It could replace the news magazine element of the Magazine and News Magazine category and present a good opportunity to all stations to show how they handle such stories not just on TV but also on the web and also how they can make have impact in the real world by effecting change.

Although Fiction/Drama entries are low, the judges believe this is an important category and it is encouraging to see that the winning and commended entries come from the less prosperous stations. The award can encourage such developments.

Another category which is worth exploring is Educational Programmes. Many regions

make these (and programmes for children also). It is many years since they have been acknowledged in the Prix.

Within the Sport category, there is a wish to attract mainstream sport coverage but an acknowledgement that rights issues may prevent this.

On Rising Star, there is enthusiasm for the award including the option of an intern position with another CIRCOM broadcaster. Part at least of the prize money would be needed to fund this – with travel and accommodation and perhaps payment of work cover in the home station. It is an exciting thought.

There are mixed views on whether cash is a “must have” element of the award. Interestingly, two of the best funded stations said it is still a factor in justifying not just entry but also membership of CIRCOM.

## Conference in Santiago de Compostela

The gala award ceremony is an important event for the winners and commended, for CIRCOM Regional and for our host TV Galicia. I would also add that it is a significant event for all European regional stations as it sets a public benchmark of programme quality and aspiration.

The ceremony will launch the conference on Wednesday 8 May and the winner of the Grand Prix award will be announced as the climax to the event. TV Galicia will be broadcasting the gala.

There are a series of “Meet The Winners” viewings and workshops arranged, most on Thursday 9 May in Rooms 1 and 2. There are full details in the conference schedule.

All the entries will be available to view in the téléthèque at the conference. You will learn much and enjoy much by spending some time viewing there.

## Next Year

I am delighted to report that agreement has been reached with PBS Malta for next year’s judging to be on the island. PBS Malta hosted the conference in 2010 and CIRCOM is aware of the broadcaster’s efficiency and hospitality. We look forward to our work next year.

**DAVID LOWEN**  
**President, Prix CIRCOM Regional and Chairman of the Judges**  
**Bischoffsheim, April 2013**





Report

## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2013:

#### 1. Grand Prix CIRCOM Regional 2013

##### **Sponsored by SES**

- 3,000 Euros (in addition to category prize) and trophy
- **The Winner of the Grand Prix will only be announced in Santiago de Compostela!**

#### 2. Documentary

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

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

#### 3. Magazine and News Magazine

##### **euronews Award**

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

#### 4. Sport

##### **ERT3 Award**

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

## AWARD CATEGORIES

### 5. Minorities in Society

#### France Télévisions Award

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

### 6. Fiction/Drama

#### TG4 (Ireland) Award

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

### 7. Video Journalism

#### BBC Award

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

### 8. Most Original

#### RTVSLO Award

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



## AWARD CATEGORIES

### 9. Social Interaction and Viewer Support

#### ■ SVT Award

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

### 10. Rising Star

#### ■ TVR Award

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

### 11. Investigative Journalism

#### ■ Council of Europe Award

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

## JUDGES

### Chairman of Prix:

**David Lowen**

Johnbert Dijker	Omroep Flevoland	The Netherlands
Raluca Chirila Aftene	TVR Iasi	Romania
Karoline S Norlander	SVT Norrköping	Sweden
Antony Dore	BBC London	UK
Julia Campo	RTV Galicia	Spain
Jutta Scheffer	euronews	
Frank Böhm	HR Frankfurt Main	Germany
Rose Paolacci	France 3 Corse	France
Máire Ní Chonláin	TG4 Galway	Ireland
Mojca Reček	RTVSLO Maribor	Slovenia
Nick Simons	NRK Østfold	Norway
Johan Lindén	SVT and CIRCOM Regional	Sweden
Malgorzata Orłowska	TVP Lublin	Poland
Theodoris Tsepos	ERT3 Thessaloniki	Greece
Tonja Stojanac	HRT and CIRCOM Regional	Croatia

## AWARD CRITERIA

### GRAND PRIX

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

### DOCUMENTARY PROGRAMME

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

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

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

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

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

Entrants are reminded that the winning programme must be offered all rights cleared for one broadcast and one repeat (see Rule 10) by any CIRCOM Regional member station during 2013-14.

## **MAGAZINE AND NEWS MAGAZINE PROGRAMME**

This award, sponsored for the first time by euronews, Europe's most watched news channel, 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. However, the judges have expressed a preference in the past for avoiding "special" programmes in which a standard magazine programme edition is varied because of an unusual or outstanding news event. We want the programme style which your viewers see every day or every week.

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.

Judges will look for originality of presentation and evidence of depicting a sense of fun or achievement in the sporting challenge.

## **SOCIAL INTERACTION AND VIEWER SUPPORT**

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

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

The range of interaction can be by any means or platform. For instance, it could be a music festival or a regional cookery competition which bring people together; a social club for viewers; a Facebook or a Twitter group which encourages discussion about local issues and programmes; a web site which allows the regional station to be more local, for example unique local web-casts, a platform for citizen journalism, chats. It can be using any platform in any way that renew, support and broaden an always ongoing dialogue between the station, newsroom or producer and its audience, viewers or visitors.

The important element is that it is a form of communication and activity with viewers and public NOT solely within the programme but active outside the programme and beyond the transmission time also. The judges will place the highest emphasis on this communication, involvement and integration with the station's audience rather than just the use of new technology.

## **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. The judges have expressed a preference that, where this

is the case, the first episode of a series should be chosen.

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 broadcast (see Rules 10, 11 and 12), all rights cleared. However, it is hoped that the winning station may still wish to make the programme freely available.

## VIDEO JOURNALISM

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

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

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

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

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

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

## MOST ORIGINAL

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

It is hard to define what is meant by “original”. In fact, originality defies advance definition.

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

Perhaps the programme allows us to meet some wonderful or unforgettable characters. Perhaps the programme has some special music. Perhaps there is an exciting title sequence? An unusual presenter? A single flash of television brilliance in an otherwise mundane programme? Perhaps the format is new and out of the ordinary. Who knows? It is something, in short, which makes the programme different to the normal expectations of regional programmes.

## MINORITIES IN SOCIETY

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

The judges will look for factual programmes and reports which reflect minorities and matters relating to minority groups in an informed manner.

The programmes or reports may deal with contentious issues and events but they will be expected to do so in a way which enables viewers better to understand the causes of disagreements and how such disagreements may be overcome and differences narrowed. The programmes or reports may be created by minority production units or by general station staff. They may be for prime viewing by minority groups but preference will be given to those programmes which are aimed at a general viewer, thereby leading to better understanding between groups which might otherwise be in conflict or fail in mutual understanding.

By “minorities”, the judges will expect language, colour or cultural minorities but will not rule out other minority groups in society such as the disabled.

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

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



## RISING STAR AWARD

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

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

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

The candidate must be aged 30 or under on 30 March 2013 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station.

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

The entry form should set out why the candidate should be considered a "rising star". This should include a statement by the entrant on what he/she has achieved, testimonies from senior professionals (not necessarily just from the entering station), video evidence of any skills mentioned in the citation. If the candidate has been on a CIRCOM Regional training course, it would help the judges if this could be mentioned.

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

## INVESTIGATIVE JOURNALISM

This award, sponsored by the Council of Europe, recognises reports, features, documentaries and other coverage which demonstrate an investigative approach to regional television journalism.

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

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

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

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

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

## RULES OF ENTRY

**1.** Entries can be accepted only from member stations of CIRCOM Regional. Programmes made by independent producers can be considered only if entered by CIRCOM Regional member stations.

**2.** Each regional station may enter once in EACH of the following categories: (1) Documentary, (2) Sport (3) Magazine and News Magazine, (4) Fiction/Drama, (5) Minorities in Society, (6) Video Journalism, (7) Most Original programme, (8) Rising Star, (9) Investigative Journalism and (10) Social Interaction and Viewer Support. A total of 10 entries may therefore be accepted from any one regional station provided that each entry is in a different category. No programme can be entered in more than one category, although single editions of a series may be entered in different categories.

**3.** Programmes (or items) must have been broadcast for the first time between Friday 1 February 2012 and the closing date for entries, Friday 22 March 2013, but should not have been entered in Prix CIRCOM Regional 2012.

**4.** Programmes must be submitted as broadcast, except for additions required by Rule 6.

**5.** Each entry must be accompanied by an explanation in English or in French which helps the judges understand more about the reasons for making the programme, the qualities of the programme, the impact the programme has had on the audience and any other factors which support the programme as being worthy of consideration. This outline must be no more than 500 words. Please note that, to keep entry costs down for stations, it is acceptable that translations into English can be based on Google or similar online based systems.

**6.** Each entry, including those in English, must have full subtitling in English sufficient for the judges to be able to understand what is being said. However, the subtitling need not be of full broadcast quality, nor time code accurate. Entries without subtitles throughout will be disqualified.

**7.** The winning and commended entrants may be asked to provide a copy of the script in English or French: this will be kept with the programme tape in the CIRCOM Regional archive and helps regional stations wishing to broadcast winning entries. The script is not a requirement for all entries.

**8.** The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 22 March 2013.

**9.** The preferred method of video programme entry is by FTP and the final delivery date is Friday 22 March 2013. The delivery address is on the web site entry form. Entry by DVD is also possible but only if delivery by FTP is impossible. All entrants must check their DVD is properly recorded and labelled. Recordings which cannot be satisfactorily viewed will be disqualified.

**10.** Entrants (except those in the Fiction/Drama category, in which rights issues are acknowledged to be complex and inhibiting) agree in advance that, should their programme be a category winner (not 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 between May 2013 and May 2014 free of any licence or rights payments. In accordance with most standard acquisition contracts, unlimited transmissions should be available within 24 hours of the first transmission and the repeat transmission. Failure to guarantee such rights clearance will result in disqualification. The provision by the winner of 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.

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

**12.** Entrants (including those in the Fiction/Drama category) agree in advance that brief excerpts from programmes may be freely broadcast as part of regional news reports or promotional items about Prix CIRCOM Regional and in any programme on the award ceremony or about the awards.

**13.** Any costs of despatch, customs, insurance, where incurred, will be paid by the entrant.

**14.** Programme video and script texts will not be returned but remain in the archives of CIRCOM Regional.

**15.** 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.

**16.** 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.



**17.** 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.

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

**19.** 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 Gala ceremony.

**20.** It is a requirement that every winner will ensure that a relevant representative attends the Gala presentation to accept the trophy and certificate. Failure to do so may result in the withholding of trophy, prize money and expenses.

**21.** It is a requirement that every winner will ensure that relevant and qualified staff will attend the Conference to take part in a Workshop on the Prix if so required by the Conference organiser. Failure to do so may result in the withholding of prize money and expenses.

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

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

## **SUBTITLING AND TRANSLATION**

CIRCOM Regional accepts that the cost of translation and subtitling may inhibit the number of entries that many stations can make. It wishes to reduce such costs to a minimum but still needs to be able to judge programmes effectively.

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

The quality of automatic translation is continuing to improve. Tests we have carried out have shown that running many languages through the Google translation system can deliver an acceptable level of English – but with some admittedly strange phrases. When there are clear mistranslations, improvements can be done quickly by someone at the station with reasonable competence in English. Many stations are already using similar systems and the cost savings are substantial.

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

## PRIX CIRCOM REGIONAL 2013

### DOCUMENTARY PROGRAMME

#### WINNER

#### ID2013029 - MY FATHER'S FAULT (LA FAUTE À MON PÈRE)

France 3 Centre, France

#### COMMENDED

#### ID2013084 - CHASERS OF THE DARK (LOVCI TEME)

RTV Slovenija - Center Koper/Capodistria, Slovenia

### JUDGES

<b>Chair</b>	Frank Böhm	HR Frankfurt Main	Germany
	Julia Campo	RTV Galicia	Spain
	Máire Ní Chonláin	TG4 Galway	Ireland
	Johnbert Dijker	Omroep Flevoland	The Netherlands
	Malgorzata Orłowska	TVP Lublin	Poland
	Karoline S Norlander	SVT Norrköping	Sweden
	David Lowen	Chairman of Prix	
	Nick Simons	NRK Østfold	Norway

### CHAIR'S REPORT

The race this year was very tight. The films entered to the competition were of a very high quality, and the baseline has increased in comparison to past years. Across visual language, the range of topics and craftsmanship, we watched many very impressive programmes.

Stories were well-crafted, with dedication, passion and excellent use of archive. Historical figures were well-portrayed dramatically, earning their place of honour through television. Important also that current issues were well represented.

For example, "Two Courts" by TG4 in Ireland, "Anna Zernike" by Omroep Fryslan in the Netherlands and "Dead Waters" by France 3 Languedoc-Roussillon showed fantastic dramatic settings. High-end photography, impressive acting and history retold.

In "Lee Towers - The Voice of Rotterdam" from RTV Rijnmond, the jury was impressed that it was possible to get such intimate access to a highly revered star in the Netherlands. In the end, it was very emotional to hear the inner feelings of an outwardly perfect star.

In "A challenge without eyes" by France 3 Alsace, we learned more about a little-known disease. A man who suffers from retinitis pigmentosa, and now nearly blind, travels the path of St. James to Compostela. Not for religious reasons, but to be a role model for the blind.

In the end, the jury must compare and make decisions about films, which are often very diverse in their approach. While searching for the perfect film, we look for a clear narrative, strong images, learning something new and not least that we are taken on an emotional journey.

“La faute à mon père” (My father’s fault) by France 3 convinced us because it offers all this. It is a personal and very emotional story about a man who is in doubt, deciding between love and his church. It is an impressive and well-told story. It contains excellent use of archive material and although a historic story, is a subject that is still topical today.

**Frank Böhm**  
**HR Frankfurt Main, Germany**  
**Chair, Documentary category**

## WINNER

<b>ID2013029 - MY FATHER'S FAULT</b>	<b>France 3 Centre</b>
<b>LA FAUTE À MON PÈRE</b> (52 min)	<b>France</b>

Chloé Barreau tells the story of her father: a priest, 39 years old, who decided to get married in 1971. He created a big scandal, and became an author of bestselling books and a regular guest on talkshows. He exposed a conflict that was hidden in society. The question of celibacy is still discussed today in the Roman Catholic Church. Chloé tells stories of their family in great detail, alongside excellent archive material. This was an extremely well crafted portrait of her father and an emotional exploration of his motivation: love.

## COMMENDED

<b>ID2013084 - CHASERS OF THE DARK</b>	<b>RTVSLO - Center Koper/Capodistria</b>
<b>LOVCI TEME</b> (37 min)	<b>Slovenia</b>

This documentary dispels a myth about who were the pioneers of underwater photography. It is often thought that the German Haas built the first camera housings in 1937. However, in the same year, a group of Slovakian teenagers, fascinated by the flora and fauna, built their own diving equipment and took underwater photos over a period of years. This hidden story tells the human passion and never-ending yearning to discover the unknown. The judges clearly loved this story, told wonderfully with archive moving image and evocative still photography.



**OTHER ENTRIES**

**ID2013001 - LILLY'S SONG (LILLYS SANG)** (49 min)  
 NRK Troms og Finnmark, Norway

Lilly Jorstad, 80, lives in northern Norway but was born and bred in Russia. Having lived much of her life abroad in poverty and hunger under Stalin's regime of terror, she is now regaining her Norwegian identity. We hear her story and travel with her back to Russia to trace the fate of her father and grandfather. It is poignant story, finely told with the camera, and an eye-opener on a part of history never explored. But Lilly's tale has been echoed many times and, though moving, lacks freshness.

