

# PRIX

CIRCOM REGIONAL

## JURY REPORT

# 2018



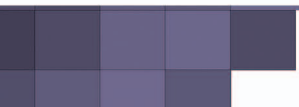
Omrop Fryslân



[www.circom-regional.eu](http://www.circom-regional.eu)



*Prix CIRCOM Regional 2018 judges*

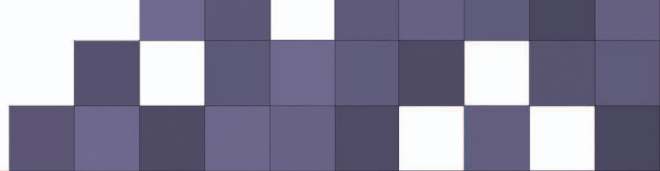


# **PRIX CIRCOM REGIONAL 2018**

## **Winners' Citations and Judges' Comments**

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

Report



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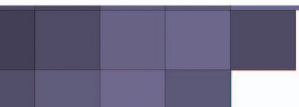
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## PRESIDENT'S REPORT

The Prix CIRCOM is a flagship activity for CIRCOM, for its members and for public service media. It gives a benchmark for the range and the quality of regional content creation, the relationship between broadcaster and viewer, between content distributor and user. Are we doing our job? Are we in touch? How do we compare?

If a government or European institution wants to consider the worth of public service media, it should look here and watch these programmes and check these skills.

CIRCOM and the sponsors of the Prix do not only make these awards possible: they also allow public service media to remind everyone of its quality, range and value.

## JUDGING AND JUDGES

The judges met for four days of viewing and discussion in the Mediapolis centre in Tampere, Finland, in April. We thank our host, Yle, for its organisation and hospitality, especially Jyri Kataja-Rahko and Satu Liski.

Tampere may be known as the "Manchester" of Finland but the judges' abiding memories (apart from the video watching) will be of frozen lakes, melting snow, birch trees and blue skies. The media centre includes the home of Yle's children's programmes, a regular soap drama, a regional news studio and media students.

Our judges this year were:

**Chairman of the Prix: David Lowen**

Elina Ravantti	Yle	Finland
Daria Marjanović	HRT Zagreb	Croatia
Zsuzsanna Antala	MTVA Szeged	Hungary
David Holdsworth	BBC English Regions	United Kingdom
Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Caroline Ní Dhubhchóin	TG4	Ireland
Dite Dinesz	TVR Timisoara	Romania
Carlo de Blasio	RAI Napoli	Italy
Kacper Kowalewski	TVP Warsaw	Poland
Klaus Unterberger	ORF	Austria
Marta Gómez González	TVG Galicia	Spain
Nils Chöler	SVT Nyheter	Sweden
Bas Treffers	RTV Oost	The Netherlands
Jean-Marc Dubois	FTV	France

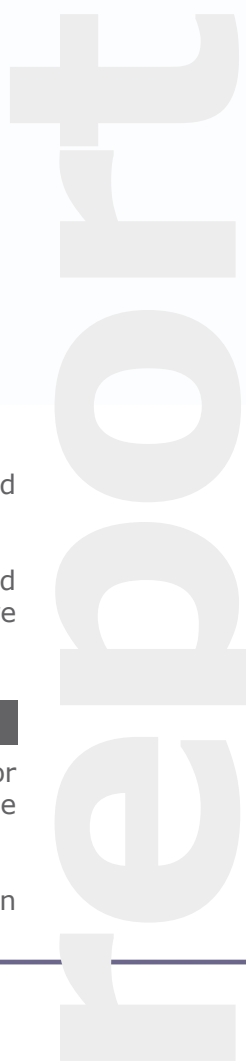
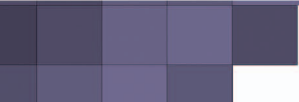
I thank them all for their hard work which, in some cases, started before they arrived in Finland and, in others, after they left as we coped with some unexpected issues.

Judges normally serve two years: the first year they learn how difficult the task is; the second year they try to teach the first year judges how easy it could be. It is noticeable how supportive the judges are of each other – always ready to help when the eyeballs begin revolving...

## CHANGES FOR 2018

There have been substantial changes for this year's Prix, designed to give more opportunity for entries from more regions, deliver extra value for members from the awards and improve the process of judgement.

Some categories – Europe, Young Onscreen Talent, Video Journalism, News Stories For All – can now have two entries from any one region, so doubling the chances of regional success.



Winning stations in any category can now send two, rather than one, representative to the conference with the networking benefits which that can offer.

The category Entertainment is extended to add Drama as this is an important part of regional culture for many stations: not all have the resources but its presence is significant.

The category Music is extended to Music and Arts to allow a greater expression of cultural activity. The range and quality of entries was high.

The Europe category now has a greater focus and shorter length and the resulting stories have been more relevant to the theme, sharper and better.

Entries in all categories are now asked to explain in support material if and how the entry was informed by a more public agenda and involvement and how it is distributed not just by "television" but across all ways of reaching viewers and users.

The News Stories For All category is newly-named but still places news stories in an agenda which seeks to eliminate the "us" and "them" relationship between producer and consumer of media.

The viewing of three categories (News Stories For All, Europe, Video Journalism) was achieved remotely in advance of attendance in Tampere. This helped speed the judging process, which is very intense. It may be that we seek to extend this to a further category next year.

Commended entries will now also be circulated rights free, as we have done in the past with winning entries only. This adds value for all those stations to whom the value of CIRCOM is partly in its opportunity to enhance the European circulation of content.

The software for the entry form was also improved.

It is important that we keep the structure and opportunity of the Prix under constant review to ensure it always offers value for CIRCOM members. The judges considered further changes for 2019.

## ENTRIES OVERVIEW

The total direct entry of 223 is a significant increase on last year's 174 and I think this justifies the changes we have made. When the Citizenship Co-Production is added the total of 244 is very close to the best ever.

Entry numbers are important because the Prix needs evidence that it is seen as worthwhile to members and that it is provoking a positive response in production areas which members consider significant. It should demonstrate also how confident public service media is that it is producing output which will stand peer and wider scrutiny.

Geographical spread is also important. Neither CIRCOM nor its Prix can "belong" to any one part of Europe or any one culture of video creation.

The BBC is once again top of the entry list (and its quality is reflected in the awards list also). Most encouraging is the rise in entries from NRK Norway. These are two well funded PSMs confident in their creativity and ability.

Equally encouraging is the fresh impact of the autonomous regional stations of Spain. More awards will surely flow in that direction once they have more experience of what is needed to be a winner. The general quality was outstanding.

I am not sure why entries from Belgium were so few this year, as RTBF's recent quality has been well-rewarded. TVP Poland's entries continue on a declining path but the quality remains good. The return of ERT Greece may be a factor in 2019 and there is no doubt that both Germany and Italy could be key award contenders.



## Entries by category:

	2018	2017	2016	2015	2014
Documentary	39	30	44	37	50
Entertainment and Drama	13	na	na	na	na
Europe (ex News/Europe)	17	13	na	na	na
Investigative Journalism	20	12	20	19	14
Minorities in Society	29	21	29	27	25
Most Original and Innovative	23	23	24	19	22
Music and Arts (ex Music)	21	16	11	12	na
News Stories For All (ex News'Viewer)	25	10	na	na	na
Video Journalism	22	10	17	13	17
Young Onscreen Talent (ex Rising Star)	14	9	15	6	16
Citizenship Co-production	21	14	40	50	29
Best News Report	na	na	17	na	na
Entertainment	na	16	na	na	na
Fiction/Drama	na	na	na	na	7
Magazine	na	na	29	28	35
Sport	na	na	na	na	13
	<b>244</b>	<b>174</b>	<b>246</b>	<b>211</b>	<b>228</b>

## Entries by country:

	2018	2017	2016	2015	2014
United Kingdom	34	23	31	29	30
Spain	32	12	5	5	8
Norway	20	7	14	10	16
France	19	16	20	18	19
Denmark	14	7	6	9	3
The Netherlands	11	12	14	9	16
Romania	11	3	10	12	18
Sweden	11	18	21	11	15
Czech Republic	10	4	8	5	8
Poland	9	14	15	18	34
Slovenia	9	1	7	10	9
Finland	7	2	1	-	-
Bulgaria	6	10	10	8	6
Ireland	6	6	12	8	11
Hungary	5	5	8	3	1
Serbia	5	10	12	7	6
Croatia	4	9	13	9	8
Germany	2	-	3	3	3
Italy	2	3	6	10	4
Montenegro	2	2	1	-	-
Slovakia	2	2	3	3	2
Belgium	1	6	11	11	8
Portugal	1	2	5	4	-
Georgia	-	-	5	2	2
Switzerland	-	-	4	-	-
Albania	-	-	1	-	-
Austria	-	-	-	1	-
Bosnia and Herzegovina	-	-	-	1	-
Greece	-	-	-	1	1

## SPONSORS

On behalf of CIRCOM (but especially on behalf of the Winners and Commended), I thank the sponsors for their support. No sponsors: no prizes for the awards.

We are always happy to discuss with sponsors how we can bring further value to them by association with the Prix. We can arrange viewings or presentations: please just ask.

Thank you BBC, Committee of the Regions, Council of Europe, European Parliament, France TV, ORF, RTÉ, SVT, TVP, TVR, TG4, TPA/TVG. Your support is invaluable.



## REVIEW OF PRIX BY JUDGES

Every year the judges discuss the judging process, categories, criteria and other issues and make recommendations for the future. I thank them for this invaluable part of the Prix management.

The opportunity to preview was considered very useful by those judges in the categories chosen. All found it tricky to fit in with daily tasks but agreed that it allows more time once we all reach the judging venue. We will consider whether next year to add one category and to make other videos available also. This will depend on receiving the videos by the deadline date and ensuring there is sufficient time between the deadline date and the judging date.

There is an annual discussion about whether the category Video Journalism is now a little dated. Those who have been developing and using VJs for many years, however, are still outnumbered by those for whom the category sets an aspirational benchmark. We may, however, re-name it Video Journalist.

The category Investigative Journalism was also discussed. Some judges said too many entries were documentaries – not investigations. We believe that the intensity of editorial effort sets this category aside from others.

On Europe, we may loosen the time restriction from 5 minutes to perhaps 10 minutes to give the chance to accept more feature pieces.

In Entertainment and Drama, the judges would like the criteria to encourage aspects of public service programming which distinguish it from commercial stations. This may prove tricky but we'll try...

The category Young Onscreen Talent, so important to encouraging presentation skills, needs refinement to ensure that enough of the right videos are available to judges. We need to see and hear more of the young presenters.

The judges strongly believe in the principle of wider agenda setting and delivery of news on various platforms, but think that New Stories For All, as a category title, could just be News Story.

There is always enthusiasm for new categories tempered with the knowledge that each new category requires a sponsor. There were pleas for Sport, News Magazine, Social Media and Environment. All have existed at some time in the past and presumably will in the future. There is also mention of Campaign, which would allow regional stations to show how they can impact their local community and deliver ideas and effort across all media platforms. The TV2 Fyn winner of News Stories For All might be typical of what could be encouraged.

## PRIX GALA SHOW AND CONFERENCE, LEEUWARDEN

The winner of the Grand Prix will be announced at the end of the gala awards show, produced and streamed by Omrop Fryslân.

There will be an opportunity to "meet the winners" in the foyer of the plenary hall throughout conference. Please do take the chance to ask questions – and say Well Done.

There will also be a plenary session with some of the winners on Thursday morning.

Videos of the entries are available in the Videothèque, which is also in the foyer and easily accessible.

## JUDGING 2019 AND 2020

The judging in 2019 will be in The Netherlands, at the invitation of RTV Oost. Our host will be the new Dutch national co-ordinator Marcel Oude Wesselink with Bas Treffers, one of our judges in Tampere.



In 2020, the judging will be in Galway, Ireland, at the invitation of TG4, and the event will coincide with Galway being European Capital of Culture.

## THANK YOU

I offer my thanks to judges, sponsors, entrants, hosts as ever. But especially I thank those who work so hard to make sure that this complex process works from before the launch in December, as we re-define the details of entry, through the chasing of entries, to the judging, to the preparation of the Jury Report, to the gala show, Meet The Winners and the thanking of sponsors – until the process starts all over again with almost no break at all.