**ID2013002 - TIME MACHINE (VREMENSKA MAŠINA)** (29 min)  
 BHRT Sarajevo, Bosnia and Herzegovina

An atomic shelter seems an unlikely place for an art exhibition. But it was here in the centre of the former Yugoslavia that a bomb shelter holds the European Biennial of Contemporary Art. The story explores links between war and art, man, nature and time. There are some excellent camerawork sequences and strong use of both natural and edited sound. Much work has gone into post-production and the result is a stylish presentation.

**ID2013009 - EXTRAORDINARY LIVES - JIŘÍ MENZEL** (52 min)  
**(NEOBYČEJNÉ ŽIVOTY - JIŘÍ MENZEL)** Czech TV, Studio Ostrava, Czech Republic

Jiri Menzel is a film and theatre director, Oscar winner and unique actor and performer. This film explores his work and his achievements after his 75th birthday. We meet those who grew up with him, those who worked with him and also his (much younger) wife. The man may be exceptional but the film itself - structure, camera and sound - are more traditional. The judges felt it failed to truly capture Jiri's diverse character.

**ID2013013 - BACK THEN, IN THE COUNTRY** HR Frankfurt Main, Germany  
**(DAMALS AUF DEM LANDE - AUFBRUCH IN EIN NEUES LEBEN)** (44 min)

This is a journey back in time to the childhood of the villagers of Rennertehausen. Through their eyes we learn of the transformation of rural Germany into an industrial power. We hear of the advent of the birth control pill, of television, of pop music, of fashion clothes. There are dramatisations, beautifully textured, with parts played by today's young villagers. It is charming but one-paced and does not develop beyond a gentle look back at a time past.

**ID2013015 - DEAR CLASSMATES (KOCHANA NASZA KLASO)** (25 min)  
 TVP3 Bialystok, Poland

Director Dariusz Szada-Borzyszkowski has been working on drama projects with Bialystok Prison inmates for six years. The "Understand Others, Get to Know Yourself" project is aimed at rehabilitating prisoners by exposing them to tradition and culture.

The programme follows a group through rehearsals and production of a play about violence by Polish children against their Jewish classmates in 1941. There is good access to the prisoners, with telling moments of interaction between the prison authorities and the drama class. However, we have to take at face value the impact on prisoners and do not find out how successful the project truly is.

**ID2013018 - THE CALANQUES, A POISONOUS STORY (LES CALANQUES, UNE HISTOIRE EMPOISONNÉE)** (52 min)  
France 3 Provence-Alpes, France

This documentary reveals the state of the "calanques" (creeks) near Marseilles, polluted for over 100 years, but now to become a national park. We learn about the trail of pollution – lead, arsenic, heavy metals chemicals, industrial effluent and household rubbish. The pictures make sure we understand the beauty of the damaged area. Although we hear from experts and nature lovers explaining why this must stop, there was little balance from those who deposit the rubbish and poison. We know the national park authorities may have a difficult task ahead but learn little about how they will tackle it.

**ID2013021 - DEAD WATERS (EAUX-MORTES)** (52 min)  
France 3 Languedoc-Roussillon, France

This film takes us back in time, exploring conflicts between Italian immigrant and French workers. Economic crisis and nationalism becomes a foundation for riots and violence, death and tragedy. The story is told by a narrator, historic scenes are re-enacted, with further information from two experts. The opening was very interesting with impressive pictures. While the programme did not involve us emotionally enough to win, we understood the story well, via information and historical details.

**ID2013023 - TWO COURTS (DHÁ CHÚIRT)** (50 min)  
TG4, Ireland

The film tells the story of the forgotten Irish tennis player Vere Gould. He reached the final of Wimbledon in 1879, but then in 1908 was convicted of murdering a high society woman in a robbery. He and his wife had money, alcohol and gambling problems. It is a docu-drama, well played by several actors. It felt like a movie. We were involved with the historical context, and found it an interesting story. The judges felt it took too long to get through his sports career - we would have preferred this section to be shorter, allowing us to reach the intense and dramatic parts of the story sooner.

**ID2013039 - TIZIC (TIZIC)** (29 min)  
TVR Iasi, Romania

This is a story about Tizic - an ecological heating fuel made by mixing cow excrement and dried straws. We are told about the manufacture, which has remained a tradition over many generations. We also see authentic life in the rural village. Dan Lungu, a famous Romanian writer, takes us by hand through the different parts of the story. However, it took too long to get started, and we felt it could have been more dynamic. And we didn't

## DOCUMENTARY PROGRAMME

see how well the fuel works!

**ID2013040 – TIME HAS STOPPED (JERNBANECAFÉEN)** (7 min)

TV2 Oestjylland, Denmark

This programme took us to a small coffee bar at the train station in the Danish provincial town of Odder, where time stands still. The film gives an authentic viewpoint via customers who have been coming for decades. It was charming to see the details - the old telephone, the refrigerator. Outside, the train passes and the world keeps turning, but inside nothing changes, which suits the customers well. The film had good camerawork, which really captured the atmosphere. While authentic, the programme didn't have strong narrative line, nor dramatic development.

**ID2013045 – A CHALLENGE WITHOUT EYES (UN DÉFI SANS LES YEUX)** (52 min)

France 3 Alsace, France

Denis Roy tell the story of Gérard Muller, 62 years old and almost blind. Like 1.5 million French people he has Retinitis Pigmentosa, a disease which often ends with complete blindness. He is walking without guide or companion along the 1,700 km pilgrimage from France to Santiago de Compostela. His only support is a GPS device. It's both a technical experiment, and also a chance for Gérard to be an example for others to escape their "ghetto of blindness". We follow Gérard meeting pilgrims and other people walking the path. The judges felt it was a very interesting story. However, by the end we felt there could have been more about the disease, allowing us to empathise with Gérard to a greater extend. Nonetheless, we got a strong sense of the challenge. There was good camerawork and the story was told clearly, with optimism and positivity.

**ID2013107 - INSIDE OUT : REUNION** (30 min)

BBC Yorkshire, UK

This is the story of a Trevor Hicks, who lost two teenage daughters at the 1989 Hillsborough disaster as he meets the policeman, Peter McGuinness, who tried to save the life of his youngest daughter. 96 Liverpool fans died in this catastrophe. Hicks has always blamed the police for failing to control the crowds. He continues to fight for the rights of the relatives, for truth and for justice. But he also feels the need to thank the policeman whom he met under those tragic circumstances. The documentary tells us how it is possible have different and strong feelings about the same incident. We felt an emotional connection to both the father and the policeman. However, we had hoped for more suspense and emotion as they met each other. This, in combination with the presenter-led style, created a distance between us and the story.

**ID2013155 - GOOD OLD TIMES (DOBRI STARI ČASI)** (27 min)

RTV Slovenija – TV Center Maribor, Slovenia

This programme explores Slovenians who talk about the "good old days". Strong archive research helped the film-maker go back in time, showing examples of life across the past



100 years. There is no commentary, so we hear directly from Slovenians talking about their childhood, lives, marriages and financial circumstances. There was a good mixture of historical material and interview with Slovenians, who created viewer empathy by opening up their personal memories. We felt the film could have been stronger if there was more a sense of consequence over time, alongside a stronger narrative line.

**ID2013017 – LEE TOWERS, THE VOICE OF ROTTERDAM** (93 min)  
RTV Rijnmond, The Netherlands

An emotional behind-the-scenes look at the famous Dutch crooner Lee Towers, popularly known as "The Voice of Rotterdam". The director, Johan de Kusters, gives the viewers a private and intimate view - for example at his final gala concert and at his summerhouse. We felt we saw the true and authentic Lee Towers, instead of the "Mr. Nice Guy" his fans are used to seeing. It was a portrait painted with much emotion, especially as he was on stage, singing to thousands of fans which included his 93 year-old mother. The story was traditionally told and perhaps some more innovative or creative choices could have been made. However, this was a well-made and entertaining documentary.

**ID2013048 – MELVIN AND JEANE: AN AMERICAN STORY (MELVIN AND JEANE)** (52 min)  
France 3 Basse Normandie, France

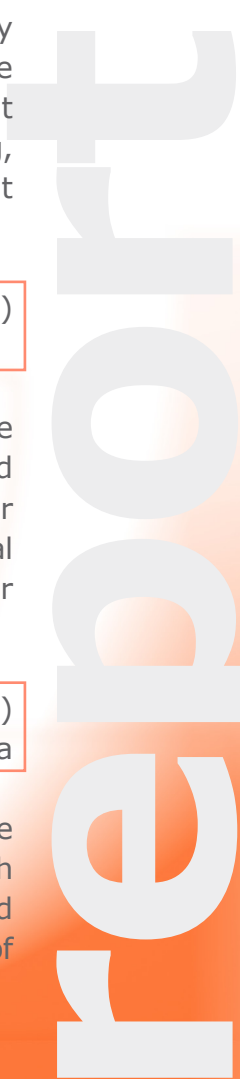
America, 1972. An airplane is hijacked. The hijackers demanded a ransom and ordered the pilot to head to Algeria where they planned to join the Black Panthers. This documentary follows parallel stories of two of the highjackers: we see them growing up around the civil rights movement of that time; we see how they are living today, still under threat of 20 years in prison if extradited to the US. The judges found the story interesting, especially as the hijacker and pilot meet after 40 years. If we had a criticism it was that it was possibly too long.

**ID2013049 – MICHELE'S CHOICE (LE CHOIX DE MICHÈLE)** (52 min)  
France 3 Rhône-Alpes, France

This was a deeply moving portrait of a woman dying of cancer. Her brother records the last twenty-one days of her life. The heart of the story deals with whether she should take drugs to extend her life or to use alternative treatment. We commend this film for dealing with life, death and the questions raised. The story was told in a very personal way due to the fact that the director was also the brother of the protagonist. However the story was not strong enough to merit a prize in this very competitive category.

**ID2013079 – FRAGMENTS FROM THE LIFE OF J.M. (FRAGMENTE DIN VIATA LUI J.M.)** (26 min)  
RTV Vojvodina, Serbia

This documentary follows a famous flute maker from eastern Serbia. He explains the whole process of making this folk instrument. He also gives a flavour of how each instrument sounds. The judges were fascinated with the rules and regulations around finding the perfect wood and the intricacies of making flutes. Comparing the sounds of



## DOCUMENTARY PROGRAMME

the flutes with the birds was also fascinating. The narrative would have benefited from placing the end section, about his family, closer to the beginning.

**ID2013083 - RIESE. ROCK-HEWN MYSTERIES** (59 min)  
**(RIESE. TAJEMNICE WYKUTE W SKALE)** TVP3 Wroclaw, Poland

Piotr Zaluski, a journalist from Polish TV, embarks on a journey to discover why Hitler was building an enormous underground headquarters in lower Silesia. He questions whether they were developing nuclear weapons or if they were hiding Third Reich treasure. It was an interesting subject and the use of dramatic reconstruction was commendable. However, the mystery was never really solved, the opening was too long, without setting up enough tension for what was to come.

**ID2013088 - NEWTON DNA SPECIAL (NEWTON DNA-SPECIAL)** (28 min)  
NRK Trøndelag, Norway

This programme follows enthusiastic TV presenter Selda Ekiz and her quest to discover where she came from via DNA testing. In doing this she clearly explains how DNA is a powerful tool in tracking the ancestor line backwards in time. This was a well explained, photographed and crafted programme. However, the judges felt that as a factual and scientific educational format, it did not pack the emotional weight of other programmes in this category.

**ID2013123 - THE CHILDREN'S WAR (BØRNENES KRIG)** (28 min)  
TV Syd, Denmark

This documentary follows children of parents deployed in Afghanistan, telling personal stories about how they cope while their parents are away fighting in the war. We meet Jeppe, whose mother is in Afghanistan and Ida, whose father was killed while on duty. The stories are tenderly and sensitively approached, communicating clearly and strongly about major questions such as war, family and love. Our criticism was that it felt repetitive at times and perhaps too long. Otherwise it was an excellent way of telling the story through a child's eyes.

**ID2013101 - THE QUEEN AND I, 60 YEARS IN THE SOUTH** (44 min)  
BBC South (Southampton), UK

The makers of this documentary set about finding people in the south of England who had met the Queen over the sixty years of her reign. The characters were interesting, especially Maureen the dressmaker. Use of archive footage was clever and the interviews were good. However the judges felt this was more in the style of an extended reportage than a documentary.

**ID2013020 - THE STOLEN CHILDREN (LES ENFANTS VOLÉS)** (52 min)  
 France 3 Midi-Pyrénées, France

For over 50 years during the Franco era in Spain, 300,000 children were stolen from their mothers and given up for adoption. Neither mother nor child knew about it until some children were told that they were adopted. This is the story of some victims of this injustice. The film raised many political and emotional questions for the government which in turn resulted in court cases and victim complaints. The direction, editing, characters and camerawork all combined to bring us on an emotional journey. The crucial missing ingredient would have been if we had learned whether "she" had found her birth mother or not.

**ID2013032 - NANTES UNDER THE ALLIED BOMBS (NANTES SOUS LES BOMBES ALLIÉES)** (52 min)  
 France 3 Pays de la Loire, France

This beautiful documentary is about the bombing of Nantes by RAF forces during the Second World War - friendly forces bombing innocent citizens. It mixes anecdotes from eyewitnesses with archive war footage. The story is also placed in context with bombing in Shanghai, Spain and Japan. There was a lot of archive footage, but it was well balanced and used appropriately. The craftsmanship created a rich documentary.

**ID2013149 - MACBETH, THE MOVIE STAR AND ME** (39 min)  
 BBC West Midlands (Birmingham), UK

This film is about Homeland actor David Harewood, who agreed to return to his inner city school, where today the majority of students have English as a second language. 27 different languages are spoken. To coincide with the start of a World Shakespeare Festival, he tries to mentor some students as Shakespearian actors. They present their work in performance at Stratford-upon-Avon. The camerawork was sometimes restless but otherwise very good. However, we did not feel we knew the students, nor their school. It felt more about the actor and his assignment, with not enough depth shown around the impact of what he was doing.

**ID2013053 - INTERN ON DUTY (L'INTERNE DE GARDE)** (52 min)  
 France 3 Bourgogne, France

The film starts with a key premise: "Depending on the healthcare system, each country 'chooses' who will die". However, the documentary is actually the personal story of a junior doctor who becomes disillusioned after working in a local hospital for six months. He is introduced as a hero because others choose an easier path by working in a big city. The film never fully recovers from this mismatch, although we do find a few examples of lack of care for the elderly and accidents which resulted in unnecessary casualties. Although a better balance was needed, this was an interesting story and the production team put in much effort.

Europe



## DOCUMENTARY PROGRAMME

**ID2013091 - LIVING IN THE BACK OF BEYOND** (28 min)  
**(DER INGEN SKULLE TRU AT NOKON KUNNE BU)** NRK Møre og Romsdal, Norway

The Norunn family have chosen to live in the forest, far away from the city, leading a slow and ecological lifestyle. The camerawork was good with some extraordinary landscape. There was also interesting explanations of how the family works with wood and silver. Although it is a beautiful and well crafted film, there was only one layer to the story. We waited for a dramatic moment or a sense of conflict, but there was only the family, enjoying living in the forest.

**ID2013092 - THE SALVAGED CITY (SPASENIAT GRAD)** (56 min)  
 BNT, Bulgaria

This tells the story of how, in 1941, a ship loaded with 6,000 tons of explosives blew up offshore after a fire onboard. However, the people in the port town were saved because the captain decided to take the ship out of the harbour. The film mixed old footage, animation, dramatic reconstruction and oral history. Sadly, the drama was not always well acted and the animations varied in quality. The editing was sometimes too fast, especially with the archive footage. Despite this, there were beautiful moments, with some well chosen music.

**ID2013128 - ANNA ZERNIKE (ANNA ZERNIKE)** (26 min)  
 Omroep Fryslan, The Netherlands

This is a very beautiful documentary about the first woman vicar in Holland. A well chosen format, a blend of drama and historical storytelling. It was as if the dream of the main character, Anna Zernike, came true. The pace and music were natural and balanced - the minimal piano matched the slow-moving landscape shots. It may have been an even better documentary if the method of storytelling was more balanced with the story itself.

**ID2013145 - WITH ONE TREE LESS A FOREST WILL BE A FOREST** (55 min)  
**(BEZ JEDNEGO DRZEWA LAS LASEM ZOSTANIE)** TVP3 Katowice, Poland

During the Second World War, the Nazis installed a guillotine in the jail at Katowice. The regular executions began. The machine operated quickly and efficiently: 20 could be killed in a single night. This documentary is about the tragic fate of a priest, Jan Macha, the founder of an underground organization who was guillotined, aged 28, in 1942. The film had beautiful and promising moments, with strong camerawork and lighting throughout. Although professional and well made, we would have been more engaged if the introduction had been shorter.

**ID2013055 - TO TOE THE LINE (RENTREZ DANS LES RANGS)** (52 min)  
 France 3 Bretagne, France

We follow young adolescents at a rehabilitation centre led by military instructors over

several months. We learn as much about the instructors as we do the young people. It is too long before we meet or get close to an individual, Dylan, and learn that his mother is in jail and he cannot live under the same roof as others. This is too much a general story without passion and with no happy ending.

**ID2013033 – INSIDE OUT: THE LAST CIRCUS ELEPHANT**

(29 min)

France 3 Bretagne, France

A special edition of BBC East's Inside Out, telling the story of animals and circuses, following the release of footage by animal rights campaigners showing abuse of Anne, the last circus elephant in the UK. It was an impressive mix of forms, with VJ, conventional crew, to-camera presentation, interview, performance footage, extensive archive material, pulled together in a last-minute edit to bring up-to-date and topical information to the audience. The archive was enjoyable, painting picture of a bygone era as the UK had a different cultural attitude towards circuses and their treatment of animals. Where animal circuses were once broadcast in mainstream slots on all channels in the UK, many circus owners are struggling and even receiving threats. The footage of the animal cruelty was moving and shocking, and the follow up interviews discussing why footage was released to the media before the police was strong and effective. Across the programme there was a wide range of contributors, with fair representation of all sides of the debate - the circus owners, the animal campaigners, other experts. This demonstrated strong research and knowledge of the subject. However, this may also be the programme's achilles heel - the sheer amount of content meant the narrative felt quite dense, with little time to come up for breath. A „kill your darlings“ approach in the editing room may have given viewers slightly more time to engage, consider and reflect on the issues. Having said that, this was an accomplished documentary, with much to praise. Recommended viewing.



## PRIX CIRCOM REGIONAL 2013

### MAGAZINE AND NEWS MAGAZINE PROGRAMME

#### WINNER

**ID2013148 - BBC MIDLANDS TODAY**, BBC West Midlands (Birmingham), UK

#### COMMENDED

**ID2013068 - THAT'S EUROPE?! (C'EST ÇA L'EUROPE ?!)**, RTBF, Belgium

#### JUDGES

<b>Chair</b>	Jutta Scheffer	euronews	
	Raluca Chirila Aftene	TVR Iasi	Romania
	Mojca Recek	RTVSLO Maribor	Slovenia
	David Lowen	Chairman of Prix	

#### CHAIR'S REPORT

The Magazine and News Magazine category is one of the most wide ranging of all the categories, with all entries of a high standard. We were able to group them in three formats: classical news programme; classical multi-thematic magazine format; mono-thematic magazine format.

It was difficult for us to pick a winner as we saw many excellent and creative programmes across the formats. Topics were wide-ranging - education, health care, tragic events, cultural heritage and national identity. We were judging news, features and some programmes with a documentary feel.

Our winner was an outstanding and world class example – a gripping BBC programme covering a scandal in a hospital. The standard appointment to view was replaced on this day with special coverage. Over 25 minutes we got to know every aspect of the scandal, presented outside the standard studio environment.

The commended programme from RTBF in Belgium is an example of taking a different and creative approach to tackle issues the viewers might otherwise find less interesting, namely European political affairs.

The judges enjoyed the opportunity to experience the richness of programme making across Europe and to get perspectives of regional issues that become, in some cases, national or international.

**Jutta Scheffer**  
**euronews**  
**Chair, Magazine and News Magazine Programme**



## WINNER

**ID2013148 - BBC MIDLANDS TODAY**

(25 min)

**BBC West Midlands (Birmingham)**
**UK**

The winning entry is an outstanding example of how a regional news magazine programme should handle a major story. This was a team effort which brought together journalists and production technology to tell the tragic story of a hospital which failed to care for its patients.

Staff at the local Stafford Hospital were found to have routinely mistreated patients, leading to injury and more than 100 deaths. It was a major scandal which created a crisis for the National Health Service in the UK. The programme was produced on the same day the official report into what went wrong was published.

There was live presentation from outside the hospital and a live interview with a Government Minister in Westminster. There were well-prepared and crisp reports, focusing on the bereaved families as well as the management and political issues. Experts gave their views and we learned about changes going forwards as well as a looking back to the reasons it happened.

It was an emotional and major story told with technical professionalism and journalistic judgement of the highest standard. It should be noted also that a further special programme was transmitted in the region later the same evening: "The Hospital That Didn't Care".

## COMMENDED

**ID2013068 - THAT'S EUROPE?!**
**C'EST ÇA L'EUROPE ?!**

(28 min)

**RTBF  
Belgium**

"C'est ça, l'Europe ?!" is a citizen magazine co-produced between RTBF and TV5 MONDE, with an aim to make an attractive and educational programme, once a month.

The judges found the programme dynamic, especially the transition between studio and report. We liked the backstage camera and the animation, which helped viewers to identify with the issues. The rhythm of the programme was attractive, showing different angles to the same issue. The programme was viewer focussed, allowing them to post questions to guests in the studio.

The judges commended this programme because it really helps to build interest as a EU citizen with European affairs. We also saw the limits of letting the European institutions solve problems. Maybe the guests in studio could also have been experts, rather than politicians.

**OTHER ENTRIES**

**ID2013077 - NEWTON SUPERPOWERS (NEWTON SUPERKREFTER)** (28 min)  
 NRK Trøndelag, Norway

Newton is a regular science magazine for children. In this episode there were three topics: children making paintings from milk, how to fly like a superhero and a comparison of old and new dental drills. It is made in a lively manner with dynamic editing and a charismatic presenter. It might have been aimed at those aged 8 to 12, but the judges also learned a lot! A close contender in a very strong category.

**ID2013124 - ANNE IN GOOD HANDS (ANNE I GODE HÆNDER)** (28 min)  
 TV Syd, Denmark

This series deals with social welfare in Denmark. This episode concentrates on children with disabilities. It focussed on the engaging personality of Anne, who gets fully involved with her subjects - she is not afraid of crying with them, which lent an intimate style. However, as a one-subject programme, this was not as much of a magazine as other entries in the category.

**ID2013129 - BBC SOUTH EAST TODAY** (28 min)  
 BBC South-East (Tunbridge Wells), UK

This is the daily BBC news magazine for the south east of England. The main story is an exclusive with a former secret service "supergrass" in Ireland. After thirty years in hiding, he is starting a campaign to save himself from the poverty and mental problems, for which he blames his spymasters. Although the exclusive is clearly a strong story, other pieces had stronger regional resonance. There are smart presenters, crisp studio design and excellent graphics.

**ID2013074 - THE NEW REFUGES (LES NOUVEAUX REFUGES)** (26 min)  
 France 3 Rhône-Alpes, France

This is a series which guarantees a breath of fresh mountain air. It deals with mountain walking and mountaineering, popular and healthy activities. This episode examines the purpose and design of mountain refuges, including recent futuristic designs which offer boutique hotel facilities. There are, of course, some spectacular views and we meet some hardened climbers. But – perhaps like the activity – the pace could be a bit slow.

**ID2013138 - ÖSTNYTT1915 (ÖSTNYTT1915)** (15 min)  
 SVT Norrköping, Sweden

The nightly news programme covers stories of strong interest to viewers – IVF treatment for would-be mothers, safety responsibilities of head teachers for schoolchildren and even blocked school lavatories. The presentation is informal and the report on IVF was strong and well-balanced - perhaps it should have been the first story. There is also an

in-vision timer for the 15 minutes of the programme. The judges found this annoying, and questioned why this is needed.

**ID2013141 - FLOODS IN THE PODRAVJE REGION (POPLAVE V PODRAVJU)**

RTV Slovenija – TV Center Maribor, Slovenia

(49 min)

Last November, the River Drava burst its banks and the Podravje region suffered the worst floods for decades. This special programme pulled together the stories of the disaster. We shared in the suffering, heard from the victims and saw the power of the floodwater as it swept through all before it. The reporting teams faced danger. The opening was brave – two minutes of simply natural sound and pictures. However, the studio introduction was unimaginative given the drama of the event. The station should also be commended on its activity in conjunction with the Red Cross to raise money and other aid.

**ID2013143 - NRK ØSTFOLD NEWS (NRK ØSTFOLD NYHETER)**

NRK Østfold, Norway

(18 min)

The slaughter of 69 children on the island of Utøya by Anders Behring Breivik was one of the most horrific stories of recent years. This edition of the Østfold regional news was broadcast on the first day of the murder trial, nine months after the killings. The cameras followed a bereaved father and a young survivor to the courtroom as they struggle to come to terms with the tragedy. It is a fitting way for a regional station to deal with a major national (indeed, international) story. The judges felt the studio interview after the report was poorly-structured. Other stories are well-made and reflect the region.

**ID2013154 - VILLAGEFOLK: FOOD FOR THE FUTURE  
(VILLAGEFOLK: HRANA ZA PRIHODNOST)**

(56 min)  
RTV Slovenija - Center Koper

This is a travelogue for foodies. We travel round farms, vineyards, orange groves and almost anywhere with a vegetable, a fruit, a spice or something worth eating. It is full of wonderful characters, from Greece to France and Sicily to Austria, who grow, harvest, prepare or cook food. It is a delicious journey and one which does not avoid the wider European issues of food production and quality.

**ID2013006 - CULTURE.CZ (KULTURA.CZ)**

Czech TV Studio Ostrava, Czech Republic

(25 min)

This is a traditional magazine programme dedicated to culture. We got to know the puppet museum, the preparation for the Festival of the New Opera and the restoration of baroque statues from Moravia and Silesium, building replicas of ships for foreign film crews shooting at studios in Prague. The judges found the storytelling solid, giving a good overview of the issues at the beginning of each story. However, we are missing creativity in visual storytelling - a classical approach but not attractive enough to keep the viewers

interested. The judges would have loved to see the presenter at the beginning of the programme.

**ID2013034 - METROPOLIS, EPISODE 2 (METROPOL 2)** (28 min)  
TV2 Lorry, Denmark

The programme Metropolis explains about the health care system in Denmark in one region. It points out that there is no private health care system, that everything is financed out of taxes, but the costs are very high. The programme shows us alternatives for reducing costs and how to keep people out of the hospitals. We appreciated that complex issues are illustrated through personal stories. Although the editing and camerawork were a bit confusing at the beginning, it later on contributes to identify with the patient leading us through a part of this programme. Even though the programme shows ways for letting people stay no longer than necessary in hospitals or on sick leaves the judges regret that the personal stories were not brought further into evidence. To follow a patient a bit longer or to show the person in his daily life before going to hospital, may have added a human perspective that the judges felt was missing in this programme.

**ID2013072 - ENQUIRIES IN THE REGIONS : VINEYARDS AND MEN** (52 min)  
**(ENQUÊTES DE RÉGIONS : DES VIGNES ET DES HOMMES)**  
France 3 Poitou Charentes, France

“Enquêtes de Regions” takes us to the heart of the vineyards of the South-West of France, which produces the best wines of France, perhaps even of the world. The programme follows in the footsteps of reporters who show vineyards under different angles. A regional programme that easily involves national viewers, getting them interested in this issue. Solid storytelling and camerawork. The presenter smoothly leads the viewers from subject to subject. You get all the aspects of the issue.

**ID2013078 - BBC LONDON NEWS 07/02/13** (28 min)  
BBC London (Elstree), UK

The programme follows biggest issues in London. These include, for example, housing the homeless, a murder case, allegations of poor patient care and a lighter story - an exhibition of paintings showing the frozen Thames. Good storytelling, with both breadth across stories depth where necessary. The programme is well presented, and a textbook for news magazine. So it was solid, but neither outstanding enough, nor made with innovation or new creative approaches to be considered as the winner.

**ID2013085 - THE INHERITANCE OF INDIFFERENCE** (28 min)  
**(PATRIMONIUL NEPASARII)** TVR Iasi, Romania

This is a programme about how the state has failed to protect national heritage -



hospitals, schools, etc are falling into ruins. The programme shows a very important issue for Romania but unfortunately the storytelling is not attractive enough. We were overloaded with too much verbal information in a short time, with the pictures not able to follow the same pace. The story could have been told in 10 minutes instead of 28.

**ID2013109 - BBC LOOK EAST**

(28 min)

BBC East (Norwich), UK

An episode of the daily news magazine for the Eastern regions of UK. A large part of the programme was dedicated to extreme bad weather conditions - snow, and the problems caused. Following this, the programmes continued with the important stories of the region, returning to snow at the end. The judges got a good overview, with stories covering all important aspects alongside solid camerawork and presentation. This was presented via the well-known and traditional BBC approach, which the judges enjoyed and respected but didn't find outstanding, hoping to see more new or creative approaches.

**ID2013113 - RADAR: ALPHABET AS AN IDENTITY MEASURE**

(53 min)

**(RADAR: PISMO KAO MERA IDENTITETA)**

RTV Vojvodina, Serbia

In Novi Sad, the capital of Vojvodina, four languages are in official use: Serbian, Hungarian, Slovak and Romanian. There are also two alphabets: Cyrillic and Latin. The programme gives us good overview of the problems arising from this diversity. Although the subject is important, and influences everyday life, the judges felt the subject could have been covered in a shorter programme. This way, it would hold viewers' attention, which the judges feel could be lost.

**ID2013118 - SWEDEN TODAY (SVERIGE IDAG)**

(23 min)

SVT Umea, Sweden

A regional news programme, which can be seen by the whole country. The coverage of the accidents was very good and complex. The pictures were amazing – getting to the point of the event immediately. The studio and the presenter were interactive and dynamic. The reports from the spots were well made. However, the judges failed to see the value of the reporter in the duplex situation, explaining again the report we have seen just before, made by her. Considering other reports in the programme, this seemed to be of less interest.

## PRIX CIRCOM REGIONAL 2013

### SPORT PROGRAMME

#### WINNER

#### ID2013127 - THE LAST BIKER (DE LÊSTE FYTSER)

Omroep Fryslan, The Netherlands

#### JUDGES

<b>Chair</b>	Theodoris Tsepos	ERT3 Thessaloniki	Greece
	Johan Lindén	SVT	Sweden
	Jutta Scheffer	euronews	
	Frank Böhm	HR Frankfurt Main	Germany
	Nick Simons	NRK Østfold	Norway

#### CHAIR'S REPORT

The boundaries between a great sport programme or feature, and programmes in other categories was blurred this year. Many of the entries may have been contenders in the documentary or magazine categories. However, what linked this year's successful entries was the telling of local and personal stories which arose from sporting events in each region – whether it was a race, a football match or even last year's largest global sporting event – the 2012 Olympics in London.