Without Branka Pražić the administration would be chaos. Without Tonja Stojanac there would be no technical support and no Jury Report – and no Prix possible. Without Guillaume Kuster the gala show would be far too dull and lifeless. They deserve the thanks and applause of everyone who enjoys the Prix or benefits from it.

**DAVID LOWEN**  
President, Prix CIRCOM and Chairman of the Judges

## AWARD CRITERIA

### GRAND PRIX

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

### DOCUMENTARY

The category is financially supported by RTÉ Ireland.

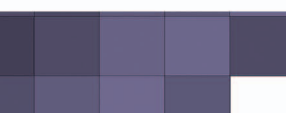
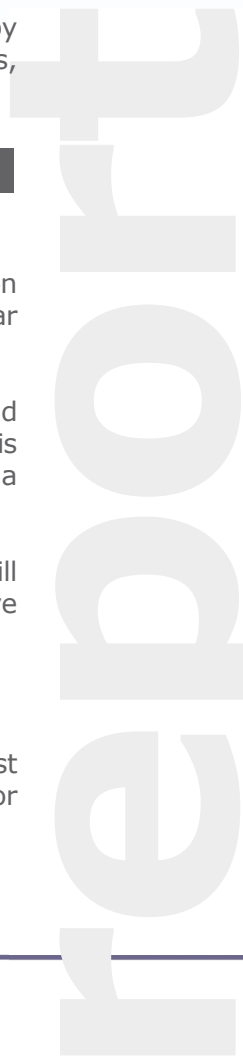
Entries should be documentary programmes on a single subject. Neither the topic nor transmission is required to be regional but judges would prefer the examination of issues which have particular regional relevance even if set in an international or national context.

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

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

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

This category is for complete programmes with only one subject. Multi-topic programmes must be entered under other categories, as should reports or content which form part of a wider or longer programme.



## ENTERTAINMENT AND DRAMA

For 2018, this category extends its range to include scripted drama productions as well as entertainment. The category is sponsored by two regional stations in the north of Spain, TPA Asturias and TVG Galicia.

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

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

The method of achieving this end can include drama, "shiny floor" glamour shows, comedy, game shows, quizzes and competitions, and any fiction or factual format but excluding feature films. Any programme or content which has music or the arts as a major element should more properly go into the Music and Arts category.

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

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

## EUROPE

This award is sponsored by the European Committee of the Regions and it is open to each regional station to submit TWO rather than the usual one entry in this category.

Entries should be single news or feature stories of a maximum of 5 minutes in length each and on an issue of both regional importance and significance across Europe in the hope and expectation that one region may learn from the experiences of another.

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

The judges will expect to see a story of both regional and European significance told in such a way that its importance is generated to regional viewers with impact. Judges will place high regard on the ability to tell a story simply but clearly, with an understandable structure, focus and, where appropriate, strong interviews.

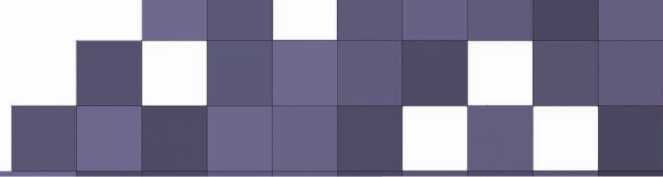
The quality of the news journalist must be clear and the judges will want to see how the journalist marshals the techniques of broadcasting to make a distinctive package. However, there is no expectation (as with the Video Journalism category) that the reporter will provide all the skills necessary for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

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

## INVESTIGATIVE JOURNALISM

This award, sponsored by the Council of Europe, recognises reports, features, documentaries and other coverage which demonstrate an investigative approach to regional television journalism. There are no changes in the criteria from 2017.

News reporting is a core task of regional television, giving information and context to what is happening in the region. Some of that reporting, however, goes deeper than most regular



coverage to explore what lies beneath and behind the daily news or may reveal what some people or organisations may prefer to keep hidden.

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

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

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

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

## **MINORITIES IN SOCIETY**

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

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

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

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

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

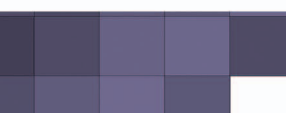
Some who are relatively few in number – let's say "supporters of a low division football team" or "lovers of medieval music" – may suggest they do not get the media attention they deserve. However, they do NOT fall within the definition of "minority" for the purposes of this award. In common with other categories, the judges will be looking for excellent production skills, technical excellence, story quality, storytelling and viewer impact.

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

## **MOST ORIGINAL AND INNOVATIVE**

This award, sponsored by TVP Poland, recognises production originality, unusual content, fresh style, new technical skills, innovative ideas – which can be behind the camera - or presentation flair. Examples of innovation behind, as well as in front of, camera are welcome.

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



What we want is something new and different.

Judges will be seeking an entry which captures their imagination and surprises them. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from "everyday" programmes that it stands out as something special. Or perhaps it is a technical advance which can excite others in regional stations.

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

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

## **MUSIC AND ARTS**

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

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

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

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

Where the programme is in the short report or documentary form, judges will pay due regard to the quality and interest of the story, the way the story is told, technical excellence and impact. Where the programme is primarily performance based, judges will pay special attention to the quality of direction, camera and sound, and staging.

## **NEWS STORIES FOR ALL**

In this category, sponsored by SVT Sweden, entries shall be news reports/stories of up to 5 minutes in length whether for traditional broadcast in regions or by other means of delivery. In all versions, judges will look for excellent skills in storytelling and technical skills (camera, sound and so on) whether on location or in the studio. TWO entries per region are accepted.

The successful entries will be those that demonstrate an approach to news which is modern and inclusive.

The past few years have proved that news producers need to make extra efforts to understand and involve their audience and users. This category is for high quality news reports – but the judges will take into account not just the news content but the efforts made to distribute as widely as possible and to involve the audience in the daily news agenda.

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

Judges will also take into account how the story was re-modelled for a variety of uses, including interactivity with the audience in social media. For instance, the judges would like to know where

and how the content was first published – whether on a TV screen or for social media or other means of mobile consumption.

## VIDEO JOURNALISM

This award, sponsored by the BBC UK, is for the best series of news reports submitted by a video journalist. New this year: Each regional station may offer TWO entries, with different VJs.

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, as a creative and as a technician. Each of the reports must be at least one minute long but not longer than five minutes.

The judges will be looking for a good 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.

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

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

## YOUNG ONSCREEN TALENT

The Young Onscreen Talent Award, sponsored by TVR Romania, was created in honour of Vanda Condurache, the inspirational TVR producer, manager and trainer killed on her way to the CIRCOM conference in Bilbao in 2007. It was formerly known as The Rising Star Award.

TWO entries per regional station may be made in this category to emphasise the importance of developing bright young talent for public service media content and to encourage young professional talent to seek careers in public service media in the regions.

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

The candidate must be aged 30 or under on Friday 16 March 2018 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station.

The type of work undertaken by the entrant can be as reporter, video journalist, or presenter. The entry form should set out the candidate's qualities. This should include a statement by the entrant on what he/she has achieved, testimonies from senior professionals (not necessarily just from the entering station), video evidence of any skills mentioned in the citation. If the candidate has been on a CIRCOM Regional training course, it would help the judges if this could be mentioned.

Judgement will be made on a mixture of video, text and other information. In particular, the



judges reserve the right to ask for further information from any candidate or from those who know the candidate.

## **CITIZENSHIP CO-PRODUCTION SPECIAL AWARD**

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

The subject matter, as required by the terms of the co-production, should highlight topics which have wide European interest. In particular, judges will welcome programmes which reflect European citizenship matters at a regional level. Programmes may be in the news or documentary or magazine form. They may be one-offs or part of a series.

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

Entries can be produced as a co-operative venture by two or more regional stations in different states, not necessarily contiguous. One of the partners must belong to an EU member state. Entries may involve the work of one or more regional member stations. However, the entry needs to make clear that the consent of all contributing stations has been obtained. Where the entry is a joint entry between two or more stations, any prize money will be divided between those stations.

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

## **AVAILABILITY FOR BROADCAST BY CIRCOM MEMBERS**

Availability of all entries, as stated by each entrant in the entry form, is indicated in this document by green, yellow or red dot on the right of each entry title, meaning:

- yes this entry is available free of rights and all other costs to CIRCOM member stations, June 2018-end May 2019
- yes this entry is available to CIRCOM member stations, June 2018-end May 2019, but subject to reimbursement of limited but unavoidable fees as may be agreed bilaterally
- no this entry cannot be made available

Winning and commended entries in all categories are, according to the Prix CIRCOM Rules of Entry, available for at least one regional transmission and one repeat of that entry by any CIRCOM member station between June 2018 and May 2019 free of any payments or costs. Further transmissions can be agreed bilaterally with the winning/commended broadcaster. Contact your CIRCOM Regional National Co-ordinator for delivery details.

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

The information on programme availability is as stated on the Prix entry form. However, since then, there may have been reviews or changes. You must check and confirm availability with the broadcaster before any transmission.





## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2018:

#### 1. Grand Prix CIRCOM REGIONAL 2018

##### **Sponsored by ORF (Austria)**

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

#### 2. Documentary

##### **Sponsored by RTÉ (Ireland)**

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

#### 3. Entertainment and Drama

##### **Sponsored by TPA Asturias-TVG Galicia (Spain)**

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

#### 4. Europe

##### **Sponsored by European Committee of the Regions**

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

#### 5. Investigative Journalism

##### **Sponsored by Council of Europe**

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

#### 6. Minorities in Society

##### **Sponsored by FTV (France)**

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

REPORT

## AWARD CATEGORIES

### 7. Most Original and Innovative

#### Sponsored by TVP (Poland)

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

### 8. Music and Arts

#### Sponsored by TG4 (Ireland)

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

### 9. News Stories For All

#### Sponsored by SVT (Sweden)

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

### 10. Video Journalism

#### Sponsored by BBC (UK)

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

### 10. Young Onscreen Talent

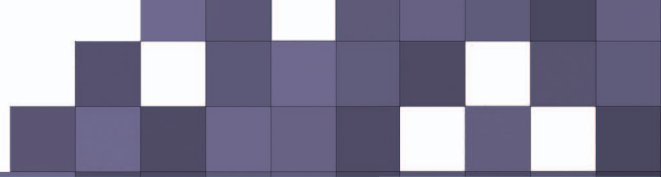
#### Sponsored by TVR (Romania)

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

### 12. Citizenship Co-production Special Award

#### Co-production supported by the European Parliament

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



## PRIX CIRCOM REGIONAL 2018

### DOCUMENTARY

#### WINNER

**ID2018017 - THE SOUND OF LIFE (LYDEN AF LIV)**, TV/Midt-Vest, Denmark

#### COMMENDED

**ID2018156 - THE COLLECTOR (LE COLLECTIONNEUR)**, France 3 Paris Île-de-France, France

### JUDGES

Chair			
	David Holdsworth	BBC English Regions	United Kingdom
	Bas Treffers	RTV Oost	The Netherlands
	Elina Ravantti	Yle	Finland
	Kacper Kowalewski	TVP Warsaw	Poland
	Marta Gómez González	TVG Galicia	Spain
	Zsuzsanna Antala	MTVA Szeged	Hungary

### CHAIR'S REPORT

This was a hotly contested category with a total of 39 entries from 20 different countries.

There was a rich array of styles and approaches on offer and the judges were delighted to see examples of high quality storytelling, camerawork and editing. The tradition of a carefully crafted documentary that leads a viewer through an issue or story continues to thrive across Europe.

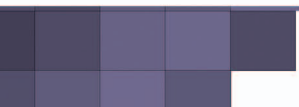
There were programmes that illustrated many aspects of life, with a number of entries focused on historical subjects. The judges wondered whether there should have been more entries featuring the lives of younger people. As we viewed we looked for programmes that were compelling and had a clear narrative.

There was a clear winner in *The Sound of Life* from TV/Midt-West, Denmark, in which a young guitar player demonstrated the power of music therapy to change the lives of people suffering from dementia. We loved the intimacy and emotional impact of this programme.

The decision about which programme to name as commended was more evenly balanced but we felt *The Collector* from France 3 Paris Île-de-France was such a good example of the different crafts required to build a strong documentary as it explored the story behind a man who has spent much of his life collecting anti-semitic images.