Across programmes delivered to high standards of journalism, storytelling, filming and editing, we saw people striving, surpassing expectations, overcoming personal barriers, facing their obsessions or simply having a lot of fun participating in sport. We were particularly pleased in many caused by the creativity of approach taken with regular events – a constant challenge in sport programming. We saw new styles, story angles, filming and editing styles – and a new depth of understanding as a result.

The judges argued long and hard in deciding a winner this year – with a much longer discussion than is common. What swung the vote for Omroep Fryslan's The Last Biker was two-fold: the innovative and creative direction chosen, and the emotional connection the judges felt about the protagonist and his story – watched, as with all the best pieces, through both laughter and tears.

Congratulations and thanks to the winner and to all participants for what was a most enjoyable category, and we look forward to even more – and hopefully an even wider entry pool - in 2014.

**Theodoris Tsepos**  
**ERT3 Thessaloniki**  
**Chair, Sport**

## WINNER

**ID2013127 - THE LAST BIKER**
**DE LÊSTE FYTSER**

(9 min)

**Omroep Fryslan  
The Netherlands**

A thoroughly enjoyable, funny, touching and human documentary, taking a creative approach to coverage of the regular 235 km / 11-city cycletour: following the man who came last.

The programme-maker's all-round skills were exemplary – storytelling, journalism, filming and post. Questions asked along the way were particularly effective, bringing out what made this character such a gift - he talked about cycling technique, how he got to the race and was getting home afterwards and whether he had supporters.

There was excellent use of music and it was good to bring in the supplementary characters – the two lads cheering for example - and the conflict with the race organisers as the deadline passed.

We felt his pain, especially with the bitter-sweet denouement of getting the medal even though he wasn't allowed to finish the race. Considering the lack of light, this was very well-shot. An excellent short documentary, a must-see, and a worthy winner in a highly competitive category.

## OTHER ENTRIES

**ID2013024 - JUMP BOYS (JUMP BOYS)**

TG4, Ireland

(25 min)

Jump Boys provided unprecedented access and a view into the unknown, dangerous and compulsive world of the hunt race jockey. A strong premise, to get to know the jockeys across good times and the bad times, to get a sense of their obsession and passion for their sport. This film had high production values, with a strong opening of theatrical release quality. The judges would have liked to have seen more focus placed on the horses and their welfare, a current controversial aspect of jump racing. More depth about the jockeys families may also have added interest. However, we were not short of talking heads, which perhaps hindered a clear narrative, conflict and dramaturgy to a degree. We also felt different music choices in places might have painted the story more effectively. With strong race and event footage, good photography, clear narration, this was an enjoyable and entertaining film.

**ID2013094 - BBC LOOK EAST**

(52 min)

BBC East (Norwich), UK

A special edition of the daily regional news show celebrating local long-jumper Greg Rutherford's gold medal at the 2012 Olympics. The broadcast was anchored from the training track where Greg trained as a youngster. It was a good choice to leave the studio and have an outside broadcast, mixed with some effective interviews later in the programme about legacy and impact. Although there were interviews with one young athlete and some discussion on legacy, they could have got more out of the location – presenter or crew trying the long-jump for example (contextualising the demonstrations of distances jumped), and more input from the other youngsters around. The package about Greg's History by reporter Sean Peel was the highlight of the programme - with a superb script and good use of archive.

**ID2013073 - RENAUD LAVILLENIE (RENAUD LAVILLENIE)**

(5 min)

France 3 Auvergne, France

A short feature about pole-vaulter Renaud Lavillenie, as he prepares for the 2012 Olympics, with access to private training in his back garden. The story got under his skin, with a motorcycle excursion and interview allowing us to learn more about his passion, motivation and inspiration. It also included archive footage of competition, an interview with his coach and a short sequence using small cameras and the web to film, analyse and distribute his own content. The judges enjoyed this piece, but felt it was not original enough in its approach to win in this category.

**ID2013134 - ALWAYS A MEDAL-SKIING (UVEK MEDALJA-SKIJANJE)**

(25 min)

RTV Vojvodina, Serbia

A well made, brisk-paced information/entertainment programme promoting sport as a healthy way of life. While choice of music and editing veered towards a younger audience, we felt that adults and parents might find this more interesting and informative. The show was at its most interesting when it was showing the landscape, action and talking to the kids. However, we wanted more action, more shots in the style of those commonly seen on YouTube filmed with Go-pro style cameras. Finally, we wanted more of a story – the programme relied on talking heads to deliver information.

**ID2013146 - LATE KICK OFF MIDLANDS**

(29 min)

BBC West Midlands (Birmingham), UK

A previous winning station in the Sport category, BBC West Midlands continue to deliver sports programming which challenges expectation. Despite perhaps one too many mentions of "access all areas" in the build-up, it was refreshing the approach taken in the headline Nottingham Forest film. Natalie Jackson gained the trust of the club to



see training, briefing and changing room, with an especially interesting section in the manager's home video editing suite. also great to see football coverage from unusual pitch-side and dug-out angles. Laura May McMullan's pieces on Wolves and Port Vale were also effective and out of the ordinary for sports reportage. The judges were pleased to see female reporters so prominent in the making of the programme, if not used in the studio for this episode. The punditry and highlights were more along the lines of standard football programming, but we noted the level of the discussion was above the ordinary. As described in the entry notes, we appreciated how this programme must connect with the audience, with passions and emotions inside the clubs brought to the forefront.

**ID2013003 - ALONE ON THE WAVES (SAM VLNACH)**

(51 min)

Czech TV, Studio Ostrava, Czech Republic

This film is about Milan Kolacek's solo journey, participating in the Transat solo race. 8,000 km of one of the most difficult world yacht racings on a self-made boat. From the landlocked Czech Republic, Kolacek was fulfilling his dream by constructing his boat. The film started with impressive pictures – no narration, interviews, getting you into the story immediately. The judges understood what Milan accomplished. However, we got lost in the story because of too many details – just when you want to know more about one situation, the story jumps to something else. There were strong pictures at the end: you felt what he accomplished, but we would have loved to see him entering the final port.

**ID2013012 - GREGOR'S RUN (GREGORS LAUF - AUS DEM ROLLSTUHL ZUM MARATHON EINE REPORTAGE VON GUNNAR HENRICH)**

(29 min)

HR Frankfurt Main, Germany

This very interesting story is about an "incomplete paraplegic", participating at the Frankfurt Marathon after only one year of training. During the first sequences you see a man running and ask: How can this man be paraplegic? But this inspires curiosity, and you want to know more. An important moment is the quote by Vaclav Havel - a rare moment of emotion in the face and the voice amidst the usual self-control. During the marathon, he gets back pains and you almost feel the pain yourself. The programme had outstanding VJ production; good camerawork, especially while riding a bike and filming at the same time (seen in a shot from the finish line). There is one part of the story we felt might have been cut out – the section around the horse-riding. This was a strong entry: with more of an emotional connection and slightly tighter editing it would have been a contender for the winning entry.

**ID2013022 - MISTER (DOMNU')**

(29 min)

TVR Iasi, Romania

A portrait of an exceptional coach from Romania: Nicu Roibescu, who led and achieved performances over 50 years with one single team, Penicilina Iasi. He trained hundreds of players inside the country as well as abroad. The story was hard to fully appreciate if you did not know Nicu Roibescu – only after some minutes we knew that sport was Volleyball. We saw archive material going back to the time of the “Eastern bloc”, also spending time with witnesses from Romania. However, it needed a stronger story, with a better introduction. The interview in a clean, sober dining room created a distance between audience and the trainer. On the other hand, as we celebrated the coach’s birthday at his home, we saw genuine emotional connection. This is an example of a regional story with national importance. The reporter clearly has huge respect for the trainer.

**ID2013063 - CANOE**

(2 min)

BBC London (Elstree), UK

A report from the Olympic Games on the “canoe” discipline. The producer chose an unusual angle – following the father of a participant. This original idea allowed us to get closer to the athlete. Unfortunately, we didn’t feel we got to know the father: perhaps the reporter could have stood beside the father to gauge his reaction, but as the reporter’s position was quite far away, there was both optical and emotional distance. Nonetheless, we commend the original thinking, and appreciated the search for a new angle on what can often be “standard” Olympic coverage.

**ID2013116 - FOOTBALL DERBY (N-2012-0824-FOTBOLLSDERBY)**

(25 min)

SVT Norrköping, Sweden

A report on two football teams that had reached the premier league, previewing their meeting in a derby match. The reporter got the two goalkeepers together, staging a penalty shoot-out to predict who would win the actual match. This was an original angle, especially knowing how difficult it is to get two professionals together away from their training. The reporter certainly got the players having fun playing against each other. But why did we not see more of the reporter? He brought us into the story, but then disappeared from the piece until the end. For this reason, the film did not feel fully complete.

**ID2013117 - LIVE FROM KORTVASAN (DIREKT FRÅN KORTVASAN)**

(30 min)

SVT Falun, Sweden

SVT Gävleala broadcast six live webcasts from three races during Vasaloppsveckan at the end of February 2013. The last race, the 90km long Vasaloppet, is the world’s longest

cross country ski race with 15,000 participants. Anyone can take part, and we got to know a lot about the organisation: how many drinks have been prepared, the quantity of soup, the artificial snow. Because of the short reports, it was easy to forget that this was live coverage. There was a sympathetic and professional presenter, clearly comfortable with her job. However, it took a long time for the race to start and even longer to get more of the inside view of the racers. Why not introduce them before the race started? This would have added more about why the race is important, and why the audience should get involved and feel excited.



## PRIX CIRCOM REGIONAL 2013

### MINORITIES IN SOCIETY

#### WINNER

#### ID2013011 - STRANGE FOLKS (VRAEM LUUJ DIE PLAT KALLE)

L1 Radio-TV, The Netherlands

#### COMMENDED

#### ID2013076 – INSIDE OUT WEST, BBC West (Bristol), UK

### JUDGES

Chair			
	Rose Paolacci	France 3 Corse	France
	Johan Lindén	SVT	Sweden
	Theodoris Tsepou	ERT3 Thessaloniki	Greece
	Antony Dore	BBC London	UK
	Nick Simons	NRK Østfold	Norway

### CHAIR'S REPORT

By creating this Minorities in Society Prix, the public regional television stations confirmed their commitment to promote and further develop programmes reflecting diversity in our multi-cultural societies.

The proposed programmes raised numerous questions on how to live together, whether relating to ethno-cultural questions, integration, or handicap. It seems that Northern European countries show a will to share a positive vision as regards personal journeys and adventures of minority groups.

Is this already an encouraging sign that the view of our societies is changing? The programme makers put strength and sensitivity across the causes they chose to cover.

Because our societies are in constant evolution, our judges are convinced that in the coming years this category will offer numerous programmes that are innovative, useful and encourage contrasting views.

**Rose Paolacci**  
**France 3 Corse, France**  
**Chair, Minorities in Society**



## WINNER

**ID2013011 - STRANGE FOLKS**

**VRAEM LUUJ DIE PLAT KALLE**

(45 min)

**L1 Radio-TV**

**The Netherlands**

Strange Folks tells four stories about minorities within minorities: first and second generation immigrants, adapting to speak the minority Limbergs dialect / language spoken in the south of the Netherlands. They are also integrating themselves in the local community – through work and involvement in local societies.

This was a very well made film: every shot is thought-through and beautifully constructed, to the quality of a theatrical release. The film is edited to give the viewer space, allowing the storytelling to grow on you. Music is unobtrusive and well-chosen.

Within this strong framework, we have a film whose subject matter challenges pre-conceptions, via a positive and enjoyable tone. A clear winner for this category.

## COMMENDED

**ID2013076 - INSIDE OUT WEST**

(10 min)

**BBC West (Bristol)**

**UK**

Journalist and wheelchair user Paul Carter went undercover to expose estate agents who ignore the practical issues around disabled living. In doing so, he demonstrated that it is the designed environment and not the disability which is the real problem.

The findings were shocking. Of five properties estate agents advertised as accessible for Paul, only one actually was. In one case, even though there were three steps to get in the front door, the estate agent insisted on continuing his sales pitch for another ten minutes - meanwhile Paul was unable to enter the front door.

The film highlighted what disabled groups and charities have said is a major issue and a source of constant frustration for their members.

The reporter was a very engaging presenter and there was good use of secret filming. The personal nature of the storytelling enhanced the quality of the film.

## MINORITIES IN SOCIETY

### OTHER ENTRIES

**ID2013005 - BABYLON (BABYLON)**

(14 min)

Czech TV Studio Ostrava, Czech Republic

A magazine exploring Jewish Czechs and Slovaks who left their home country to settle in Israel. It contained powerful personal stories going back to the Second World War and the 1968 revolution. Some use of archive and stylised re-creation of new footage. Driven by interviews, the judges felt the structure of the narrative might have been focussed by some tougher decisions in the editing suite.

**ID2013031 - A LITTLE YACHA MUSIC (LA PETITE MUSIQUE DE YACHA)**

SVT Kiruna, Sweden

(26 min)

This is a very engaging film about Yacha, a 13-year-old autistic boy who is being helped via weekly sessions playing music. He is now very passionate about classical music and the treatment greatly helps his condition. The judges were impressed by the straightforward and simple storytelling and the use of archive footage of Yacha as a toddler when he was out of control due to his condition. However, they felt that therapy of this type has already been widely reported and for that reason this was not original enough to be a contender to win.

**ID2013081 - EIGHT SEASONS (ÅTTE ÅRSTIDER)**

(39 min)

NRK Trøndelag, Norway

This film follows the everyday lives of Norwegians living the Sami way across the 8 seasons of the reindeer –beheadings, warts and all. Although light on story and dramatic conflict, the film was carried by fantastic HD photography and engaging contributors. A strength of the film in this category is the subtle way the destigmatisation of Sami culture is explored. As a side technical note, the version we watched had an audio mix at times favouring music over voice.

**ID2013087 - TWICE FORGOTTEN (CONDAMNATI LA UITARE)**

(15 min)

TVR Iasi, Romania

This film is about the treatment – or rather lack of treatment – of people suffering from Alzheimer’s in Romania and Moldavia. The VJ work of Andreea Stiliuc is excellent and conveys a deep and authentic view of friendship, loneliness and human generosity. However, the reportage fell into an “information overload” trap. If the producer had trusted the fine camerawork and editing, the story would have been stronger. The judges also would have appreciated more context around how Romanian society deals with sick and elderly in general.

**ID2013137 - COURAGE (MISNEACH)**

(20 min)

TG4 (Teilifis na Gaeilge), Ireland

Annette and Vincie O'Donnell from County Donegal faced a huge challenge when their son Colm was born with Down's Syndrome and a hole in the heart. They were told he may only survive a short time and they took him home to die. But Colm grew up to be strong and happy. In 2012 they faced an even greater challenge when Colm was diagnosed with cancer. This film employed neither tricks nor clever film-making devices. Instead it was carried by the riveting personal testimony from two extraordinary parents, and a treasure chest of home movies showing Colm growing up. The film is hymn to the power of parental love and hope. Although there was very strong emotional impact to this film, the judges felt it could have been improved if we had been clearer about how his medical conditions had been overcome, and if we could have seen and heard more from Colm himself.

**ID2013019 - THE CHILD IN THE TREE (L'ENFANT DANS L'ARBRE)**

(52 min)

France 3 Languedoc-Roussillon, France

In Perpignan, the Léon Blum primary school consists of 95% children from the permanent Roma community. For the pupils, the school is their main contact with non-Roma society – a space for integration and conflict. The introductory voiceover is philosophical, subtle and sets the premise: what is the boy in the tree feeling and thinking when he refuses to climb down on the headmaster's orders? What is happening to the child when he meets an unfamiliar authority? The camera work is exquisite and allows the everyday life of the children to be told without interviews or traditional journalistic storytelling. The narrative pace is slow and reflective. The opening was strong but the following narration felt more of a patchwork. A clearer thread or a conclusion would have made for a stronger film.