**David Holdsworth**  
**BBC, United Kingdom**

REPORT



**WINNER**

**ID2018017 - THE SOUND OF LIFE (LYDEN AF LIV)**

TV/Midt-Vest, Denmark

(52 min)

This is an outstanding and intimate portrait of the power that music can have to help those suffering with dementia.

The programme follows a young musician and therapist running a project to work with a small group of people in a nursing home and asks whether more can be done with music to help thousands like them.

The documentary charts the way the music forges a long lost connection and brings pleasure and life back to different elderly residents. It is a piece of constructive journalism but also an emotional and ultimately uplifting watch.

The camerawork is outstanding and captures the residents' reaction in a tender way, while being respectful at the right moments.

The programme is well constructed and paced, includes some strong expert witnesses and illustrates a topic that matters to families all over Europe.

Congratulations to the programme makers for the deft way they handled the subject matter.

**COMMENDED**

**ID2018156 - THE COLLECTOR (LE COLLECTIONNEUR)**

France 3 Paris Île-de-France, France

(54 min)

Arthur Langerman is a Jew who collects anti-Semitic images. We follow him on his quest which illustrates one of Europe's darkest periods from an unusual angle. His interest began after his mother returned from one of the war camps. He then uses his collection to understand how others saw Jewish people.

The images are often shocking as Arthur looks to add to his collection in an obsessive way and is helped to put on an exhibition.

The programme is filmed creatively and has a rich depth built through the variety of sequences. It works on a number of levels, illustrating personal trauma but also delivering a difficult history lesson.

The judges felt it should be commended in this category because it was such an intriguing watch and for the way the directing, the camerawork and the editing were all combined with such flair to tell the story.

**OTHER ENTRIES****ID2018058 - WHAT LIES CAN ACHIEVE (CO DOKÁŽE LEŽ)**

ČT Studio Ostrava, Czech Republic

(5 min)

This was a thorough and comprehensive programme about the information war in the Czech Republic. The team had obviously invested a lot of time in researching examples which showed how stories had developed on social media and ended up on the mainstream as part of an investigation into so called conspiracy websites. These stories were backed up with a good range of interviewees and went to the heart of the democratic process, and felt topical at a time when fake news is so much discussed. The production values and pace were well judged. The judges believe the debate about fake news and cyber security is one of the most important issues of our times and this programme was a genuine and successful attempt through investigative journalism to throw some light on what is happening in one European country.

**ID2018002 - BACK TO ALBANIA (ZURÜCK NACH ALBANIEN)**

Hessischer Rundfunk Frankfurt Main, Germany

(30 min)

An Albanian family ask for asylum in Germany but are rejected, because Albania is regarded as a 'safe' destination according to the rules. We follow the Uka family on their way home to Albania, at first as they prepare to leave Germany and then in Albania itself. Sequences were well filmed, technically excellent, with clear voice-over and storytelling. The judges felt it was a little more disappointing towards the end. The Uka family are shown to be economic refugees, seekers of happiness in the rich west, but sad and unhappy when they are told they cannot stay. The judges didn't feel as touched or moved as they might have hoped by this documentary. There seemed to be a distance between the family and the film crew which perhaps made it harder to get involved as a viewer. For the judges a solid documentary but not a winner.

**ID2018010 - FOR FREE BRNO (ZA SVOBODNE BRNO)**

ČT Studio Brno, Czech Republic

(52 min)

This is about Brno during the war and pre-war period from 1938 to 1945, based on the book of a journalist who interviewed many people after the war as eyewitnesses. The programme is a combination of historical footage, interviews and re-enacted scenes with actors. The judges felt this to be a thorough and classical approach. The programme could also have worked for a history channel or for educational purposes. The storytelling is well balanced, with excellent camerawork and editing. It was well made, elegant, but it didn't form a strong emotional connection. The programme set a good benchmark for others but we felt it was not a winner.

**ID2018013 - THE MEMORY EXPEDITIONS (EXPEDITIILE MEMORIEI)**

TVR Iasi, Romania

(59 min)

This is based on a project led by historians to understand more about those deported to Siberia under Stalin's rule. The programme follows an expedition that a Moldavian group of filmmakers and students take to Siberia, where their family members were deported to forced labour camps during and after World War Two. The team visit places connected with their ancestors including graveyards and former camps. The format allows the older generation to explain to students the history in a compelling way and to spread understanding. We liked the combination of storytelling, picture sequences and interviews. Overall, we found the documentary to be insightful and it throws light on the story of the many people who were forced to do hard labour in Siberia. It is a good example of a broadcaster making history accessible to a wider audience.

**ID2018034 - 14+1 (14+1)**

RAI - Sede Regionale Friuli Venezia Giulia, Italy

(48 min)

Dedicated alpinists Romano Benet and Nives Meroi have already climbed 14 mountains higher than 8,000 metres. The programme tells several stories. These include the climbing process, the

training, the nature of climbing but also the illness of Romano which forced him to stop for several years. After a bone-marrow transplant, he wants to finish the 15th mountain hence the title 14+1. But also interwoven in the narrative is the role of women in climbing and the debate about feminism in the world of alpinists. The judges were impressed with the layers in the storytelling. There were beautiful images from what looked like the top of the world, as well as frequent use of historic footage and useful voice-overs. On occasions we felt there was too much information packed in and the film could have worked with fewer interview clips and less script. The film was a little slow to start and it took a while to understand why the title is 14+1.

**ID2018042 - THE TREASURE OF THE FORBIDDEN ISLAND  
(BLAGO ZABRANJENOG OTOKA)**

HRT Zagreb, Croatia (29 min)

More than 30 military installations and an enormous system of tunnels were built by soldiers on the Croatian island of Vis round about the time of the last world war. The island is now being re-invented for tourism with the younger generation using the installations for new purposes such as for wine cellars.

We found this a pleasant and interesting film to watch with a high standard of camerawork and editing and a good use of music, sounds and archive footage. The film helped us to understand the mentality of the island people and overall was judged a fine documentary.

**ID2018052 - ALL I NEED IS HERE (PRZECIEZ TU JEST WSZYSTKO)**

TVP3 Bialystok, Poland

(24 min)

A portrait of the Polish painter Barbara Banka, who is inspired by the primeval forest of her childhood, as she gives up a professional life to follow her dreams and create a new identity as a painter. The film shows how she was shaped by the hours she spent with her father in the forest near an old oak tree. The film had an atmospheric start thanks to the careful use of music and images creating a sense of mindfulness. The judges found some of the music and atmospheric sounds a little repetitive and would have liked to have seen more footage of Barbara painting. She is first seen sketching more than quarter an hour into the film. The overall effect of the film is both charming and peaceful but it was perhaps short of extra elements to sustain it.

**ID2018054 - THE SEVEN BOXES (SENSE FICCIÓ: LES7 CAIXES)**

CCMA, Spain

(54 min)

A remarkable story about a woman from Barcelona who discovers her true family history only after she opens boxes of documents and photographs left by her father when he dies. Dory Sontheimer had German/Jewish parents and learns that relatives were persecuted and killed by the Nazis. Her work to understand the family history culminates in a huge family reunion which forms the climax of this film. The programme has a strong narrative and direction as we follow her quest, with a wide range of elements. There was some beautiful camerawork and excellent use of animation when needed as well as good archive material, all underpinned by huge amount of research underneath. There were several levels of storytelling both at the personal and family level but also illustrating the history of the Nazis in Barcelona, and indeed the history of Jewish people all over Europe, even in Israel. Dory is an excellent central character as a storyteller, and the programme is clearly signposted and laid out. This was an excellent film and one we discussed as a potential winner.

**ID2018104 - MONTENEGRO'S OPEN SECRET: ILLEGAL GENDER - TESTS FOR  
UNBORNS (SELEKTIVNI ABORTUS)**

RTV Crne Gore, Montenegro (22 min)

The UN states that the largest imbalance between male and female babies in Europe is in Montenegro. This documentary addresses the difficult issue of genetic tests that allow parents to know the sex of the child before he or she is born. The cultural background of the position of men and women in Montenegrin society is explained well, although it comes very late in the programme. The judges wished to see a stronger verification process of individual stories. In several cases, the team trusted anonymous sources and second hand information. Also the camera work and the use of music leave room for improvement.



**ID2018066 - BOSNIAN MOUNTAIN HORSE - ON THE BRINK OF SURVIVAL  
(BOSANSKI PLANINSKI KONJ - NA ROBU PREŽIVETJA)**

RTVSLO - Center Maribor, Slovenia

(46 min)

Bosnian mountain horses, the oldest indigenous horse breed in the Balkans, are critically endangered. Interview material included breeders, experts, horse related craftsmen and scientists, as well as the story of one man who has been encouraging others to preserve it. There were some beautiful opening shots and the judges loved the portraits of the scenery in the Bosnian mountains. The film was also successful in getting the viewer to understand the cultural significance of the Bosnian mountain horse as well the centuries old relationship between horses and mankind. A tender documentary, technically very good with clear storytelling. The animations were clear and overall we found this programme an easy and informative watch.

**ID2018075 - MILKY WAY (MLECHNIA PAT)**

BNT, Bulgaria

(30 min)

Atanas Valey is a Bulgarian who arrived in the USA 20 years ago with a guitar and 300 dollars and – thanks to manufacturing yoghurt – is now a successful entrepreneur. He arrived under an agricultural exchange – and an understanding of Bulgarian yoghurt which became the Trimona brand. The film explored several aspects of the central character, who used to be a bluegrass musician, is a writer and is also a would-be filmmaker. The judges found the documentary a little confusing because of the different stories and felt it should have concentrated more on the central theme of the yoghurt's success and the quest to live The American Dream. There were some creative elements, for example the use of coloured shoes as a theme both at the start and the end, but we found the film a little inconsistent.

**ID2018081 - THE KEY TO YOUR OWN DOOR (KLUCZ DO WŁASNYCH DRZWI)**

TVP3 Katowice, Poland

(10 min)

Jacek Picula's mother was murdered by his stepfather when he was 17. The film shows how the musician and writer has helped the homeless and the poor despite his own personal difficulties. The narrative is based around Jacek, his views and the way his life has been shaped by events. Following the murder of his mother, he himself was once homeless, has since found religion and is now turning his life into a book. The film is a sympathetic study of a strong personal story. It is constructed as a long monologue and feels almost like a radio documentary. It is short of images and would be improved with more sequences between the interviews. However the message that you can take control of your own life is well conveyed.

**ID2018082 - FOR A FEW CHOCOLATE BARS  
(POUR QUELQUES BARRES DE CHOCOLAT)**

France 3 Normandie, France (52 min)

Children with diabetes spend 15 days at a summer camp in Normandy to explore issues around their invisible condition. We discover how these children feel about life - their worries, their issues, their dreams and the progress they are making. They are filmed as they deal with different aspects of their illness including their daily injections but also as they have fun and play games. The camerawork and editing are intimate and take you close to the children and their inner feelings. The judges felt the programme helped you learn about the disease in a very human way but that it lacked pace at times and it might have helped to have someone to lead the viewer through the story.

**ID2018086 - IT WILL BE GOOD (CE SERA BIEN (LA FAUTE À DEMY))**

France 3 Pays de la Loire, France

(52 min)

Thomas loves Kevin. Kevin loves Thomas. But living under the same roof is not so easy. Thomas goes to meet people who will help him understand how a couple manages to live together: his parents and also his psychiatrist. This documentary depicts living in a relationship in a way that is partly observational and partly comic. The programme, with its dramatised parts, is not a



documentary in a classical sense. Through personal and professional interviews, it digs deep into the concept of a couple and how the society sees it. It also gives food for thought for what motivates people to share their lives with another person. There are some very good ideas in using animation to enrich the footage and choice of venue for interviews. However, while leaning heavily on talking heads, the camerawork and visual imagination leave room for improvement.

**ID2018221 - IN THE BALANCE (EN ÉQUILIBRE)**

France 3 Occitanie, France

(52 min)

Kati from Helsinki and Victor from Toulouse are a joint circus act and also a couple. They met at circus school 15 years ago and have never looked back. The film portrays the difficult process of building up a good circus act, not made any easier as Kati is pregnant. This is an observational documentary without interviews as the film-makers follow the couple's daily struggle to master their act. The technical standards are high and give the viewer a good sense of the challenges of the circus both on and off the stage. The effect is enjoyable although delivered at a gentle pace.