**ID2013064 - KHAT**

(4 min)

BBC London (Elstree), UK

Throughout Europe countries have taken different positions on the herb Khat: should it be banned or not? The main distribution channel for Khat is London. This is a schoolbook example of how to make a balanced and contextualised report on a difficult and complicated issue. One argument that came through strongly was criminalising something used predominately by Somalis – a minority group already with problems in England. The package is excellent in showing two sides of an argument. However, the judges felt the viewer is not getting quite enough information to make up their own mind.

## MINORITIES IN SOCIETY

**ID2013151- FROM LETTERS TO DREAMS (OD SLOVA DO SNOVA)** (15 min)  
HRT – Zagreb, Croatia

This is the story of Rusmir Agacevic, a writer and documentary film maker, who fled Bosnia, ending up in Croatia. Through interviews, the viewer understands the struggle to build a new life in a new environment working with children in a SOS child village. The reportage makes good use of showing Agacevic's cultural work alongside archive material. The judges found the reportage a bit too dependent on interviews and a traditional structure to be considered a winner.

**ID2013082 - ACROSS THE BORDERS – RACIBÓRZ REGION (PRZEZ GRANICE - ZIEMIA RACIBORSKA)** (26 min)  
TVP3 Wroclaw, Poland

This programme looks at daily life in the Racibórz region on the Czech-Polish border where the Moravian dialect is spoken. The goal of the programme makers was to present historical background as an explanation for cultural clashes and to help break down stereotypes about minorities. The programme was well filmed with aerial shots and used a range of local music. However, the judges believe the disparate elements of the film could have been woven together into a more cohesive story.

**ID2013098 - SPAZ-TV (MIFFO-TV)** (28 min)  
RTV Rijnmond, The Netherlands

Spaz-radio, with three mentally handicapped hosts, is a very successful morning radio show, broadcast nationwide. In Spaz-TV, we get to know the team and their hopes and fears for the future. It is a group that is seldom represented on television. The film focussed on the issue of romantic relationships between people with learning difficulties, and did so with humour and sensitivity. The judges thought the contributors were impressively frank about the challenges and prejudices they face.

**ID2013119 - ONE STEP FORWARD (DE DEUR UIT)** (20 min)  
Omroep Brabant, The Netherlands

One Step Forward is a documentary about a group of migrant women trying to learn Dutch. Film-maker Ilse van Loon, who suffers from dyslexia, tells the story without additional commentary. The technique takes us straight into the lives of women from diverse backgrounds. There was some engaging actuality but the judges felt a stronger editorial line or a clearer, developed story needed to be evident.



**ID2013047 - PALETTE (PALETA)**

(50 min)

RTV Vojvodina, Serbia

Paleta is a regular programme on RTV Vojvodina. It is transmitted in nine minority languages with Serbian subtitles. This edition was broadcast on International Mother Tongue Day and told stories from all the main minority groups in Serbia. It is clearly an important broadcasting venture in a country where there have been tensions between the majority and minority groups. But the judges felt the individual stories in the programme were not strong enough to make it a winner.



## PRIX CIRCOM REGIONAL 2013

### FICTION/DRAMA PROGRAMME

#### WINNER

**ID2013014 – YELLOW DOG (ZHULTO KUCHE)**

BNT, Bulgaria

#### COMMENDED

**ID2013004 - THE TWELVE MONTHS (DVANACT MESICKU)**

Czech TV Studio Ostrava, Czech Republic

### JUDGES

#### Chair

Máire Ní Chonláin	TG4 Galway	Ireland
Karoline S Norlander	SVT Norrköping	Sweden

### CHAIR'S REPORT

The jury viewed a wide mix of approaches to regional fictional stories with films varying from feature length (Czech Republic) to a short drama of nine minutes (Serbia). Our remit was to look for innovative, engaging and original stories which reflect life and experiences in the regions and those which engage a television audience.

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

The jury also looked at the quality of the script, the direction, performance of actors and skills of camera, sound and editing. Music and its role as a dramatic tool were also mentioned in certain films. The use of local talent emerged strongly and was highly commended and the standard of acting was strong.

It was remarked that two of the stories this year centred on the theme of political satire and used humour to illustrate this. This clearly showed that people were not afraid to expose their society with humour, irony and satire.

The jury commented that it was good to have rural issues illustrated in some of these dramas.

We are still hoping that more regions will enter this category next year!

**Máire Ní Chonláin**  
**TG4 Galway, Ireland**  
**Chair, Fiction/Drama category**

## WINNER

**ID2013014 – YELLOW DOG**
**ZHULTO KUCHE**

(27 min)

**BNT  
Bulgaria**

This is a clever short film based on the assumption that one can go from one place to another by travelling through two inter-connected washing machines. One machine is in the home of a young writer in Bulgaria and the other washing machine is in the home of a children's book illustrator in Japan. Perhaps a crazy idea but it worked! Each artist is seeking something magical in their work and they find it in this film.

The judges were immediately taken with this story that was clever and well told. The five actors were very good, the direction was excellent and the pacing and editing just right. The animation and illustrations added the extra dimension and the music topped it all.

The jury chose this as the winner because it had all the ingredients of an excellent production – story, script, camera work, acting, direction and editing. A true winner!

## COMMENDED

**ID2013004 - THE TWELVE MONTHS**
**DVANACT MESICKU**

(96 min)

**Czech TV Studio Ostrava  
Czech Republic**

This is an adaptation of a classical fairy tale story similar to Cinderella for a family audience. It differs from the Cinderella story as the main character has to complete 3 difficult tasks. The story has a wicked stepmother, two daughters and a handsome prince - all the ingredients of a good story.

Judges loved the camera work and lighting. The story was well told and acted. It was good to add the traditional local cures. The orchestration enhanced the story and the pacing was good for this type of story and for its audience.

Overall an excellent production and therefore commended highly.

## OTHER ENTRIES

### **ID2013025 - ANOTHER CRISIS (CRISIS EILE)**

(24 min)

TG4, Ireland

This is a comedy about a female politician becoming a commissioner to the EU in Brussels and her determination to prove herself as a politico. But it all goes wrong! She assembles a multinational team, to her detriment. This series makes fun of the political life in Brussels through Irish eyes.

The characterisations are mostly funny, especially Maeve Kelly Clarke and the chef de cabinet. The rest of the cast were stereotypical - which although was most likely scripted that way, it was perhaps too obvious. This is very much made for an Irish audience and so some of the humour might get lost which the jury felt was a pity.

Camera work did not add an extra dimension to the plot. Because it was political the jury felt that it might lose a lot of its audience and therefore didn't get commended.

### **ID2013067 - FAMILY ALBUM (LIBRO DE FAMILIA)**

(59 min)

TVG - Televisión de Galicia, Spain

Libro de Familia is a historical fiction drama series that has been a great success in Galicia for the past eight years. It has all the ingredients of a soap – passion, humour and ambition, showing country living in the 1960s. It caters for a rural audience in that it deals with farming issues.

In the episode that the jury watched there were many storylines which led us to believe that it was more of a soap than a drama. It also relied heavily on dialogue. The jury also thought that it was overly melodramatic and in certain places lacked action and exteriors.

### **ID2013114 - PAPER PUSHERS: FISHING (DRŽAVNI POSAO: PECANJE)**

RTV Vojvodina, Serbia

(9 min)

Commenting on topics dealing with everyday life. In this episode they talk about the fishing situation in Serbia. It is presented in a drama-comedy style, with each character representing a different opinion.

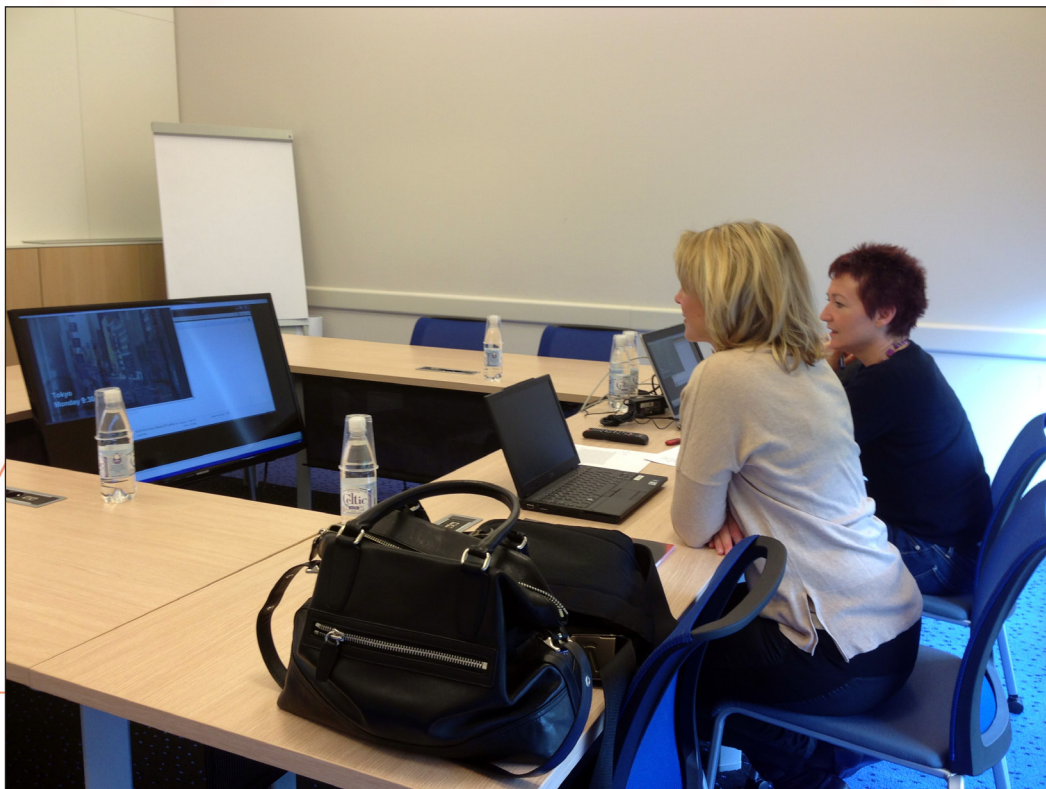
The idea was that during a regular week at work the characters would humorously discuss current events to make viewers laugh while stimulating them to reflect on the



issues raised.

The jury was impressed with the presentation. It was a clever way of discussing or talking about issues that relate to their country instead of the usual talk-shows or political programmes.

However it was more of a short experimental sketch than a well-defined and complete narrative drama.



## PRIX CIRCOM REGIONAL 2013

### VIDEO JOURNALISM

#### WINNER

**ID2013122 - PATRIK WIDEGREN**, SVT Norrköping, Sweden

#### COMMENDED

**ID2013089 - RAZVAN DAN COJOCARIU**, TVR Iasi, Romania

#### JUDGES

<b>Chair</b>	Antony Dore	BBC London	UK
	Frank Böhm	HR Frankfurt Main	Germany
	Jutta Scheffer	euronews	

#### CHAIR'S REPORT

There was a hugely impressive range of skills in this year's entry, with a combination of top quality professional filming and some very high-end post production in editing and graphics.

Some newsrooms covering remote areas of Europe use VJs to bring newsgathering to communities which are not otherwise able to cover, while others use it as an extra resource where the cost of a conventional crew and reporter would be prohibitive. One development this year appears to be the growing range of cameras available to journalists, particularly the convenience of the smartphone which can now deliver broadcast quality pictures when used in the right conditions. There was even an example of a journalist who shot and edited their own piece and then did a live broadcast into a programme.

The factor which clinched the choice of winner and commended was the judges' belief that video journalism is not just for the lighter stories at the end of magazine programmes but a useful tool in telling editorially strong stories that can lead bulletins. Or put another way, the 'journalism' is a vital part of 'video journalism'.

**Antony Dore**  
**BBC London, UK**  
**Chair, Video Journalism**

**WINNER****ID2013122 - PATRIK WIDEGREN****SVT Norrköping  
Sweden**

Patrik Widegren is the sole journalist from the station covering an island community. This winning entry gave a rare combination of professional quality film-making and editing with good quality daily journalism, plus engaging on-screen performance – quite an achievement for one person.

The first of the three films was a long-running story about a proposed limestone quarry on the island. This report had everything: solid journalism with both sides of the argument (environment vs economic benefit) covered, good actuality filmed on location, well delivered pieces to camera and outstandingly edited sequences. Even the necessary but visually dull phone interview was creatively handled with reverse shots of the reporter asking the questions.

There was also a well-judged piece about a woman whose son killed his partner, and her suffering as result of his crime.

Finally there was another beautifully-shot piece that was made and edited on the day, about flight delays on the island caused by the collapse of an airline. For a community to have a video journalist of that quality providing their news is a real asset.

**COMMENDED****ID2013089 - RAZVAN DAN COJOCARIU****TVR Iasi  
Romania**

This had the strongest journalism of any entry in the video journalist category. This outweighed the fact that technical aspects of the filming and editing were less strong than other entries. But the sheer editorial power of the content makes it worthy of being commended. These were strong stories with real journalistic intent.

The first film shows how people struggle to get medical assistance in an area where a new hospital has been closed by the Health Ministry due to lack of funding. The second story is about a hundred children forced to travel to school in an overcrowded mini-bus every day even though they have a school in the same village as their home. The third story showed excellent newsgathering in bitter winter conditions to reveal how 200 people survived a snowstorm close to the border with Moldova.

The entry might well have won the category if the journalist had been allowed to let more of the great material run to greater length which would have aided the telling of these stories.

## OTHER ENTRIES

### **ID2013038 - PHILIP OTTOSSON**

SVT Växjö, Sweden

Philip's three films showed a good variety of storytelling. In the first he travelled from his native Sweden to look at the cycling culture in Copenhagen, where the bicycle is a major form of transport. He made good use of small camera on a bike to bring a wide range of shots. There was also an amusing vignette of a film director returning to his home town - Philip's rapport with his subject was evident. The judges wanted more journalistic depth to be considered a winning entry.

### **ID2013059 - SIMON SPARK**

BBC Yorkshire & Lincs, UK

Simon's three stories excel at bringing emotional and powerful personal stories to the viewers in an intelligent and unsentimental manner. The film about two brothers who both suffer from a rare and debilitating brain disorder was very moving. It was clear that the brother's parents had opened up to Simon in the way that a conventional reporter plus crew may not have been able to achieve. A piece about a young, deaf man with a hearing dog used the technique of turning the sound off to illustrate the life of the subject of the film - a brave and innovative move. The third piece used clever intercutting of two voices old and new to tell a fascinating story linked to the Queen's diamond jubilee. Its pace was well judged in the editing. Only the exceptional quality of the winner's filming kept this from being at the top of the category.

### **ID2013060 - GARETH FURBY**

BBC London (Elstree), UK

Former winner Gareth Furby entered three highly unusual stories about life in London, probably unknown to people who've lived there for years. There was technically excellent filming in low light in a piece about a man who has recreated a First World War trench in his back garden, opening it to the public to spend the night. The film about public toilets being converted into shops and homes in London is one of the more unusual takes you will see on the issue of shortage of space in the UK's capital. Again there was a good range of characters. There was good use of actuality on the item about a church service for atheists taking place next door to a Christian service. Three very original films but the judges felt that more editorially challenging stories would be needed in the entry to be considered as a winner.

### **ID2013158 - RICK GAJEK**

HR Frankfurt Main, Germany

Very amusing and cleverly done but in places not produced alone, so not video journalism.



**ID2013069 - KEVIN BURCH**

BBC East (Norwich), UK

There was solid journalism at the forefront of this entry. In one piece, the reporters accompanied the family of a person who died at the hands of an elderly care driver as they went to meet a government minister. It was a good accomplishment to shoot and edit the piece for an early evening news programme. The other piece of note was about volunteers with 4x4 cars who helped local nurses and carers get around their community when the east of England was hit by heavy snow. While the technical quality of the pieces was strong, the judges felt they needed to be at an even higher level to contend for winning the category.

**ID2013086 - IVICA GRUDIČEK**

HRT – Varaždin, Croatia

The highlight of this entry was a short report about a drunk driver filmed entirely on a mobile phone and edited on iMovie. The reporter happened to come across a drunk driver as they were driving home from work. This showed really quick thinking. The resulting piece ran on the network news in Croatia. Many of the viewers would be unaware that the report was compiled on a smartphone such was the quality of the pictures. However the judges felt the story telling in the other two pieces submitted could have been stronger.

**ID2013133 - MARK NORMAN**

BBC South-East (Tunbridge Wells), UK

This submission from the UK had three reports filmed in different countries, showing how stations can use VJs to reduce cost of newsgathering out of their own broadcast areas. In the strongest of the three films, Mark used the full range of equipment available for a very strong story about British soldiers serving on the front line in Afghanistan. This included an iPhone held by a soldier to do a piece to camera. There was a lot of good filming done in difficult and cramped circumstances to tell the inside story on UK army deployments. There was also a film from Bosnia about a man from South East England whose girlfriend was killed during the conflict in the 90s and a business story from the Netherlands.

**ID2013096 - PER-OLOF STJÄRNERED**

SVT Halland, Sweden

Three well-shot and edited films were entered. It was good to see a video journalist with the confidence to keep the camera still on well-composed shots and let the action rather than the camera do the work. This was especially evident in a piece about the crisis in farming in this region of Sweden – the sort of story that any station in Europe might do at some stage, but lifted by the quality of the camerawork in this case. Also of note was a piece about a martial arts expert who was also a chaplain. This was one of many entries with high quality production and filming that could have been enhanced by being applied to more editorially challenging stories.

## VIDEO JOURNALISM

### **ID2013097 – JOHN DANKS**

BBC South-West (Plymouth), UK

The first film was part of series to commemorate the 100th anniversary of the Titanic sinking. It involved much research but the story of William Carbines stood out because of his age, his career and the fact he is buried in Cornwall. Like the other pieces in this entry it was very well shot, the sort of film of which a conventional crew would be proud. The other highlight was a piece connected to the London Paralympic Games of 2012. It was a profile of a wheelchair basketball player and used clever lighting to bring atmosphere to an otherwise dull location.

### **ID2013103 - CAMILLA NÆSS**

NRK Østfold, Norway

This entry could have done very well in a film-making competition such was the level of camerawork, the use of real sound to complement the pictures and the innovative techniques for editing. The first story was simple - two artists working on same canvas. It was clear the journalist had a strong rapport with the two artists who behaved very naturally in front of the camera. Camilla was trained as a camera operator and editing before moving into video journalism. She feels a great obligation to recreate her meetings with the participants as closely as possible, to take people seriously and to inspire confidence. The stories were very much on the softer end of the range you would expect in a news programme but were very well made.

### **ID2013139 - TOMÁS Ó MAINNÍN**

TG4 (Teilifis na Gaeilge), Ireland

The first film was about the re-opening of a Catholic church in Limerick. It had previously been sold for development but because of the economic crisis in Ireland it had been taken back by the Jesuit order. The film followed the first Mass being said there, in Latin. It was an interesting twist on the region's economic fortunes. There were also two films about how beekeepers and farmers were affected by the wet summer of 2012 in Ireland. All the reports were well shot with interesting characters but the judges would like to have seen more journalistic inquiry into some of the stories for the entry to be considered a winner.

### **ID2013090 - RANDI GITZ**

SVT Lulea, Sweden

This video journalist likes to use his camera to get close to the subjects he is filming. The first story was about a small village which tried to break the world record for the number of ice lanterns made. This was followed by a report on car ice racing and another on an artist making an exhibition of her work 30 years after her first exhibition. These were well-shot films using good editing techniques but not journalistically challenging enough to be contenders.

**ID2013144 - JOHN INGE JOHANSEN**

NRK Nordland, Norway

This entry included not only a filmed and edited report but also a live broadcast made by one person - a great technical achievement. The story was about a premiere of an opera being put on in a village on the island of Røst in the Lofoten region. It was filmed and edited in a day. There was a piece about a community which raised money for the daughters of a Spanish teacher who lives in the area to fly to his funeral from Spain. There was good access to a sensitive moment and it was very well filmed. The third film was about a holiday company which offers long-distance swimming in the cold seas of the region. Great skill in shooting these sequences on cramped boats was evident. The judges were impressed by the technical skills shown here and would have put it in as a condenser if some editorially stronger stories had been included.

**ID2013150 - SEÁN MAC AN TSÍTHIGH**

RTE West, Ireland

Sean's three submitted films were all well filmed with clear story-telling. An item on the effect of the tree disease ash dieback was a strong example of a task all regional journalists are called on to do - find a local angle on a national story. There was also outstanding camerawork on a story about red deer in Ireland which showed the difficult skill of wildlife filming. Overall, there were some good pieces but the quality of the camerawork could have been more consistent across all three pieces submitted.

**ID2013153 - JOHANNES WECKSTRÖM**

SVT Örebro, Sweden

Johannes showed good technical skills on all three items. There was a piece about an art exhibition, solar power in homes in the region and the role of the potato in the diet. These were diverting and unusual subjects but the judges felt that the last of the three stories was not sufficiently regional or local to be considered as a winner.

**ID2013156 - ROBERT REINHOLDSSON**

SVT Västerås, Sweden

Cleverly self-made graphics were the highlight of a piece about an art exhibition with the theme of 'cows'. There was some good filming with a small camera attached to a motorbike for a piece entitled 'death rider'. In addition there was good editing and camera work on the third story about show jumpers in the region. This was one of a number of entries where the video journalist could have enhanced their entry by choosing some editorially more challenging stories.

## PRIX CIRCOM REGIONAL 2013

### MOST ORIGINAL PROGRAMME

#### WINNER

**ID2013007 - THE SECRETS OF THE GLOM MOUNTAIN  
(GLOMFJELLETS HEMMELIGHETER)**

NRK Rogaland, Norway

#### COMMENDED

**ID2013066 – IT IS NOT THE PIGEONS - SPECIAL CLAIRVOYANCE  
(ON N'EST PAS DES PIGEONS - SPÉCIALE VOYANCE)**

RTBF, Belgium

### JUDGES

#### Chair

Mojca Reček	RTVSLO Maribor	Slovenia
Jutta Scheffer	euronews	
Raluca Chirila Aftene	TVR Iasi	Romania
David Lowen	Chairman of Prix	

### CHAIR'S REPORT

In today's world of media, in a world of "all has been seen" it is daring and thrilling to expect something really original. The judges of the Most Original category were seeking a programme that would capture their imagination, surprise them.

This might be because of the different treatment, because of the remarkable characters we meet, because of the music or the new format. The programmes the judges had opportunity to watch were very different in all possible ways. There were documentaries, magazines, children's programmes, etc. All of them were of a very high quality and the choice of the winner wasn't easy.

However we managed to find a programme which includes many original elements, it contains surprises in context as well as in picture. It could, without doubt, have been a challenger in the Documentary category also, with its high quality camerawork, editing and characterisation.

The commended programme develops a freshness of approach to a standard magazine format, with some pace, excitement and investigation. No wonder the viewers decide to watch it in such numbers.

**Mojca Reček**  
**RTVSLO Maribor, Slovenia**  
**Chair, Most Original**



## WINNER

**ID2013007 - THE SECRETS OF THE GLOM MOUNTAIN**
**GLOMFJELLETS HEMMELIGHETER**

(49 min)

**NRK Rogaland**
**Norway**

Tom the nature cameraman takes his teenage daughter along on a personal journey back to the mysterious mountain that he explored as a child. With his camera, we will go into caves and crevices, find fabulous animals and monsters and move through labyrinths where the walls are decorated in the most fantastic patterns by nature itself.

The programme shows originality in its personal approach, special camerawork and involvement of his family: it captures our imagination and surprises us. The pictures are amazing – many sequences have been filmed from an original point of view and we can also see some special effects.

We can easily understand Tom's passion for nature, especially for this Glom Mountain region, a nature reserve, to which his childhood memories are bound. The gap between generations is stressed as he fails to convince his daughter that nature is beautiful and that you should respect it.

## COMMENDED

**ID2013066 – IT IS NOT THE PIGEONS - SPECIAL CLAIRVOYANCE**
**(ON N'EST PAS DES PIGEONS - SPÉCIALE VOYANCE)**

(16 min)

**RTBF**
**Belgium**

It would be an undersell to call this a consumer programme. This programme is transmitted in evening shoulder peak on RTBF's flagship channel and it has all the qualities you would expect in a modern, appealing factual show. There is regular intervention from social media and support information. It is not surprising that its viewing ratings are high – indeed, the highest that RTBF has achieved at such a key transmission time.

This episode explains the tricks of the trade of astrologers, fortune tellers, tarot card readers and psychics with the help of undercover operations, which forewarn the public (600 euros to contact your dead cat, sir?). The impact of this was that other, commercial stations decided to cut some such shows from their schedules.

The programme is presented in a pacy and zany style, with engaging presenters who add humour to some serious consumer advice. It works as an investigative programme and as an entertainment show.

Great fun: great value: and a highly original approach.

## MOST ORIGINAL

### OTHER ENTRIES

#### **ID2013027 - HOME AND MEMORY (PAMIEC DOMU)**

(49 min)

TVP3 Bialystok, Poland

Podlasie is the region of Poland which has still retained its unique landscape with wooden architecture, not found in other parts of Poland. We are witnessing the destruction of what has been created by generations following well-established patterns - the common heritage. We can see good storytelling, getting close to people and making them a big part of the story. We get to learn the history of the houses and the families living there and how nature around has been and how it changed. However, the judges failed to sense an original approach.

#### **ID2013042 - ROCK ROOTS (ROCK RØDDER)**

(28 min)

TV2 Oestjylland, Denmark

ROCK ROOTS: THE DREAM is the first in a series of 10 programmes about the history of rock music in a corner of Denmark. This first programme depicts the 60s when the dream about becoming a rock musician, just like the sounds from Radio Luxembourg, was spreading all over Europe. The programme is produced by a VJ. We get to know three rock-veterans and learn their history. The judges find the visual presentation of storytelling quite original in overlapping graphics, archives and personal interviews but it would require something more to qualify for the award.

#### **ID2013046 - A GUETER 87 - THE SCHNEPFENRIED (A GUETER 87 - LE SCHNEPFENRIED)**

(13 min)

France 3 Alsace , France

At more than 1,000 metres above sea level, the Schnepfenried is wrapped in a white blanket of snow and Nature is magical. Marie-Eve and Yves Deybach are the hosts of a farm and "auberge" restaurant which includes each family member in the business. Marie-Eve plays the accordion and cooks the products of the farm with love. Yves beats the butter and brings the Munster cheese to optimal maturation. We see a part of the Alsace region. We hear the local language and dialect. The approach of the storytelling is very easy going as is the presenter. It is an amusing way to learn about a very specific region in Alsace, the people living there and the traditional cooking.

#### **ID2013057 - SAW IT COMING (ERA VISTO)**

(29 min)

TVG - Televisión de Galicia, Spain

This is a sit-com series, apparently a low budget production. Each chapter includes three sketches. It uses typical Galician idioms and has an authentic sense of humour based on Galician culture and manners. The judges were unsure about the test of originality.

**ID2013062 - RACORD TAXIDERMIA (RACORD TAXIDERMIA)**

(10 min)

TVR Iasi, Romania

In this programme we see a video performance in the History Museum in Iasi. The performance is trying to explain immortality and eternity by preserving dead bodies and it becomes the opposite of veritable victory over time: survival of genetics. The programme starts quite promisingly with contrasting close ups of the dead animals and the performer preparing for his show. But later, the pace of programme is repetitive. The idea is original but we are missing an original approach in camera handling, editing, etc.

**ID2013102 – SWEDEN AROUND AND ABOUT (LANDET RUNT)**

(43 min)

SVT Göteborg, Sweden

The producers of the magazine choose from 19 different regional news shows around Sweden and they pick the best stories. In this edition, we can see the world's biggest postcard of Sweden map by placing 30,000 cards in the snow on the football ground in the small town of Falköping... and the cards all come from viewers. There is originality in the concept of the programme in involving the viewers in the preparation and presentation. It is truly a programme "for the people by the people".

**ID2013135 - HALLO DEATH! WHAT COMES, THAT GOES**

(30 min)

**(HALLO TOD! WAS KOMMT, DAS GEHT)** Rundfunk Berlin-Brandenburg, Germany

This is a programme for children and teenagers dealing with a taboo subject in Western European countries, death. Children are the main actors: they talk freely about death, life after death, with a very basic curiosity. We get to know the rituals and vision of death of other countries of the world explained as well by children and teenagers. The originality is in the concept "children/teenagers for children/teenagers" in the storytelling which is supported by animation.

**ID2013093 – COLD CASES (STUDENI SLEDI)**

(50 min)

BNT, Bulgaria

This re-tells the story of the mass murder of eight students and the injuring of eight others 40 years ago. The state of mind of the killer is assessed, the impact on those attacked and we join the surviving students as they meet up again. It is a high quality presentation with strong interviews, camera work, lighting and haunting musical effects. But it is a standard treatment for the type of subject matter. The work of the journalist Rosen Tsvetkov is reviewed in the Rising Star category.

## MOST ORIGINAL

### **ID2013080 – OPENING CEREMONY** (28 min)

BBC London (Elstree),UK

There is no doubt the Opening Ceremony of the London Olympic Games was a riot of originality, created by the genius of Danny Boyle. This is the BBC London regional magazine transmitted just over two hours before the ceremony. This programme had followed the city's Olympic story from well before the announcement and there is no doubting the quality of this celebratory programme, with a range of live inserts, character interviews, expert contributions and many down-to-earth human stories. You can feel the transition from tension and nervousness about the event to the joy it was to bring. The fun and festival atmosphere was fully captured and it is a most enjoyable watch - but a programme which did not go beyond a standard structure.

### **ID2013110 – EITHER BRODER - SAFARI THROUGH EUROPE, PART II: IN THE HEART OF EUROPE (ENTWEDER BRODER - DIE EUROPASAFARI, TEIL: IM HERZEN EUROPAS)** HR Frankfurt Main, Germany (29 min)

A Jewish journalist and a Muslim writer travel round Europe in a customised car searching for its soul. One dreams of conducting a Bavarian band and driving a tank: the other grumbles. This is a character travelogue. Love the characters and you will love the programme. As they travel, they try to find some simple answers to simple questions – like why is one company rich but another one poor or what will happen if the EU disappears (will cucumbers become more bent?) or should a woman be judged only by her bra size? Clearly, the relationship between the two men (and the culture clash of Muslim and Jew) is a factor which attracts – but it does feel staged and this is not the only “road show” format of recent years.

### **ID2013111 - NORMAL MADNESS (NORMAL GALS KAP)** (39 min)

NRK Trøndelag, Norway

You must be mad to do that – it could kill you! Why are some people (maybe not that many) crazy enough to try extreme sports? This programme tries to find out why jumping off a cliff is fun for some and examines the psychology of risk taking. There is, of course, some dazzling footage and a presenter with a suitably quizzical approach. He adds the magic element which is missing in standard wild sports shows where everyone takes this madness seriously. Reality intrudes with the (perhaps inevitable?) accident.