**ID2018085 - FINDUS, BJUV AND PEAS, THE YEAR THE FACTORY DISAPPEARED (FINDUS, BJUV OCH ÄRTORNA - ÅRET DÅ FABRIKEN FÖRSVANN)**

SVT Malmö, Sweden

(29 min)

This follows what happens when the big employer in a small village decides to close a factory in which many people work and is about their consequent struggles. This is an emotional piece that shows the thoughts and feelings of the factory workers losing their jobs in an elegant way. It describes the reality behind the economic news and the impact on small communities – a story that has relevance not only in Sweden but around Europe. The producers successfully avoid the trap of taking sides. However, the judges missed the context. What has happened to the food industry in Sweden and in Europe? A short explanation would have given more depth.

**ID2018088 - THE FRENCH GANG (LA BANDE DES FRANÇAIS)**

France 3 Centre – Val de Loire, France

(52 min)

We examine the meaning of "national identity" in France based on several personal stories. The theme is topical around Europe and the world. Although the script is mainly based on interviews and the emphasis of the imagery is on talking heads, the documentary succeeds in capturing the attention of the viewer. The judges encourage the production team to further develop the idea and raise it to the next level by including supporters of the French far right to the production with the aim of stimulating a genuine dialogue.

**ID2018098 - THE GALAXY BRITAIN BUILT**

BBC East (Norwich), UK

(29 min)

The BBC host was born on May 4th, the day Star Wars premiered, and he's a big fan. His documentary shows the story of filmmakers who helped create the epic movie. The programme reveals a side of the first Star Wars production unknown to larger audiences. The storyline is well built and logical. The documentary is informative but not lacking emotion: the pride of the British filmmakers interviewed is tangible. A fan of Star Wars would notice a little joke with the text graphics, as the font and colour is exactly the same as in Star Wars movies. A good piece of work that appeals to more than fans of Star Wars.

**ID2018113 - CIPOVKA: THE BREAD SMILING AT THE MOON (CIPOVKA – HLEB KOJI SE SMEJE NA MESEC)**

RTV, Vojvodina, Serbia (20 min)

This documentary shows the colourful story of bread making - how it was done half a century ago and how it's done now. It is part of Serbian cultural heritage. The camerawork and the lighting are first class. The old master bakers tell interesting stories and take pride about their work on keeping local culture alive. However, the producers rely heavily on archive footage which affects the rhythm of the storytelling and makes it more difficult for the viewer to follow.

**ID2018111 - COLD ROAD (BRØYT I VEI)**

NRK Troms, Norway

(39 min)

This follows the never-ending toil of the crew of a snow removal truck. It's people like this who make it possible for society to use roads during winter. The documentary offers the viewer a rare look behind the scenes of an ordinary Nordic job, the driver of a snow plough. The storyline is built solely on sounds and original voices without a narrator which lets the viewer be part of what he/she sees and leaves room for emotions. With splendid camerawork and very good use of music the production team creates an adventure-like experience. The quality of graphics is high. The content does not deal with great problems of the society but has cultural and historic relevance in recording a way of Nordic life.

**ID2018115 - HERE IN THE MIDDLE OF THE VALLEY (ANSEO I LÁR AN GHLEANNA)**

TG4, Ireland

(53 min)

The director tells the story of one of the villages of Connemara through the intertwining stories of many people. The production team has achieved an important document which helps preserve the cultural heritage of Ireland. The camerawork is excellent and the decision to tell the story without a narrator a right one. However, the script would have benefitted from concentration on following fewer people with more intensity.

**ID2018132 - MISSION MUSKEDUNDER. PART TWO: THE FLOODING (OPERASJON MUSKEDUNDER. 2. EPISODE: FLOMMEN I FYKAN)**

NRK Hordaland, Norway

(50 min)

Special soldiers Rune Gjeldnes and Ronny Bratli relive the dramatic, but forgotten, sabotage action against the power station in Glomfjord during World War Two when aluminum production for Nazi Germany had to be stopped at all costs. This commando raid in north Norway was overshadowed by the more famous raid in Rjukan but locals have never stopped talking about it. The author attempts to recreate the events step-by-step through various TV techniques like drones, CGI, historical re-enactments. It combines dramatised material with archive material, comic strip pictures and interviews in an interesting way. The footage is first class and the production team succeeds in telling the unique story. The result is a piece of work of which the production team can be proud.

**ID2018143 - FIGHTING FOR ANDØYA (KAMPEN FOR ANDØYA)**

NRK Nordland, Norway

(30 min)

Andøya's local community in Nordland is threatened when it was decided that the military base would move away from the island. The base means work: it is locally important. The selection of the interviewees gives a many-sided picture of the life on the island and the meaning of the air base to them. The people have their roots in the community which gives potential for an emotionally powerful documentary. The judges found that the production team does not make the most of this potential. We need more from the people and less from the narrator to feel the emotional intensity. The storyline could also have benefitted from clearer sequences instead of the mix of facts and feelings.

**ID2018193 - MINING HERITAGE (PATRIMONIU MINERU)**

RTPA, Spain

(60 min)

This is an important documentary on preserving the history and culture of mining in Spain and a portrait of a community and its history. It is also a piece of the greater European whole and another example of communities whose fate is tied to one dominant local industry. The work has several moments with powerful images, especially from the pit. However, the script suffers somewhat from being too sporadic. The judges also found that more precise questions would have helped the team when collecting information in the interviews.

**ID2018148 - THE END IS IN YOUR HANDS (LIBRE À EN MOURIR)**

France 3 Grand Est, France

(52 min)

Current science can repair many things, but it cannot stop some diseases – as Florian, 33, and Marieke, 37, discover as we seek to understand what euthanasia can mean. The documentary is a powerful and emotional work on a topical question that is discussed in many European countries. The producers have managed to find two cases that complement each other well. The programme shows in a direct manner the emotions and thoughts which two permanently ill persons have on their situation, life and death. It helps the audience better understand why some people would like to end their life prematurely. The ethical side of the question is left on the background and we do not hear the arguments of the opponents of euthanasia.

**ID2018165 - TERROR BY TEXT – AN INSIDE OUT LONDON SPECIAL**

BBC London, UK

(29 min)

We find out how the terrorist ISIS group operates on the darknet, seeking to indoctrinate the next generation of activists and planning the next attack. This is solid investigative journalism on a difficult but topical issue. It brings new information on how ISIS operates. Picturewise, these themes are very difficult but the producers have an appealing solution. The camerawork is innovative and the use of the screen with text messages helps the viewer get a first hand idea of the nature of the communication. The ISIS video material is kept to a minimum and used responsibly. The judges found especially important that the producers also presented the attempts to fight radicalism. The team had looked for solutions, not only problems which is worth mentioning.

**ID2018084 - DIRK BARON (DIRK BARON)**

Omrop Fryslân, The Netherlands

(15 min)

This was the sad and poignant story of a 37-year-old former news anchor struggling with the implications of Alzheimer's disease. The programme was filmed eight weeks before Dirk Baron committed assisted suicide but also included footage of Dirk as a younger man dealing with his own father's decline as he also suffered early onset dementia. The programme makers avoided sentimentality and they talked to Dirk and his wife about his decision to take his own life in a respectful way. The result was sad and moving but also looked to be positive as it raised awareness of early onset dementia.

**ID2018160 - THE FARMER (BOER PEER)**

Omroep Brabant, The Netherlands

(40 min)

Peer is 97 and a Dutch farmer. He has lived alone since his mother died and we follow his daily life as his story gradually unfolds. The photography is stunning and illustrates a simple and sometimes harsh agricultural life through the seasons. Daan Jongbloed took nearly 10 years to create this remarkable documentary out of the best of the material he had filmed and in interviews in which Peer opens up to the camera. The film reveals what a profound effect the war had on Peer and how it still dominates his thoughts and haunts his life. Peer is a fascinating character who is given the space and respect by a talented director to tell his story and the film is beautiful to look at throughout.

**ID2018090 - OF CINDERS AND GOLD - A MUSICAL ODYSSEY  
(DE CENDRE ET D'OR)**

France 3 Nouvelle-Aquitaine, France (52 min)

A musical odyssey in which 100 children learn an opera based on the story of Cinderella and end up performing at the Limoges opera house. It included some lovely access to the children as they grow in confidence and learn new skills. The film makers should be commended for the creative way the children were filmed and persuaded to open up in a natural way. It demonstrated what a hard journey it was for some of the children. There were also some great laugh-out-loud moments.

**DOCUMENTARY****ID2018153 - FROM ZEMPLÍN TO THE POPE (ZO ZEMPLÍNA K PÁPEŽOVI)**

RTVS - Kosice, Slovakia

(27 min)

A programme with remarkable access to the Vatican that tells the story of a priest from Slovakia who looks after the Pope's sacristy. The programme makers follow Father Pavol Benedik through his working and domestic life, and he shows off the sacred treasures used by the Pope. The style of the film is gentle and it helps the viewer understand the life of the Vatican and the Father's personal journey. The programme is told in the first person and is well illustrated, with a high standard of editing. The judges wanted to see a little more depth in places.

**ID2018169 - TOMOS PHENOMENON (FENOMEN TOMOS)**

RTV Slovenija - Center Koper/Capodistria, Slovenia

(24 min)

An affectionate film that unpacks the story of the Tomos motorbike and the part it played in the modernisation of Yugoslavia. Some fascinating archive and interviews with the developers and designers help tell an interesting social history. The filming and editing are both of a high standard. The story is told with pride and this documentary is enjoyable as a watch and reflects local culture in an interesting way.

**ID2018180 - NAKED (ILKOSILLAAN)**

Yle, Finland

(12 min)

Asta and Timo Nuppola are naturists. We follow them as, naked, they carry out many aspects of their life and meet other naturists. It is an enjoyable and respectful film. The film reveals a way of life and how passionate naturists are about it. Skydiving naked was a definite highlight and the judges were impressed with the neutral approach of the film-makers who avoided any prejudices by allowing the nakedness to be portrayed in an honest and natural way.

**ID2018191 - THE WORLD ACCORDING TO LUKASZ (ŚWIAT WEDŁUG ŁUKASZA)**

TVP3 Rzeszow, Poland

(25 min)

A portrait of an unusual character in rural Poland as a passionate botanist guides us through the 1400 species he grows, and in many cases also cooks, on land he bought as a younger man. We learn about plants and cuisine but also about how this scientist challenges normal ways of thinking and has over time become more respected. The programme is told in a relatively traditional way. The judges were a little unsure about the music soundtrack and wondered if it could have been visually stronger by including some more landscape photography.

**ID2018198 - FOREVER YOUNG (EVIG UNG)**

NRK Trøndelag, Norway

(29 min)

A lively and engaging programme that was the first part of a series about ageing with the provocative title Do We Really Have To Die? Interviews included local scientists but also material from other parts of the world, as well as the oldest man in Norway, full of life at the age of 107. Some effective popular science and analysis of the theoretical ways of life were presented in an accessible and often humorous way. The judges felt the programme could have done a little more to address some of the moral questions that arise and that overall it had less of a documentary feel than some of the other entries.

**ID2018220 - THE RUMOURS OF BABEL (LES RUMEURS DE BABEL)**

France 3 Bretagne, France

(52 min)

A poet moves on to an estate in Rennes and sets out to hear how local residents live. This documentary gives a voice to people not always seen on television. A daily struggle against poverty and loneliness is documented but also the positive ways that communities can come together. The film gave space to a strong set of characters and tries to use poetry to give some of those people a way of expressing themselves. There is a good sense from the interviews of the social changes that have created pressures and the poet is an empathetic listener. The judges

found the editing a little slow in places but recognise the film-makers were trying to create atmosphere. Sound was well used and this documentary tells an important story of our times.

**ID2018195 - FINDING AN HEIR (ARVINGE OKÄND)**

SVT Göteborg, Sweden

(59 min)

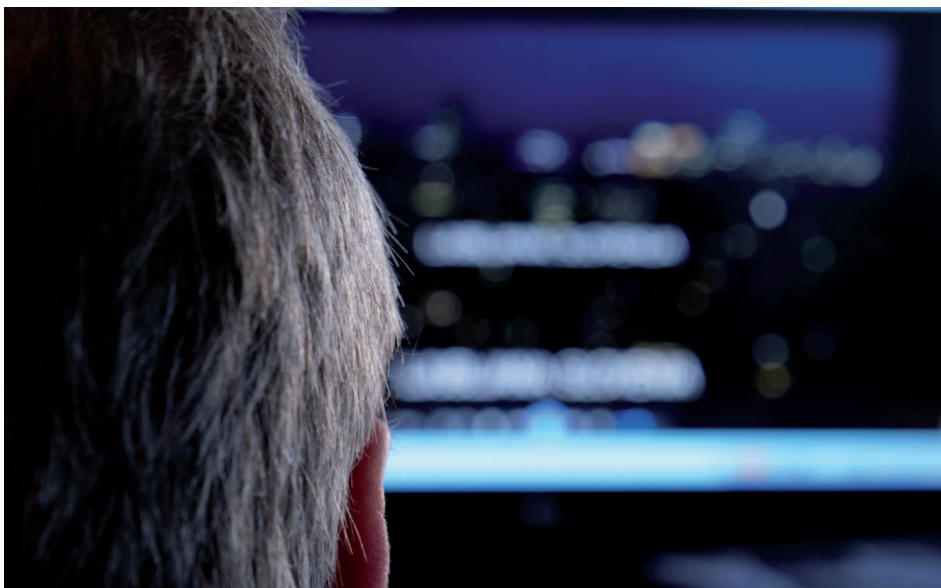
This is one of a series of programmes about people in Sweden who die without heirs. The episode tells the story of a Hungarian chemist who came to Sweden as a refugee and died alone leaving a large inheritance to no-one. The programme makers set off on a detective mission to find his heirs and discover he has a son perhaps still in Hungary. The film illustrates European history but is also modern by interspersing stories of other more recent refugees who have arrived in Sweden without parents. The programme has a well-constructed narrative, although the judges thought there was a difficult judgement to make at the end about how much to intrude on and show the emotional reaction as the son was eventually found.

**ID2018204 - THE ROAD TO INDEPENDENCE (DRUMUL SPRE INDEPENDENȚĂ)**

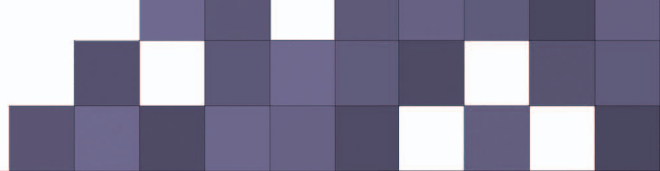
TVR Chisinau/Moldova, Romania

(50 min)

An important film that tells the story of the struggle for independence in Moldova, and the stresses and strains of that struggle which still exist today. There was a liberal use of archive from the end of the 1980s and testimony from those involved at the time. The storytelling was relatively formal laced together with clips from a number of set piece interviews. A range of viewpoints was offered and the judges felt this was a thorough film broadcast at an important time for the country, which remains one of the poorest in the EU. We would perhaps have liked to see more people from the streets.







## PRIX CIRCOM REGIONAL 2018

### ENTERTAINMENT AND DRAMA

#### WINNER

**ID2018154 – GRACE HARTE (GRACE HARTE)**

TG4, Ireland

#### COMMENDED

**ID2018020 - JENNIFER DE VRIES VLOG-SOAP (JENNIFER DE VRIES VLOG-SOAP)**

Omrop Fryslân, The Netherlands

### JUDGES

#### Chair

Daria Marjanović	HRT Zagreb	Croatia
Dite Dinesz	TVR Timisoara	Romania
Klaus Unterberger	ORF	Austria
Caroline Ní Dhubhchóin	TG4	Ireland

### CHAIR'S REPORT

The 13 entries from eight countries show all the richness of European diversity, the power of creative talents and ways of thinking of how public service media should move on.

The jury noted a vast range based on traditional skills or bringing in certain advanced innovative tendencies, addressing a broad population or targeting specific audiences, popular big shows or highly aesthetic art work.

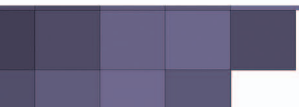
The judges had some hard decisions to make in trying to follow the overall Prix criteria which specially emphasises regional values but also seeks to reflect the growing digital media environment.

This was especially true in the case of *Justice - part one* of an action thriller investigating the murder of a prominent judge - was perfectly produced by Czech Television Studio Ostrava and could compete with any international hit TV series. However, it lacked any regional flavour.

So, in a tight competition, the judges made their choice with great difficulty.

**Daria Marjanović**  
**HRT, Croatia**

Chair's Report



**WINNER**
**ID2018154 – GRACE HARTE (GRACE HARTE)**
**TG4, Ireland**
●  
 (50 min)

This entry is the first of a three part psycho thriller, telling the story of a couple who run an isolated, old and shabby hotel on the Irish west coast. Grace, the main female character, who longs for change, is starting an affair with a young surfer, while her husband is completely consumed by maintaining the hotel and dealing with a grumpy sick mother.

This drama offers superb video quality and is carefully put together. It begins with a captivating introduction, stimulating immediate curiosity. It is filmed in black and white, creating a tense atmosphere, with excellent camera work, classic style shots and excellent editing, supported by an interesting choice of music – all reminding us of the French "film noir."

It contains evocative shots of the landscape of the region. The actors speak Gaelic and their performance is convincing, reflecting the emptiness of the deserted landscape around them, longing for happiness in some different life despite strong bonds with the place they live in.

The ending motivates the viewer to watch the next part, with Grace looking directly into the camera and leaving open the question of her husband's murder.

This is not just a piece of entertainment but a piece of art.

**COMMENDED**
**ID2018020 - JENNIFER DE VRIES VLOG-SOAP (JENNIFER DE VRIES VLOG-SOAP)**
**Omrop Fryslân, The Netherlands**
●  
 (157 min)

This is an educational transmedia drama series in the Frisian language to be used mainly as a school educational aid and delivered online.

Jennifer de Vries (Jennifer the Frisian) is a character who studies at a hotel and restaurant college and is in her fourth year. All parts are produced and performed by young people for young people.

The drama – presented as a vlog - reflects perfectly the mind-set of new generations facing the world in the digital age, developing sensibility for social problems and building awareness of people's lives in different cultures while keeping their own background. It also deals with taking responsibility for their actions.

It is good drama and worthy of wider distribution.

We cannot, of course, know how effective it is in teaching the Frisian language or raising interest in it.



## ENTERTAINMENT AND DRAMA

### OTHER ENTRIES

**ID2018059 - THE PEACOCK TAKES ITS PERCH - FIRST SEMI-FINAL (2017/5)** ●  
**(FÖLSZÁLLOTT A PÁVA - ELSŐ KÖZÉPDÖNTŐ (2017/5))** MTVA, Hungary (135 min)

This talent show for current folk music and dance has been successful for many years. More than 9,000 have performed in the programme over those years. This programme was energetic and fun-filled, with a great emphasis on Hungarian history and culture brought to life on a modern stage. The staging and production was of a high quality throughout. The judges would have preferred to see the community-based aspect of this cultural celebration, brought to life by a wider selection of cultural disciplines.

**ID2018080 - THE POWER OF SILENCE (PAU, LA FORÇA D'UN SILENCI)** ●  
 CCMA, Spain (90 min)

The judges enjoyed how this work of historical fiction chronicled the life of world-renowned musician, Pau Casals. The opening shot sets the scene for the artistic representation that prevails throughout. The characters, choice of location, sets and music all succeed in creating a realistic representation of Casals' life. The music added to the atmosphere throughout, which was heightened by the tension and chemistry between the characters. Despite the high quality of the production, the judges felt that the internal conflict of the characters was somewhat overlooked.

**ID2018175 - ELECTION NIGHT IN STORMEN LIBRARY** ●  
**(VALGKVELDEN I STORMEN BIBLIOTEK)** NRK Nordland, Norway (1 min)

NRK Nordland moved its television studio to Stormen Library in Bodø for a massive five-hour electoral live broadcast on the Norwegian parliamentary elections last year. All political parties were invited to the election party. This is a very short entry, a 41 sec teaser. It has an innovative and creative style, using fast-paced editing to presenting the highlights of several programmes.

**ID2018218 - THE SUMMIT (EL PICU)** ●  
 RTPA, Spain (35 min)

Two couples compete and to win there are four levels of ascending the peak of a "knowledge mountain". It is dynamic game, anchored by a talented and appealing young presenter, supportive for winners and showing some heart-felt empathy for losers. The jury greatly appreciated fact that the questions of the quiz are based on regional themes focusing on local geography, culture, habits, language. The questions and answers include short presentations of local areas, like hikes, beaches, sights etc. They are accompanied by catchy graphics and computer animations, although the studio itself lacks an outstanding appearance. The jury praises very much the idea of this kind of local education through fun. However, a winning entry needs some more distinctive and original details in production.

**ID2018194 - MY GARDEN EPISODE 1 "FROM SEED TO HARVEST"** ●  
**(HAGEN MIN EPISODE 1 "FRA FRØ TIL FLORA")** NRK Østfold, Norway (40 min)

This programme is a holistic representation of gardening and its many facets. The shots used throughout were colourful, uplifting and carefully composed which added to the overall quality of the programme. While the programme was entertaining throughout, touching upon gardening, cookery and DIY, the judges felt that the viewer may be left a little frustrated as they do not get an in-depth insight into any one area. Perhaps, it would be better also, if the viewer had a greater sense of who the programme characters/presenters were. From time to time the music jarred with the pictures.

**ID2018223 - FIN AR BED (FIN AR BED)**

France 3 Bretagne, France

(20 min)

This is the first attempt at a thriller in the Breton language and it was claimed as a success, both in quality and reaching its audience. The drama is based on a road trip into the future. The judges thought that the programme opened with great energy, direction and atmospheric shots. The stories were intriguing and it left the judges in awe of where the plot might go. As the story lines unfolded, the judges felt that it lacked a little in terms of pace and energy. While the inclusion of the text on screen was interesting, the judges felt that it jarred with the pictures at times and it discouraged the audience from using its imagination and getting more involved in the story.

**ID2018097 - THE MOST BEAUTIFUL VILLAGE OF CASTILLA LA MANCHA  
(EL PUEBLO MAS BONITO DE CASTILLA LA MANCHA)**

CMM, Spain (56 min)

Ten villages, chosen by an online and social media vote of viewers, compete for the title of the most beautiful village of Castilla-la Mancha. The TV audience learns about different places in the region, sights, cultural heritage, local customs and the richness of Nature. It is an example of using new media opportunities, combining TV and online, letting the audience participate and even decide. It is a very promising way of producing projects for public service media, to keep pace with new developments of multimedia trends. The camera work is excellent, only sometimes maybe too dominated by the use of drones. This programme reflects one of the most significant criteria of the CIRCOM Award, the regional value of media, targeting local audiences and at the same time opening a window for a wider public. However, the broadcast part itself is rather conventional, with a single presenter and regular interviewees – historian, folk dancer, climbing teacher - missing a chance to include the people who participated in the voting. The jury would recommend a more visible cross-media development of the entire project.

**ID2018121 - A CLOSE LOOK WITH MIRA DOBREVA (OTBLIZO S MIRA)**

BNT, Bulgaria

(57 min)

This is a special New Year edition of an entertainment programme including ethno singers and a role model family to a hand-cream licking llama. It is basically a studio show with features of all kinds: from a younger adventurer to some of the oldest people in Bulgaria. The initial idea of showing good spirited stories, reflecting a positive approach to life, and presenting a variety of human touch stories is surely worthy of development. The jury thought, however, that the presenter was onscreen rather too much, while the format of the entire show has a content imbalance between a classical glamour show and feature magazine.

**ID2018022 - MY UNCLE ARCHIMEDES (MUJ STRYCEK ARCHIMEDES)**

ČT Studio Brno, Czech Republic

(90 min)

This is a stunning story about a young Greek communist who escapes from Greece after fighting there in the late 1940s to Czechoslovakia, a country he thinks is a communist paradise. The judges were very impressed with this drama in terms of pictures, locations, characters and the storyline. The connection between the historic events that prevailed, the romanticised human focus and the humour-injected script, ensured that the drama was not too-heavy, despite the subject matter. The picture grading, music and costumes, were used to great effect to highlight the era, geographical locations and tone of each scene. The humanised portrayal of communism allows the viewer to focus on the story rather than the religion which opens up the drama to a wider audience. The humour also made the storyline more engaging and realistic. Overall the judges thought that this was an exceptional piece of work.