### **ID2013070 – OFF THE COUCH! (LE SOFA, ÇA SUFFIT!)** (26 min)

France 3 Alpes, France

This format show combines family fun with outdoor activity and a quiz element. It is fast-paced with high value post-production following the “guinea pig” family as they try



to solve clues around a town in the Massif Central of France and take on other activities (mountain cycling and abseiling, for instance) to score points. The viewer can enjoy the fun of watching the family work out the clues and learn something useful about the location. It is probably (even) more fun to take part than watch. We miss families competing against each other in the same show or over the series.

**ID2013136 - ANNUAL REVIEW 2012 (ÅRSKRÖNIKA 2012)**

(30 min)

SVT Norrköping, Sweden

The turn of the year is a chance to look back on the stories of the past 12 months and often have some fun on-air. This is done here with some originality and humour in a (mock) search for the right format within which to present the most interesting reports of the year on hard news to art structures on road roundabouts and unisex lavatories – and, of course, a few out-takes of the bits that went wrong. We have the chance to see many enjoyable and informative reports within an appropriate “new year” programme structure. It is relaxing, enjoyable but sometimes rather staged. Apart from fun for the viewers, it is often a chance for programme staff to have some relaxation also...

**ID2013152 - VILLAGE FOLK - ORANGES FROM SICILY  
(VILLAGE FOLK SICILIJANSKE POMARANČE)**

(11 min)

RTV Slovenija - Center Koper/Capodistria, Slovenia

This is an edition in the food series, Village Folk, in which we visit an orange grove in Sicily. A compilation of this series was also entered in the Magazine category. It is thoroughly enjoyable and well made with engaging characters, good camera work and the fascinating sights and sounds of Sicily. The format was developed to counteract the emphasis of “city folk” in TV schedules. We learn how oranges are grown and harvested and the impact on the rural communities which depend on the fruit and its sales. It is a cut above the standard travelogue but “food tourism” is now a common genre.

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According to the category rules, the judges also viewed one programme recommended by the jurors of the category Investigative Journalism. MEN WHO HATE WOMEN (SVT Lulea) was thought to be a well-made programme, with some fresh presentational ideas, on an interesting and significant subject. Full details of the programme can be found under Investigative Journalism.

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## PRIX CIRCOM REGIONAL 2013

### SOCIAL INTERACTION AND VIEWER SUPPORT

#### WINNER

#### ID2013030 - ONION SERIES (UIENSERIE)

RTV Noord-Holland, The Netherlands

#### COMMENDED

#### ID2013112 - PEOPLE TELL THE STORY

ERT3 Thessaloniki, Greece

### JUDGES

<b>Chair</b>	Karoline S Norlander	SVT Norrköping	Sweden
	Máire Ní Chonláin	TG4 Galway	Ireland
	Tonja Stojanac	HRT	Croatia

### CHAIR'S REPORT

The social interaction and viewer support category is a relatively new one. Successful entries are based on the fact that, as a mass media provider, you must stay relevant to your audience by not only reporting, but also by listening to audience needs, by addressing their hopes and fears and by putting their questions on the broadcast agenda.

Truly excellent reporting often happens when you become an interactive player within a community, and don't just report to an audience, but work with it. This was clearly seen in the winning entry. The possibilities have increased vastly over the years, and we now have efficient tools that can put this interaction at our very fingertips.

This is not a technical award. Yes, it is about technical solutions, but most importantly it is about how you use this to create content and experiences for and with the audience. As we have seen in this year's entries, the techniques differ but the possibilities are endless. This means of engaging a community in solving their problems together, is ultimately about being a relevant part of society - which the winner absolutely did.

If we are to fulfil our mission as public service broadcasters in the future we cannot continue to be elevated spectators of society, reporting on what we see. We must dive in to society, as facilitators, helping people to connect, interact and move forward as a collective.

We found truly inspiring examples of this among this year's entries. The jury commented that some entries and their events came about through other media rather than the usual television medium, for example two protests started on Facebook which became national news. The jury recognizes this important influence that social interaction has on creating content.

**Karoline S Norlander**  
**SVT Norrköping, Sweden**  
**Chair, Social Interaction and Viewer Support**

## **WINNER**

**ID2013030 - ONION SERIES**  
**UIENSERIE**

**RTV Noord-Holland**  
**The Netherlands**

RTV Noord found an ingenious way to involve a lot of people to help a farmer get rid of a shed full of onions. The reporter/cameraman made a television series as he calls the audience to action across social media. Newspapers picked up the story and soon the farmer was famous. By using the website, the internet and radio local, citizens came up with many ways of dealing with the excess onions – both useful and absurd! The cameraman tried some of these ways in his TV series.

This was a highly successful cross-media approach with strong content and it demonstrates how a station can engage its audience around an event which brings them together.

## **COMMENDED**

**ID2013112 - PEOPLE TELL THE STORY**

**ERT3 Thessaloniki**  
**Greece**

In 2012 Thessaloniki celebrated the centenary of its liberation. ERT3 called the audience to action by asking them to send in material from their past which contributes in telling the history of Thessaloniki.

The response was amazing! People offered films, photos and other treasures to the journalists who could then make relevant authentic documentaries to be broadcast throughout the year.

The jury was impressed with the highly successful cross-media approach and demonstrated how a station could engage its audience around a special event. It also demonstrated how television and the internet are not competitive media and can work symbiotically together.

**OTHER ENTRIES**

**ID2013016 - YOUR FACE ON THE GELDERLAND SUMMERWALL (MET JE FACE OP DE ZOMER IN GELDERLAND ZOLDER)** Omroep Gelderland, The Netherlands

Omroep Gelderland invited the audience to like them on their facepage and put a portrait of themselves on it. In each programme they chose one person, and invited them to a special barbecue. The purpose was to get likes and watch their programme. The result was that they got 10,000 more likes. The judges would have liked to see more content, and more direct interaction with other social media such as Twitter.

**ID2013050 - POVRATAK NA SELO - CORYPHEUS** RTV Vojvodina, Serbia

This is a story about a knitter who left Serbia and became a very famous knitter. The jury could not see any social interactive or cross-media approach in this story. We believe it is in the wrong category and was therefore not considered as a winner.

**ID2013051 - LOOK NORTH VIEWER INTERACTION** BBC Yorkshire & Lincs, UK

The BBC's regional news programme Look North makes a nightly feature of viewer interaction. Peter Levy invites viewers every night to comment on a range of stories that affect their area. Some of these comments are included at the end of the programme. This provides a dynamic instant platform for audience views, bringing a cohesive sense of community to the programme. However the judges would have liked to see more direct interaction with the viewers, and to see more how this influences the output.

**ID2013058 - WE ARE CREATIVE TOO (NOS TAMEN CREAMOS)**

TVG - Televisión de Galicia, Spain

This is a collaboration between TV Galicia and pre-school and young children (age 3 to 12). The aim was not only to learn to read books and watch short films in Gallego but also to create films. The result was many wonderful films with prizes for the children's best short films. More than a hundred schools participated. It is a great way for children to see and hear themselves and be congratulated for what they have achieved. The social interaction included voting on the website. However the judges thought it lacked cross promotion to other social media.

**ID2013121 - RONDELLER**

SVT Norrköping, Sweden

SVT Östnytt calls viewers to action by asking them to give their views about public art on roundabouts. The audience nominated their best and worst pieces of art. This was first on a trailer in their regular news programme and the results was presented on the web and on TV. This engaged a lot of viewers and resulted in two quirky, well-presented reports. However the judges would have liked to have seen greater and deeper use of other social media platforms, such as Twitter.



**ID2013126 - FLIGHT: IASI VIA FACEBOOK TO WORLD WIDE (WEB)**

TVR Iasi, Romania

This is the story about 1,600 online friends going offline in the streets to run a civic revolution in order to get a decent airport. The airport of Iasi in north eastern Romania badly needs to be modernised but the government is slow to invest. The mini-revolution started with five graduates setting up a Facebook page called "Iasi people want an airport". Soon 2,000 people signed a petition, a street march was organized and a civic pressure was put on local authorities. Use of posters and local television covered the protests. This showed how a very small action group can use social media to raise the issues that are in a community.

**ID2013132 - QUEEN'S JUBILEE MOSAIC**

BBC South-East (Tunbridge Wells), UK

2012 was the year of the Queen of England diamond jubilee. BBC South East today wanted to involve viewers by asking them to send in photos of themselves in order to create a unique portrait of the Queen made of a computer generated montage. This was done via their Facebook page and their regional website. The was displayed in three different places and its permanent home is in Gatwick Airport. It created a huge volume of traffic to their Facebook site and strengthened the relationship with their viewers. A workshop was also organized where children could come and create pictures of themselves to be included into the mosaic. A nice idea, well-realised, but it was still more broadcaster-driven than the audience-led winners in this category.

**ID2013142-PROTEST IN MARIBOR (PROTESTI V MARIBORU)**

RTV Slovenija - TV Center Maribor, Slovenia

At the end of 2012 the people of Maribor rose up against the authorities. People were unhappy with the Mayor and City Council because they were fining traffic violations so heavily that the ordinary people could not afford to pay. The protest were organized through a Facebook page. On this page people were not only called to protest but also to be notified where the protest were to happen, what slogans to use and what to bring to the protest. This created more than 40,000 "friends". During the protest the main means of reporting to the media were Facebook and Twitter. The police opened a Twitter account to address the protesters. Television Maribor decided to have programmes with citizens expressing their views and sociologists analysing the situation. This was a cross media approach in engaging the community in solving its problems. This was a programme which was more about reporting on social media protest, rather than one which used social media in itself.

## PRIX CIRCOM REGIONAL 2013

### RISING STAR

#### WINNER

**ID2013100 - ROSEN TSVETKOV**, BNT, Bulgaria

#### COMMENDED

**ID2013071 - MATHIAS LUNDE KRISTOFFERSEN**, NRK Østfold, Norway

### JUDGES

<b>Chair</b>	Raluca Chirila Aftene	TVR Iasi	Romania
	Johan Lindén	SVT	Sweden
	Jutta Scheffer	euronews	
	David Lowen	Chairman of the Prix	

### CHAIR'S REPORT

It is encouraging to see the range of younger talent working in public service television around Europe's regions. If public service television is to remain relevant and watched, it is important that it nourishes its "rising stars".

We understand that stars do not rise by themselves. Behind every rising star is a team of colleagues and mentors. Television may promote personality but success is often a joint achievement.

It is interesting that what we see in this category is a range of skills. The winner, Rosen Tsvetkov, is an investigative journalist in the traditional manner – he is behind the camera (often hidden) more than he is in front. The commended candidate, by contrast, shows a wide range of skills from news anchor to VJ and even quiz show presenting. We even saw a presenter whose main contribution was to bring social media to life in a talk show (which she did, very successfully). If talent is to grow, broadcasters need to be aware that skills can be honed and improved if they give young people the chance to grow and develop in their profession.

This category is created by TVR in the memory of Vanda Condurache. She was my teacher. My mentor and a mentor for generations of young journalists. We kept in mind in our judging the qualities which she cultivated in young people: boldness, wit, ethics and passion. I am sure she would be happy with our choice.

**Raluca Chirila Aftene**  
**TVR Iasi, Romania**  
**Chair, The Rising Star Award**



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

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

## **WINNER**

**ID2013100 ROSEN TSVETKOV**

**BNT Sofia  
Bulgaria**

Rosen is no stranger to the Prix as he was commended last year for his Votes for Rent report in the Investigative Journalism category and was commended also in this category. There is no doubt that he is a competent and questioning reporter with an eye for a very human approach in his stories. He is brave also and his hidden camera work is outstanding and revelatory.

He has now made 10 documentaries for his channel and has been producing a "Cold Case" review series. There will no doubt be more reports of excellence. The judges would have liked to have seen more of his work facing the camera but there is no doubt that he has presence and authority on screen. This is a fine talent who arguably already is a "star".

## **COMMENDED**

**ID2013071 - MATHIAS LUNDE KRISTOFFERSEN**

**NRK Østfold  
Norway**

Mathias shows great maturity for a presenter aged 23 and has an engaging personality. He excels in a wide range of skills. His showreel demonstrates his qualities as a reporter and as a VJ, and in a live situation on location.

However, he also presents a quiz show for children and acts as a news anchor. In this last capacity, he still needs to add a stronger studio presence – which no doubt will come with age and experience. He has a promising future.

Report

## OTHER ENTRIES

### **ID2013104 - FRIDA BJÖRK**

SVT Göteborg, Sweden

Frida was commended in this category two years ago and it is clear that her talents are greatly respected in SVT. She has been invited to make reports from other countries for the SVT national news and has had reports from Göteborg included on the national news. She has already won the highly-respected Swedish Gold Spade award for her investigative work and her showreel demonstrated her competence as a reporter. The judges would have welcomed a wider range of examples to show her broader television skills.

### **ID2013130 - FIONA IRVING**

BBC South-East (Tunbridge Wells), UK

Fiona is a talented reporter and VJ who is clearly able to develop her own stories with a distinctive style. Her colleagues describe her as enthusiastic and she displays this in her on screen presence and reports. Her report on a taxi driver who was beaten up by a passenger and a horse race trainer who took his horses to France to race rather than compete for poor money in England showed style and competence. More studio work may demand a stronger voice but there seems little doubt she will rise to the challenge.

### **ID2013140 - OSKAR JÖNSSON**

SVT Norrköping, Sweden

Oskar is still only 22 but already showing signs of great maturity. His special skill has been in investigative reporting and he was producing stories on the horse meat scandal well before it was major news. He is also keen on mobile journalism (he was on the recent CIRCOM training course) and encourages (and helps!) his colleagues to adopt the new technology in the field. He has worked overseas for SVT and is competent as a VJ. His piece to camera showed there is more development to come but there is no doubt this is an exceptional track record for a very young man.

### **ID2013125 - LOUISE FØNS**

TV Syd, Denmark

It is clear that Louise can empathise with her interviewees: she treats them with respect and not as "bit part" players in a story. She adds a warmth and understanding to her stories without ever losing a passion for getting to the truth and has a capacity for relating to children and encouraging them to speak openly. For this, a reporter needs to generate trust. She has a confident on-screen manner and can deliver a piece to camera with conviction.



**ID2013157 - NATAŠA KRSTIN**

RTV Vojvodina, Serbia

It was difficult for the judges to assess fully Nataša's talents. Her showreel consisted only of one piece – a stylish and compelling documentary on a wartime slaughter of more than 1,500 victims in Novi Sad. Nataša acted as reporter and this clearly showed great confidence in her abilities. However, there is no guidance given on whether this is Nataša's only contribution to her channel (of which we are sure it is not) or whether she is competent at a wider range of reports and skills (of which we expect she may be).

**ID2013160 - MAGDALENA BOBER**

TVP3 Wroclaw, Poland

Magdalena is a graduate of the CIRCOM training system – and she is clearly capable of organising and presenting a good traditional report. She tells a clear story with a beginning, middle and pay-off and has a strong screen presence. She has already developed her skills and is gaining further experience. The judges have no doubt of her competence and contribution to her station's news.

**ID2013161 - THOMAS GADISSEUX**

RTBF, Belgium

Thomas started as a freelancer at the AFP agency in Cairo. Since October 2006, he has worked for RTBF in Brussels, first in radio news and later as a TV news journalist in the political department. He has extensive experience in international and political affairs and now co-presents the weekly political TV show "Mise au Point". In the studio, he mixes a relaxed style with some sharp questions and energy. In his interview with Herman van Rompuy at home, he clearly ensured the politician was relaxed and encouraged to be very open about European affairs. This was a mature and strong presence on screen.