## ENTERTAINMENT AND DRAMA

### **ID2018170 - VIRADEIRA (VIRADEIRA)**

TVG, Spain

(70 min)

This is a piece of drama using a regional legend as the basis of an interesting story line. It starts with a flashback of a young fisherman to the year 1977 when, almost drawn to the bottom of the sea, he coincidentally discovers there the wreck of a sunken ship Augusta. Unfortunately, he cannot remember the place any more. For many years he tries to find it again without success. Many years later, a golden coin is found and the story unfolds: many try to find the treasure of the ship, so an adventurous storyline develops. The jury did appreciate the fact that this piece of drama uses a regional legend as the basis of the narration and plays on the mindset of local people which creates the basis for different humorous episodes. However, after the intriguing and well done video in the opening scenes, the piece is rather conventional, with some overacting.

### **ID2018065 - JUSTICE (PART ONE) (SPRAVEDLNOST (1/3))**

ČT Studio Ostrava, Czech Republic

(75 min)

This is part one of a captivating three-part crime story. It starts with a catchy introduction, showing a running girl with blood on her hands coming to her father's doorstep and telling him she thinks that she murdered a prominent judge who wanted to rape her. Wanting to protect his daughter, he goes to the crime scene and steals the evidence. The piece combines the well-known Czech tradition of excellent camera work and new techniques of action movies, with intriguing shots, interesting angles, combination of a documentary style authentic atmosphere, sound effects and composed music. It has a dynamic plot with realistic dialogues, excellent actors, intriguing story line and music effects. It surely can reach vast audiences worldwide. However, as the story develops, it reveals many block-buster patterns, regularly seen in movie theatres and popular crime series on cable networks, rather than a layered drama with a specific local flavour, as recommended by the CIRCOM criteria.

## JUDGES RECOMMEND

### **Bas Treffers, RTV Oost, The Netherlands**

*Category Europe: ID2018157 Bruno Massot, France 3 Normady, France*

The programme is personal, about Bruno and his family; it's about regional and national identity; it even has global aspects (the Olympics are the most important worldwide sports event). But most of all it's a modern fairytale which could easily end up as a big Hollywood production.

### **Dite Dinesz, TVR Timisoara, Romania**

*Category Music and Arts: ID2018030 M5 Lexicon, Szeretm,mert... (M5 Encyclopedia - I love it, since...), MTVA,Hungary*

Do you love your city so much you want to show it to all of Europe? Are you looking for a new way to tell us a story about people loving your city? This is a programme that will help you to find a new format, a new way to show that your city has a story, a beautiful one, told by its people. I make it very simple for you: choose a personality from your town; choose a place that he or she loves; and I, the viewer, I will see this place through his or her eyes. Buildings and souls, pictures and people, all of them beautiful. The perfect format for your mind. It encourages you to show what you love.

### **Gunnar Henrich, Hessischer Rundfunk – ARD, Germany**

*Category Video Journalism: ID2018070 VJ Tor Løkken, TV2 Nord, Denmark*

My recommendation for watching some very good stories with brilliant technical work are the films of Tor Løkken. He tells the story of a blind wicker worker - a beautiful social-portrait of a blind man doing an unbelievable job. His storytelling and technical skills are excellent. His two further entries of a truck-customiser and an 84-year-old inline-skater are also two good examples of excellent camerawork and of well told stories. Entries that are really worth to be seen!

### **Zsuzsanna Antala, MTVA Szeged, Hungary**

*Category Documentary: ID2018054 Les 7 caixes (The seven boxes), CCMA, Spain*

Dory Sontheimer, a Catalan-German pharmacist, was raised as a Catholic in Franco's Spain. One day, after the death of her parents, she discovered seven boxes that had been hidden in a closet. Seven boxes full of photographs, letters and memories that revealed the real identity of her family. Dory plucked up the courage to explain the history of her family. A testimony that could be, at the same time, the testimony of so many families across many countries.

### **Klaus Unterberger, ORF, Austria**

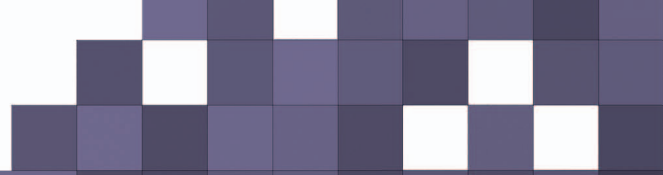
*Category News Stories For All: ID2018122 Vardagsbrott (Everyday crime), SVT Väst, Sweden*

How can we be successful in the digital age? How can we reach our audiences on Television and Online, eventually using both? How can we establish a multimedia mind-set? Watch this and you will see a convincing showcase on how it can be done: informative, investigative and integrating the audience. This is an inspiring example of how public service media will transform into a multimedia platform, a "public open space" for society.

### **Elina Ravantti, Yle, Finland**

*Category Most Original and Innovative: ID2018032 Stem'rne (The Voices/The Voters)*

Something is rotten in the state of Denmark? Definitely not. Just watch this campaign to engage young voters before the Danish municipal elections last year. Dance along with the Mom Rap and get ideas to combine forces with private media outlets in your region like the Danes did.



## PRIX CIRCOM REGIONAL 2018

### EUROPE

#### WINNER

**ID2018219 - NORWEGIAN PRISON**

BBC London, UK

#### COMMENDED

**ID2018167 - NORWAY: THE ELECTRIC CAR BOOM  
(NORVÈGE: LE BOOM DE LA VOITURE ÉLECTRIQUE)**

RTBF, Belgium

### JUDGES

#### Chair

Zsuzsanna Antala	MTVA Szeged	Hungary
Bas Treffers	RTV Oost	The Netherlands

### CHAIR'S REPORT

This is the first year of the Europe category, which replaced News Report on a European Issue but the criteria remained the same in promoting news stories of issues which have significance and relevance across Europe's regions.

It was also permitted, for the first time, to allow two entries per station – but with a running time limit of 5 minutes for the category.

We had 17 entries from across Europe – from Spain, Finland, Czech Republic, Denmark, Slovenia, United Kingdom, Poland, France, Belgium and Serbia.

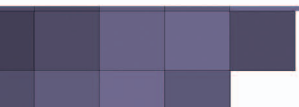
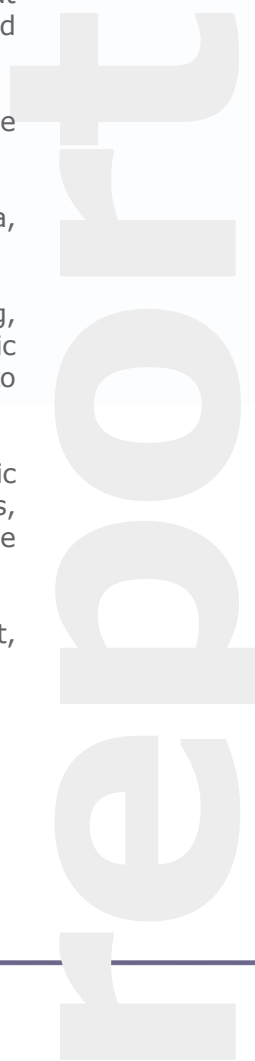
We were so glad that entries reflect our common European issues – from money laundering, alcoholism, homelessness, migration, through to the rights of robots, geo-blockade, the electric car boom, a new generation of agricultural experts, a good example of Norwegian prisons and to questions of EU citizenship and the consequences of Brexit – an everyday hot topic.

The entries were an eclectic mix of several styles: from the objective virtue and journalistic quality, classical storytelling – like the BBC's entries – to the playful, satirical and a bit weird ones, like how to prevent wolf attacks in Denmark. Just under half were very well done with impressive storytelling.

We met a very intellectually curious, strong, new generation of presenters also and honest, correct, classical older ones too.

And do not forget that short formats are in some ways much more difficult than long ones.

**Zsuzsanna Antala**  
MTVA, Hungary



**WINNER**

**ID2018219 - NORWEGIAN PRISON**

**BBC London, UK**

London's prisons are overcrowded and violent with a high level of re-offending. This report looks at how another European country, Norway, deals with the same problem – with greater success as it has the lowest re-offending rate in the world.

This is a beautifully rounded item with a high density of information but delivered in a way that it is very clear. There is excellent camerawork, a good rhythm of editing, and the only sounds in the background are those natural sounds from the scenery – and it all works perfectly.

Shooting in prison can be a hard work but this presenter gets his interviewees to open up with a lack of manipulation: various, honest characters who tell us about their real goal – to reintegrate with society.

There is a beautiful balance between facts and figures and the personal stories of the inmates, most of whom are successes – but not all.

A neatly made entry which could be done by any regional station.

**COMMENDED**

**ID2018167 - NORWAY: THE ELECTRIC CAR BOOM**

**(NORVÈGE: LE BOOM DE LA VOITURE ÉLECTRIQUE) RTBF, Belgium**

Last year was a pivotal year for diesel cars. Between the fraudulent software scandal of Volkswagen and the more global, environmental and health thinking European states around this issue, sales of diesel cars are tumbling.

In Wallonia in Belgium, as elsewhere (France, United Kingdom ...), a deadline has been set to ban diesel engines for individuals: 2030. In a country where the company car is queen, it will inevitably have an impact in everyday lives.

Norway is a pioneer in this field: in 2017, sales of electric cars began to exceed those of diesel or gasoline vehicles. How is it that Norway, centre of Europe's oil industry, is promoting electric cars so strongly? Could it be an example for the rest of Europe and the world – and Belgium especially?

This is a fine entry with effective camerawork, reporting, storytelling and a fully involved young presenter. This makes us think about the future of Europe with or without electric cars.

It is ironic that Norway's government is spending a billion euros a year on this – with money earned from oil and gas.



## OTHER ENTRIES

**ID2018026 - SAMUR: 25 YEARS AND 2.5 MILLION ATTENDANCES  
(SAMUR: 25 AÑOS Y 2,5 MILLONES DE ASISTENCIAS)**

Telemadrid, Spain

The Samur, Madrid's emergency service, has helped 2.5 million in its 25 years. This report recalls the origins of this service, interviews veteran leaders and tells stories of those whose lives have been saved. There is a promising beginning with interesting archive material about the early days. It is a very social and fascinating topic for all European states and there are interesting personal stories – woman giving birth, man escaping from heart attack etc. But the rhythm is very busy, full of gestures, fast speaking and therefore restless for the viewer. The main characters lack depth and the angle of filming is rather sterile. We don't see the difference between this emergency service and other emergency services and we find it hard to see a typical regional view.

**ID2018035 - THERE ARE 7500 INVISIBLES AMONG US (ASUNNOTTOMAT)**

Yle, Finland

People often avoid parts of city centres in Europe because of alcoholics and drug users. Many are also homeless and feel themselves invisible to others. The tone of voice in this report is different to a standard news item: curious, participating, not judging or journalistic. The reporter is authentic. The characters are honest. A good camera and editing. Technically imperfect (filmed with a small camera, there are some dips in the audio) but that's not a problem because it triggers curiosity. This report makes us think: Look, there is a problem here and, as a society, we should do something about it. The question we are posed is: Do what? This entry is an exclamation mark for all viewers to think about the situation in our country or city.

**ID2018067 - INSIGHTS FROM ABROAD: MIROSLAV KARAS'S VIEW OF THE BALTIC STATES (POSTŘEHY ODJINUD: POBALTÍ MIROSLAVA KARASE)**

ČT Studio Ostrava, Czech Republic

Grutas Parc, or Stalin's World, is a 20 hectare park with sculptures of Lenin, Stalin and Dzerzhinsky and others. All come from Lithuanian cities in which they had been "decorating" their squares for 50 years. Many former Communist countries in Europe will share this experience. There is an excellent camera, good editing, and the music is strong also - but in some way reduces the tragedy of labour camps and prisons. A former champion wrestler tries to tell his and his father's personal story but we do not hear a single sentence from it because the presenter comes between us and translates. It could be much more authentic and honest to let the wrestler speak for himself. Last but not least we are curious: How will young viewers understand its message? [We note the running time - 6:06 - exceeds the maximum for the category of 5 minutes and we cannot consider this for an award]

**ID2018100 - BBC EAST - THE RESCUE SHIP**

BBC East (Norwich), UK

This film comes from the front line of Europe's porous border with Africa. In recent years, thousands of migrants have risked life and limb to make it to the European Union but many more have drowned in the process. Debbie Tubby and Shaun Whitmore wanted to find out more. So they travelled with the Norfolk-based skipper of a rescue boat as it sailed from Malta to the Libyan coast. There were several characters to meet as Go-Pros and normal cameras help us cover every angle. Sometimes we could sense a real atmosphere of drama as babies cried without comfort. Like all BBC items, this report is made with old school craftsmanship. It is very thorough, with outstanding journalistic work, and about a big European problem. But the judges missed a strong regional perspective.



**ID2018031 - IN THE HEART OF 016 (EN EL CORAZÓN DEL 016)**

Telemadrid, Spain

This report deals with violence against women and the help offered by unit 016. It is short and informative, with useful statistics. However, there is a lack of personal stories: why did the producer not find one concrete woman who tells us about her experiences and how she had benefitted from this help unit? The second disturbing thing was the never ending music, which gives a feel of unrest.

**ID2018069 - THE FIVE WRECKS (ULVERÅD)**

TV2 Nord, Denmark

The wolf is back in Denmark – and, indeed, in many areas of Europe - after 200 years and a pair is now breeding. This has created both cheers and fears. Is the wolf dangerous to humans? What should I do if I meet a wolf? These are questions many Danes are asking. There is in this report official advice on how to deal with a wolf if threatened. It is a reminder, especially to the young, that wolves are not a joke. Indeed, in Romania and Slovakia, younger generations have had to learn about bears. However, the tone of voice of this entry is humorous in a way which works perfectly with the younger generation and perhaps is more effective online than on regular TV. So when we watched this for the first time, we were puzzled: Do we have to take this seriously? Or is it maybe satire or comedy? Weird.

**ID2018092 - VEERA'S PIGS (VEERIN PROJEKT)**

RTVSLO - Center Koper/Capodistria, Slovenia

This format series presents young European farmers who have found new, green jobs in agriculture, producing Europe's food, a strategic raw material, in innovative and courageous ways. Veera is a young Finnish woman whose first dream was to be in the fashion business but who is now helping her father in pig breeding. Veera is a very vivid character and it is good to be with her. There is effective camerawork, music which does not disturb, correct editing, interesting graphics. But there is a lack of coherent storytelling. It seems, in some way, that the presenter is only a viewer.. Oh, it is interesting but we miss the real questions. We never really find out why Veera changed her mind from fashion to farming, nor in what way she works with the University of Helsinki. Her personality remains shallow and we don't see the 'real' Veera.

**ID2018094 - PETER FROM BACHEVO (PETER IZ BACHEVA)**

RTVSLO - Center Maribor, Slovenia

This is another report from the same series as Veera's Pigs. While studying at university, Peter started to develop a therapy programme with horses for disabled children. He now runs this from his home farm where horses have been bred for 20 years. Peter is a good example of someone who is exploring new economic possibilities in a very innovative way. It is a good example of young and idealistic (but also realistic) youth, which Europe needs so desperately. As with Veera's Pigs, the presenter is again rather sterile and fails to add anything. It would have been better if the interviewer was out of sight. The scenery is gorgeous, the high mountains, sunshine, very good camerawork but we see Peter's face without sunglasses, hat or shadow for just a few seconds and consequently this sympathetic young man remains "unseen". Eyes are the mirror of the soul, as the old wisdom says.

**ID2018196 - EU CITIZENS**

BBC London, UK

The impact of Brexit on London is arguably greater than on any other region in the UK because around a million EU citizens live and work there. The uncertainty over their future has caused great concern. In this report, we hear from a group who are now engaged in the political process to ensure their concerns are addressed by politicians. The strength of the storytelling helps explain this uncertainty. The report is well balanced in arguments, newsy, with good research, good script, good editing and vivid characters. Though many find the convoluted Brexit negotiations difficult to understand, this report makes the story of EU citizens clear. The topic is strongly connected with policy but the way it is told makes the subject understandable and universally interesting in EU states.

**ID2018230 - MAIDEN'S ROCK (MOMIN KAMEN)**

RTV, Vojvodina, Serbia

We follow the construction of a highway as it breaks through the 1800m long tunnel through a mountain and the creation of a bridge over the River Vrla, all with spectacular views. As this happens, we hear from local people of the legend of a girl who took her own life by jumping off a cliff because of an unrequited love. We get a "postcard with a legend", which makes the story of the building of a highway more interesting and attractive to the viewer. There is good camerawork and editing. However, we miss any sense of involvement from the presenter, we never hear what the construction will mean to the lives of local people and we would like to hear more about the history of the mountain.

**ID2018188 - MONEY LAUNDERING**

BBC West Midlands (Birmingham), UK

Money laundering is a massive pan-European problem which has the potential to seriously undermine the stability of financial institutions and whole economies. It's also the means by which organised criminals and terrorists fund their operations. That is why law enforcement authorities across Europe take the issue so seriously. This report shows, with the use of hidden cameras, how easy it is in the West Midlands to find people offering to launder money in the pursuit of easy cash with little thought about the consequences for themselves or wider society. This is a good investigative report but with a weak ending.

**ID2018149 - THE RIGHT OF ROBOTS (PRAWA ROBOTÓW)**

TVP3 Wrocław, Poland

Wrocław University of Technology is one of the most important research centres in Poland for the creation of robots. Robots are more and more a growing part of our lives as drones, driverless cars, social robots and many more. There are no regulations on the use of robots in the European Union. What should happen if the robot causes an accident? Who is responsible? The introduction is complex but there were beautiful scenes with robots, good camerawork, interesting questions –and no fewer than six interviewees. However, the presentation was overall a little "mechatronic". We liked the ending very much: a robot with a suprised face!

**ID2018102 - BBC SUNDAY POLITICS - DIRECTLY ELECTED MAYORS**

BBC East (Norwich), UK

At the time the film was made, the county of Cambridgeshire was in discussion with the Westminster government over introducing a form of devolved, regional government with directly-elected mayors. So Tom Barton travelled to Cambridge's twin city of Heidelberg to see how

the system works there. Cambridge and Heidelberg are very similar: they both have ancient universities and world-class scientific laboratories. And they experience the same pressures on housing, infrastructure and quality of life. This is a very interesting topic, with excellent camera, a good rhythm of editing, appropriate music. There were good speakers, an excellent script, and a balanced approach. Perhaps, though, it was a little too sterile, almost like a laboratory project. We could have done with a twist in the storytelling to light a bit of a fire.

**ID2018147 - GEObLOCKADE (GEObLOKOWANIE)**

TVP3 Wrocław, Poland

The internet may have mastered the whole world but geo-blockades that prevent the exchange of commercial or cultural information turn out now to be a major problem. This is especially true for those who often change their place of residence or simply travel. So how will Europe and its institutions solve the problem – and can they? The topic is very interesting for Europeans and it influences our daily life: we want to be able to use internet anywhere regardless of where we come from. Camera and editing are well done and the key questions are covered fully. There is much information and many speakers. There is much on EU regulations. You have to concentrate; if you don't, you will get lost in so many views, insights, regulations and rules. The background music disturbs that concentration.

**ID2018157 - BRUNO MASSOT (BRUNO MASSOT)**

France 3 Normandie, France

The skater Bruno Massot, living in Normandy, France, in 2014, is rejected by the French federation of figure skating. He thinks about ending his career but is spotted by the German world champion Aljona Savchenko who proposes him to be her partner on the ice. And in 2018 they together won the Winter Olympics gold medal. It's a remarkable personal story (a skater rejected by his own country goes abroad and wins gold for another country) but it's also a very good example of excellent story-telling, beautiful editing (combination of music, spectacular images, excellent voice-over scripts). Obviously, it is an European topic of nationality in modern Europe but the feel is also regional. It also is like a fairytale: you cannot invent a storyline like this. In that sense it is a great storlyline for a Hollywood movie. This would have been a strong contender for an award - but it is much longer (7:00 min) than the 5 minutes required in this category. A pity.

REPORT



## PRIX CIRCOM REGIONAL 2018

### INVESTIGATIVE JOURNALISM

#### WINNER

**ID2018072 - LAND OF MILK AND HONEY (LYKKELANDET)**

NRK Hordaland, Norway

#### COMMENDED

**ID2018012 - MECHANISM - THE BIG TAX BREAK (MEHANIZAM - PORESKI (K)RAJ)**

RTV Crne Gore, Montenegro

### JUDGES

<b>Chair</b>	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
	Nils Chöler	SVT Nyheter	Sweden
	Jean-Marc Dubois	FTV	France
	Carlo de Blasio	RAI Napoli	Italy

### CHAIR'S REPORT

This category is one of the most "journalistic" in the Prix. The journalist has to work as a detective; to combine information from different sources; to analyse it; to unlock hidden mysteries; open locks in Society; and research and discover what others did not – and could not - find out before. And then there needs to be a television programme and video creation which tells all this effectively.

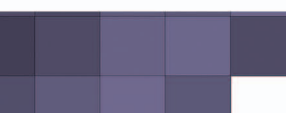
And very often the investigative journalist has to rebel against powerful systems and organisations to achieve this. That needs dedicated people who believe in what they are doing and working for and who believe in fairness – and identifying and blaming the bad guys.

The jury had to judge films between the length of 3 minutes up to 150 minutes.

This year´s entries have been, without exception, wonderful films, and an endorsement of the quality of regional public service journalism - even if some of them might have been better placed in categories like Documentary, as they were strong stories, well told but lacking in proper investigation.

**Gunnar Henrich**  
**Hessischer Rundfunk – ARD, Germany**

repre



**WINNER**
**ID2018072 - LAND OF MILK AND HONEY (LYKKELANDET)**
**NRK Hordaland, Norway**
● (63 min)

*Land of Milk and Honey* is the winner, even if it maybe would be better named Land of Milk and Money.

The film reveals the deeper issues behind a problem that most western European countries know. The journalists have researched the criminal structures of beggars who live secret lives hidden from others.

The video follows the disclosure of a major international criminal network. With hidden cameras, observation and a lot of work through Facebook, the journalists reveal the minders, pimps and traffickers, showing how they cynically control organized crime, including all street prostitution.

This investigation starts at a house in Bergen where beggars, young women and some men move in. We watch them in the neighbourhood, wondering about the strange mix of people and activities. Men often arrive at the house with flat screen televisions and other technical equipment. Young, well-dressed men drive to and from the house day and night, seemingly doing nothing.

This certainly is an example of high quality investigative journalism. Moreover it is regional and international at the same time. Its long duration does not deprive the piece of rhythm and progression.

**COMMENDED**
**ID2018012 - MECHANISM - THE BIG TAX BREAK (MEHANIZAM - PORESKI (K)RAJ)**
**RTV Crne Gore, Montenegro**
● (39 min)

We enjoyed so much all aspects of this well researched and important entry, from its unique colour grading to some extraordinary graphics.

The journalist identifies the whole Montenegro political and financial system as corrupt. The biggest companies don't pay their taxes, while the ordinary people must. That means a loss of money for schools, social services and more. Some of these companies are publicly owned, for example airlines or coal mines.

The filming is extraordinary, with beautiful pictures of big business and businessmen. The graphics are outstanding. The strong part of the film is its entire colour scheme that makes it look like a modern crime movie.

However, the music was too much and too dominating for the jury. It empowers the tension with its immense tempo through the whole 38 minutes, without any time for the viewer to breathe. It could perhaps have been the winner if it wasn't for the use of music.

The story was told very competently and we honour the great research – especially as this was made by a smaller station.

**OTHER ENTRIES****ID2018003 - EXILE GERMANY – FAREWELL TO TURKEY (EXIL DEUTSCHLAND - ABSCHIED VON DER TÜRKEI)** Hessischer Rundfunk Frankfurt Main, Germany (52 min)

Since September 2016, Can Dündar, Turkish journalist and author, has lived in exile in Germany. But because of his political views, he does not feel safe there. The large Turkish community in Germany is more of a menace to exiles than a source of comfort, because President Erdogan has proportionally more supporters in this Turkish-German community than he has in Turkey. Dündar is subject to massive threats and lives at times with security staff to protect him. The feature is informative, well-articulated and shows a good balance between intimate aspects and political elements. Sometimes the piece lacks the drive you expect from investigative journalism. Nonetheless, it is descriptive and captures the viewers' attention. We can also say that the main figure is full of emotion and charisma. This is a nice piece of work: but maybe more a portrait than an investigation.