**ID2013162 - MARIJKE BROUWER**

RTV Oost, The Netherlands

Marijke only started on screen last August – she is a novice by any standards. Yet she bursts through the screen, bringing character and enthusiasm and no little expertise in her understanding and interpretation of social media. She acts as the presenter watching social media while a daily live talk show ranges over varied questions. She has to listen to the chat and watch social media on different screens – and then summarise and contribute to the argument in real time. You don't miss watching the screen while she is there – and you listen to her speak, without script and little preparation, with interest as she adds value to the programme. This is a nascent talent. She has far to go but she will, you feel sure, get there in some style.

## PRIX CIRCOM REGIONAL 2013

### INVESTIGATIVE JOURNALISM

#### WINNER

**ID2013159 - TELIASONERA – THE UZBEK AFFAIR**, SVT Göteborg, Sweden  
(**TELIASONERA – THE UZBEK AFFAIR**)

#### COMMENDED

**ID2013041 - THE SHIP-SINKING**, TV2 Oestjylland, Denmark  
(**SKIBSFORLISET I KATTEGAT**)

### JUDGES

<b>Chair</b>	Johan Lindén	SVT	Sweden
	Rose Paolacci	France 3 Corse	France
	Theodoris Tsepos	ERT3 Thessaloniki	Greece
	Antony Dore	BBC London	UK

### CHAIR'S REPORT

This is the second year of the Investigative Journalism category and more programmes were entered than the first year. In total 20 films were screened, enjoyed and judged. All parts of Europe – from the most Northern part of Sweden, East of Romania, South of France to Ireland and the West of Europe – were competing. Cases examined included the Olympic black ticket market, the grounds for terrorism, men who hate women in social media, atrocities and bad treatment in hospitals, care centres and drug treatment facilities, corruption, bribing and misuse of public money. The spread of different issues of equal importance shows that good investigative journalism in regional television is not just healthy, but very much alive and kicking.

Investigative journalism is often what defines a good newsroom. Delivered well it can make wrong right, change societies and hold authorities and powers to account. Several of the entries have had a great impact in the regions and countries where they first were shown and some also travelled outside their countries all over the world. There is also a lot to learn from the programmes in this category; ethical use of hidden camera, the power of good graphics and the effectiveness of repeating the same question until you finally get an answer are but a few examples.

The final winner was, without hesitation, considered the winner by all four judges. A very complicated issue was investigated and made understandable through the work of the three reporters, on a quest to find the truth. The bold reporters, holding the representatives of TeliaSonera to account for their shady bribing business in Uzbekistan, was striking.

**Johan Lindén**  
**SVT, Sweden**  
**Chair, Investigative Journalism**

## WINNER

**ID2013159 - TELIASONERA – THE UZBEK AFFAIR**
**SVT Göteborg**
**TELIASONERA – THE UZBEK AFFAIR**

(29 min)

**Sweden**

TeliaSonera is Scandinavia's largest telecom company and a major player in the world. The publicly owned company has for several years expanded its activities into the East and the former Soviet Union countries.

In a previous investigation, SVT Göteborg showed how TeliaSonera assisted anti-democratic governments to monitor and track down citizens via their mobile phones operated by TeliaSonera. The story led to a huge debate in Scandinavia and the team continued to investigate the company.

In this entry, SVT Göteborg examines how TeliaSonera found out about the licenses to operate in the first place. Their investigation discovered that TeliaSonera had paid billions to offshore companies that acted as "middle hands" to the family of the dictator in Uzbekistan and thus bribed their way to business. This story, as well, led to a major debate in government and several of the board members lost their jobs.

The entry is a school book example of how a thorough investigation effectively can be told in an intriguing and gripping way. The judges appreciated the precision in the storytelling as well as the tenacity of the reporters – they were simply determined to get an answer on the question: "Did TeliaSonera intentionally bribe the President's daughter to get hold of the telephone licenses of Uzbekistan?"

The judges considered the investigation to be so good and convincing that it was without doubt the winner of the category.

## COMMENDED

**ID2013041 - THE SHIP-SINKING**
**TV2 Oestjylland**
**TSKIBSFORLISET I KATTEGAT**

(30 min)

**Denmark**

This investigation focuses on maritime safety. It unveils a series of mistakes in a rescue operation that led to the deaths of two sailors.

In the aftermath of the collision of the two boats, the police continued to make mistakes and justice was never served until the reporters started their investigation. There is good use of documents, testimonies and interviews. Layer upon layer of errors by the Danish authorities are exposed.

With equal doses of humanity, empathy and precision, this is a very good example of why investigative journalism is important: only through this work did the family get some clarity, if not their loved ones, back.

## OTHER ENTRIES

**ID2013008 - TRACKS, FACTS AND MYSTERIES – JACKAL BY THE VLTAVA RIVER  
(STOPY, FAKTA, TAJEMSTVÍ - ŠAKAL U VLTAVY)** (27 min)  
Czech TV Studio Ostrava, Czech Republic

This programme investigates the link between Ilich Ramírez Sánchez, “Carlos the Jackal”, and Prague. The investigation is primarily based on archive material and previously known facts. Together with his wife Magdalena Kopp, Carlos visited Prague right after their wedding and the producers try to find out what they were doing in Prague. Reconstruction is the main tool for telling the story but it is not always clear if we are watching a reconstruction or archive material. The judges were concerned about a lack of credibility because they were unsure of the real expertise of the terrorist and security experts who were interviewed.

**ID2013028 - LOCAL INVESTIGATIONS: ISLAMIST NETWORKS - CRIMINAL  
ASSETS (ENQUÊTES DE RÉGIONS: RÉSEAU ISLAMISTE - AVOIRS CRIMINELS)**  
France 3 Côte d'Azur, France (60 min)

The producers set out to understand and explain how a group of young boys become Muslim extremists planning and performing a terrorist attack – and now await trial. Through interviews with friends, family, experts and lawyers, the producers reconstruct the time before the boys converted and paint a picture of isolated boys trying to find Islam through the internet. The topic is highly relevant and the story that develops is intriguing. The second part of the programme, a report about the special police force GIR, is not connected to the first story but is a good piece of journalism. The judges found that the programme was too dependent on interviews and that the narrative would have been stronger with a slower, more reflective, pace and a script that helped the viewer with conclusions. However, the format is encouraging and the judges would like to see more entries of this kind the coming years.

**ID2013035 - THE SCHOOL DID NOT BELIEVE HER  
(SKOLAN TRODDE HENNE INTE)** (38 min)  
SVT Sundsvall, Sweden

In a series of stories, SVT Sundsvall investigated a case where a school failed to act when a family tried to make the school management aware of bullying. In Sweden, the law stipulates that schools are responsible to work against bullying. The stories are well documented, cleverly reconstructed and they deal with a common and serious problem. The patience and thoroughness of the team is commendable. Throughout the 14 stories it is clear that the school was wrong and the family was right.



**ID2013044 - ROMANIA, UNPLUGGED! (ROMANIA, IN BEZNA!) (20 min)**

TVR Iasi, Romania

Thousands of people in Romania do not have electricity and thus lack a modern life. We see heartbreaking examples of how impossible it is for families to cope with life without electricity. The judges, however, got lost in the explanation of why different actions to deliver proper service have failed and who is to blame. The extensive use of text on screen and rapid voice over made it very hard to follow the communication between TVR Iasi and different authorities. The choice of music sometimes felt awkward: a sad violin does not always help a story.

**ID2013037 - ÖLAND ZOO-FAMILY FUN WITH A DIRTY BACK SVT Växjö, Sweden (ÖLANDS DJURPARK- FAMILJENÖJET MED EN SMUTSIG BAKSIDA) (22 min)**

In ten news stories SVT Växjö investigated conditions for seasonal workers at Ölands Zoo. Young workers from Sweden, Poland and Hungary were constantly monitored by hidden cameras. Three news stories clearly show the investigation of this important problem with documentation, recordings and interviews. The series had a huge impact in Sweden with almost all national media taking up the stories and eventually also MPs and the administrative authorities. The judges found the investigation important, relevant and well told but the judges thought it just fell short of the very best in the category.

**ID2013061 - TOUT ÇA - THE 7 DEADLY SINS RTBF, Belgium (24 min)**  
**(TOUT ÇA NE NOUS RENDRA PAS LE CONGO - LES 7 PÉCHÉS CAPITAUX)**

This programme series examines the Belgian society in the framework of the seven sins and starts with anger. In a documentary style, the producer follows a militant group of young men, Sharia4Belgium. Their goal is to confront western and Christian society in the streets, squares and public meetings. Their somewhat extreme views are in no way questioned but the viewer gets a better understanding of the dynamics in extremist groups as the leader talks and preaches to his followers in a soft and intellectual way and then, in public, turns into an angry and aggressive preacher. He is thrown in jail and within his group becomes a martyr and hero. However, there is not quite enough investigation to make it a winner.

**ID2013099 - RAHN-UTT - THE PLANNED TRANSITION (35 min)**  
**(RAN- AT -PREHODAT PO PLAN)** BNT, Bulgaria

This programme looks back at Bulgaria's transition from communist to capitalist state in 1990, specifically at the role of two American economists who devised a transition plan for the government. The film alleges that the 'Rahn-Utt' plan had parts which were kept secret from Bulgarians at the time and that the recommendations led to the economic problems Bulgaria currently faces. There are very high production values and the judges



## INVESTIGATIVE JOURNALISM

were particularly impressed by a well filmed Skype interview with one of the economists who was challenged strongly by the presenter. However, they concluded that, although there were new revelations in the film, this was more of a political than an investigative story.

### **ID2013065 - OLYMPIC TICKETS**

(7 min)

BBC London (Elstree), UK

This is a perfect piece of investigative journalism in the tradition of getting the bad guy incriminating himself on a hidden camera. The issue is illegally selling tickets to the Olympic Games in London 2012. An official from the Ukraine Olympic Committee was asked to sell tickets to a reporter posing as a businessman, so he could sell them on the black market. The story is effectively told and was relevant at the time just before the Olympics. It is corruption but not life and death, like so many other investigations in this category.

### **ID2013105 - INSIDE OUT SOUTH - MAIL ORDER SCAM**

(29 min)

BBC South (Southampton), UK

Many people have received emails or letters which are scam correspondence trying to get your money. Several victims tell their stories. A whistle blower with a hidden camera helps the team get inside one of the companies which trick people out of their money. In the end, the presenter confronts the owner of a scamming company. The judges found the story interesting but perhaps overloaded with victims basically telling the same story of how they were fooled and not really holding anyone to account for this shady business.

### **ID2013026 - THE LEGACY OF THE RISING (INIÚCHADH - OIÐHREACTH NA CÁSCA)**

(62 min)

TG4, Ireland

The relatives of the 1916 leaders of the Easter Rising against British rule found that parts of historic O'Connell Street in Dublin have lain derelict for 30 years. The programme showed evidence of secret meetings of Dublin Council linked to the redevelopment. This was a well produced film with good use of music, graphics and maps. There was a foreboding atmosphere at the start which drew in the viewer. However, the judges concluded it was more effective as a documentary than a truly investigative story.

### **ID2013075 - INSIDE OUT WEST**

(15 min)

BBC West (Bristol), UK

This programme looked at the background to abuse at a care home for people with learning disabilities near Bristol. This abuse was exposed two years ago by the BBC's flagship investigative programme, Panorama, but now we find how the abuse started

even earlier than previously known. The report pieced together the abuse meted out to one patient, evidence which the programme then revealed to the patient's twin brother. It was a painstaking piece of work which spoke to doctors, police and made good use of documents as evidence.

**ID2013095 - KILL GOD IN ME (... BOG(A) U MENI)**

(51 min)

RTV Vojvodina, Serbia

This is a strong exposé of an Orthodox priest accused of torturing and killing a patient at a drug rehabilitation centre which he runs. There was good filmed reconstruction of distressing events, such as the beatings that the drug users suffered, and the programme had many powerful personal testimonies. The highlight was an extraordinary interview with the priest's lawyer who, despite the death of the drug user, tried to justify what happened by saying: "These beatings have a therapeutic base." Overall, what kept this from being a winner was the need for a clearer structure.

**ID2013106 - INSIDE OUT : ORGREAVE**

(30 min)

BBC Yorkshire, UK

The programme reported on allegations that the police altered statements after a major disturbance at a coal plant during the miners' strike in the 1980s. It also reported that these actions were similar to those found to be happening five years later in the aftermath of the Hillsborough football disaster. The highlights were the good use of archive and a very clear explanation of the events by the reporter. There was strong detail uncovered, including numerous statements made by officers containing the same phrases over and over again, suggesting collusion between them. On balance, the judges concluded it could have been a contender for winner if the programme makers had found new pictures of the historic events to back up the documentation.

**ID2013108 - MEN WHO HATE WOMEN (MÄN SOM NÄTHATAR KVINNOR)**

SVT Lulea, Sweden

(56 min)

This was a film about the effect of online abuse via social media. The film-makers used an innovative technique of getting the women victims quotations from the abuse straight to camera. It made for distressing but compelling viewing. The key investigative parts of the programme were holding to account the police and owners of social media sites for their lack of action in stopping the abuse. The judges were impressed by the way the reporter challenged Facebook and the clothes chain H&M for their failure to remove obscene and threatening postings. Overall, it was a good piece of campaigning journalism where calls for changes to company policy and the law were argued well.

## INVESTIGATIVE JOURNALISM

**ID2013115 - MEGALOMANIA SYSTEM - MEHMET GÖKER AND THE INSURANCE-COMPANY DEALS** HR Frankfurt Main, Germany (45 min)  
**(SYSTEM GRÖßENWAHN - MEHMET GÖKER UND DIE GESCHÄFTE DER VERSICHERER )**

This film investigated the collapse of one of Germany's largest health insurance brokers. There had been a culture in the company of seeking high commission levels from customers, driven by competition among the sales staff. A whistleblower exposed the hard selling practices that sales people were obliged to use. After the owner Mehmet Goker was prosecuted for tax evasion, the company ran into trouble and eventually went bankrupt. There was strong access for filming with the main players in the story. The judges felt the programme would have been even better if Mr Goker had been challenged more in his interview as the man responsible for bringing down the company which he set up.

**ID2013120 - SCHOOL FOOD INVESTIGATION (SKOLMATGRANSKNING1)** SVT Norrköping, Sweden (5 min)

This was a short news film about the food served in schools to Swedish children. The investigation showed that almost 70% of the food is imported, such as onions from India, potato dumplings from Belgium and chicken from Thailand. A scientist at The Swedish Agricultural University claimed that this shows that children are treated as second class citizens. There were good graphics to illustrate the story. Although the content was interesting, the issues being raised were not sufficiently scandalous or concerning to the average viewer to make this a contender for category winner.

**ID2013131 - ECONOMIC NIGHTMARE FOR NORWEGIAN PENSIONERS** (2 min) SVT Sundsvall, Sweden  
**(DUBBELSKATT)**

This entry was a follow up to previous stories examining the economic conditions for Norwegian pensioners who have moved to Sweden. Many pensioners have been forced to borrow money to be able to pay for the tax liabilities they have incurred due to incorrect information from the authorities. Thanks to the efforts of the journalist this report showed that the law has been changed. This was a good example of a tenacious regional journalist delving into a story particular to its audience and getting a good result from it. However, it relied too much on previous reports by the same journalist to have sufficient impact to be a winner.

**ID2013147 - INSIDE OUT WEST MIDLANDS** (29 min)  
 BBC West Midlands (Birmingham), UK

The film looked at failings in the system of providing care to vulnerable and elderly people in their homes in the West Midlands. One private care provider was shown to



be employing people with criminal records. The production team made good use of the UK's Freedom of Information Act to get information and documents to back up the story. The film was structured around taking a relative of someone who suffered poor care to meeting the people who should be overseeing the industry – this was a powerful technique. But the judges felt that those responsible for the failings in care could have been challenged even more.



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