**ID2018038 - MODERN DAY SLAVERY INVESTIGATION** BBC Yorkshire & Lincolnshire, UK (35 min)

It was the biggest slavery case in British legal history. Eleven members of the Rooney family from Lincolnshire were convicted of keeping vulnerable men in servitude. Some were beaten, some malnourished – all exploited. One victim was held for 26 years, presumed dead by his family. With 18 fellow slaves, he was forced to lay driveways and live in squalor – whilst the Rooneys lived a life of luxury on the profits of his labour. The Rooneys, an Irish traveller family, scoured the streets looking for homeless and vulnerable people and had been doing so for almost three decades unchallenged, relying on a culture of fear and intimidation that made reporting this important story incredibly challenging. This feature is typical of the BBC's way of presenting their stories. It's efficient, complete and well done. It starts from a particular case to open up to a national problem: modern slavery in the UK. There are many interviews, specialists, figures and facts and there are, no doubt, several programmes on this for the BBC audience. The same images are shown several times in order to increase the emotional impact on the viewers. A good, clean and efficient investigation.

**ID2018043 - SEX FOR RENT** BBC South-East (Tunbridge Wells), UK (4 min)

This exclusive story exposes the exploitation of vulnerable young people in the South East by men offering "free" accommodation in exchange for sex. It is revealed that landlords were posting adverts online - entirely legally - on classified advertising websites such as "craigslist". While investigating the difficult and varied living situations faced by many, we see an interview with a woman who felt she had no choice but to accept such an offer after finding herself on the street. This is a short feature but all the necessary elements are present for the full story. It is a compelling piece but 5 minutes are hardly enough to have a real investigation.

**ID2018103 - MANCHESTER ARENA EMERGENCY RESPONSE** BBC Yorkshire, UK (12 min)

An investigation into why there were delays in the response of the emergency services into last year's terrorist attack on the Manchester Arena. This film dealt with a difficult and sensitive subject. The investigation was prompted by eye witness accounts which seemed to indicate that it took an extraordinarily long time for injured people in the Arena foyer to be treated by emergency workers. The report also questions why it took nearly two hours for the Greater Manchester Fire Service to go to the scene. This is a short piece with good investigative materials. The questions behind the incident are answered and the motivations which prompted the BBC to produce it are in line with the guidelines of public service media. A very good report.



**ID2018079 - 30 MINUTES: SAGRADA FAMÍLIA: COUNTDOWN  
(30 MINUTS: SAGRADA FAMÍLIA: COMPTE ENRERA)**

CCMA, Spain (44 min)

Year 2026: that is the deadline set for finishing the Sagrada Família in Barcelona, one of Antoni Gaudí's most emblematic buildings. Thanks to an elaborate work plan and the use of cutting edge technology, visitors can now see the completed cathedral. This documentary provides an overview of the history of the Sagrada Família, from the very start of construction to the halting of work during the Spanish Civil War; following that, the eventual recovery of the architect's original scale models and drawings; and now to the application of today's advanced technology. The work plan put into effect has served to vastly speed up completion of the project and is, in and of itself, one of the most surprising aspects of the documentary: carefully selected and labelled stones, sculpted and tested in a workshop before their final placement. It is an impressive construction process that, nonetheless, has not escaped controversy in Barcelona. Although the topic might not seem apt for a feature of investigative journalism, the exquisite way it was done reflects all the best parts of good investigations. The editing is excellent and there are many interviews, much data, with historical and sociological aspects.

**ID2018095 - THE DESTINY OF TOBACCO CITY IN PLOVDIV  
(SADBATA NA TUTUNEVIA GRAD V PLOVDIV)**

BNT, Bulgaria (22 min)

Will the destroyed and burnt tobacco warehouses in Plovdiv ever be restored? There is no clear answer to this question a year and two months after the demolition of the warehouses. It appears that the Ministry of Culture has co-ordinated a project that plans to destroy one of the burnt tobacco warehouses. The effort is laudable, although the feature appears to be quite long for a topic which is interesting but specific.

**ID2018123 - THE UGLY SIDE OF BEAUTIFUL (SKÖNHETSGRANSKNINGEN)**

SVT Väst, Sweden

(20 min)

Beauty salons in the Gothenburg area systematically lie about being medical practitioners in order to lure customers into thinking that injection treatments with fillers and botox are done by medically trained personnel. This story covers a narrow field but affects many people. A lot of women in Sweden get botox/filler injections and the business is booming. New salons open all the time all over Gothenburg. The report unravels a shady business, with no government control, and with many women getting hurt by unprofessional salon-keepers. The investigation was done in a very methodical matter, whereby the reporter physically visited different salons, claiming to be a potential customer, in order to discover which salons did injection treatments. It is a good report made up of many features on the same subject, which were broadcast one after the other as a series. There are no editorial or technological faults but the overall impression is that we have already seen features like this many times.

**ID2018229 - THE KILLING OF THE PRIME MINISTER  
(FALLET CHRISTER PETTERSSON)**

SVT Göteborg, Sweden (150 min)

This is the story of the killing of the Swedish Prime Minister, Olof Palme, and the man accused of the murder, Christer Pettersson. On the cold and wintry evening of February 28, 1986, Olof Palme, Sweden's long-time Prime Minister, was walking home from the cinema, through downtown Stockholm, with his wife. The couple had been out for the evening without a bodyguard. Forty minutes before midnight, Palme was killed by a shot to the back, at very close range. In 1989, a petty thief and drug dealer, Pettersson, was convicted of the murder. This was a very good piece of investigative journalism in many archives and forgotten files. It is like a movie and it proves compelling and effective with great detail. It could be broadcast on an international level to show to the world the incredible story of manipulation which is behind Palme's murder.

**ID2018190 - EXECUTIONS IN FINLAND (MESTAUS)**

Yle, Finland

(3 min)

The story tells about executions in Finland. It is based on research by a Finnish amateur historian which contains totally new information on the number of and reasons for executions. This is a result of a persistent investigative approach, which started from a tiny piece of information about a gravestone in a small village. The historian was doing profound research on executions across Finland: the place of execution, who was executed and the profession of executioners. Historically speaking it could be interesting for the audience to learn that 2,000 were sentenced to death. Having said that, it's hard to find an investigative side of the story because it is already in the historical records.

**ID2018016 - THE NIGHT OF THE KING (LA NOCHE DEL REY)**

Telemadrid, Spain

(76 min)

This tells of one of the biggest moments in Spain's more recent past – the proclamation of King Felipe following the abdication of Juan Carlos. Politicians and people from the inner royal circle comment on this and explain how it came about. The viewer gets all the information needed about this historical moment in 2014. The film is very detailed and offers a close look at the King's life and that of his family with all highs and lows. It is told with many facts and much emotion, underlayed always with matching music. The jury considered this film a fantastic documentary that maybe would have been better in that category.

**ID2018033 - REFORM OF THE HANDCUFFS (REFORMA CATUSELOR)**

TVR Bucharest, Romania

(46 min)

This shows three really upsetting examples of Romanian justice going wrong. People who have spent years and years in prison are found innocent in the end. The Romanian state has to pay 18 million euros in compensation every year. The reports are very emotional as we see how whole lives are lost to imprisonment and a reform of the Romania court system is urged. Some of the re-enactment may be a little overdone but this has solid camerawork and editing.

**ID2018145 - THE HIDDEN FACE OF POVERTY (RESEAU D'ENQUÊTES: LA FACE CACHÉE DE LA PAUVRETÉ)**

France 3 Provence-Alpes-Côte d'Azur, France (52 min)

The jury was speechless while watching this entry about poverty which affects millions of French people. We are in the poorest quarters of Marseilles and with poor farmers in rural lands as we gather information on the whole dimension of the problem. The author gets very close to the people who tell their individual problems openly and are not ashamed. The end shows a woman who has been homeless and has made her way back to a normal life. She gives hope and tells about her way – even if it was a hard one – to escape misery. The jury has seen a fantastic social documentary with organic reportage elements. For being more investigative, we would have wished meeting some of the people behind the poverty – house owners, politicians – to hear their views and excuses.

**ID2018152 - THE HIDDEN COMPULSORY TREATMENT (DEN SKJULTE TVANGEN)**

NRK Nordland, Norway

(4 min)

Some psychiatric patients in Norway are being held isolated in "shielding rooms". The treatment is meant to last initially for no longer than 14 days – but many have been forced to live in these rooms continually over many years and are without choice in their treatment. A woman tells her own personal story of self-harm and being locked up for treatment. Norway is the only state using this kind of "medical" treatment. The story is emotional as you can hear the personal suffering of the woman who is never fully seen. But you don't hear anything from those ordering that treatment.

**ID2018155 - THE PARIS-LIMOGES LINE (TRAIN LIGNE LIMOGES - PARIS)**

France 3 Nouvelle-Aquitaine, France

(11 min)

The Paris–Limoges train route highlights a problem well known everywhere in Europe – trains run late. The film looks closely into the background and history of this traditional line which used to be one of the fastest and most modern lines in France. Travellers now have to cope with delays every day and the train is slower now than it was 20 years or more ago. The reason given is the lack of investment – the next step of modernisation is always promised but never realised. The authors tell the story personally as they accompany a passenger. There is no clear responsibility for the problems or anyone forced to justify inaction. Someone like that would have been needed to make it even more investigative.

**ID2018163 - 'FAKE' FUR SCANDAL**

BBC London, UK

(9 min)

The shocking reality is that real fur is much cheaper than fake fur. In Asia, animals like raccoon dogs, cats, foxes are living in cages which are too small just to produce real fur for the British market. Sellers always argue that the low price means the furs cannot be real - but the opposite is fact. There is use of hidden cameras to prove the facts and show that what passes for fake fur is real fur. The jury would have liked to hear someone in an interview who was responsible and we did not see the animals used for the fur really suffering – except from small cages. This is a hidden industry and consumers have the right to know what they are buying.

**ID2018173 - SURGEON, BBC INSIDE OUT**

BBC West Midlands (Birmingham), UK

(10 min)

An honoured brain surgeon, well known for his work in TV and online videos, is accused of committing errors which proved fatal. With correct treatment, his patients would have lived longer. Colleagues tell how he has been making basic mistakes for several years. However, his superiors in the clinics and health trusts still believe in him. The story is extremely strong and clearly stated, the look is highly professional, solid and modern, with graphics which help understanding. It is very emotional too as we see the families with the victims shortly before they die. The jury would have wished to hear someone responsible from the clinics in an interview or someone from a trust – anyone responsible for allowing the surgeon to continue doing his job.

**ID2018185 - THE WHISTLEBLOWER (VISSSELBLÅSAREN)**

SVT Dalarna, Sweden

(20 min)

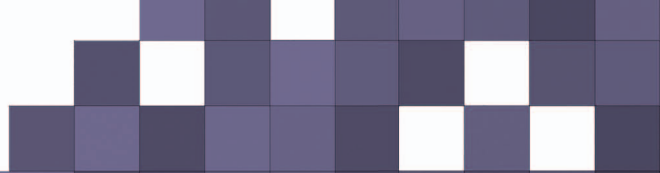
This is a good example of investigative journalism. It divides into two parts. First, we see the tradition in the communities that companies pay for food, drinks and presents for officials and politicians. Second, we see a single case of one high community official who is secretly accusing his own lower employee through the "whistle blower" function – a way of calling attention to malpractice. The information is good but the viewer does not get really emotionally involved. The author has been really hunting to get all necessary and involved persons in front of the camera. Well done!

**ID2018222 - OPEN THE BORDER (OPEN THE BORDER)**

France 3 Bretagne, France

(52 min)

We follow Iraqi refugees on their way to Germany: it is a heart-breaking journey. Starting at a refugee camp in Greece, we travel with Said, his friend and his wife. Their stories are full of suffering, hope, dying people and a happy end. There are strong and sensitive moments when Said meets his friends and family in Germany and when he tells of his boat trips when six people died. It is emotional and heart-warming. This is a film that is worth watching.



## PRIX CIRCOM REGIONAL 2018

### MINORITIES IN SOCIETY

#### WINNER

**ID2018186 - A BOY LIKE LIAM (EN POJKE SOM LIAM)**, SVT Öst, Sweden

#### COMMENDED

**ID2018202 - GOLD FOR OLD (GOUD VOOR OUD)**, Omroep West, The Netherlands

### JUDGES

#### Chair

Jean-Marc Dubois	FTV	France
Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Nils Chöler	SVT Nyheter	Sweden
Carlo de Blasio	RAI Napoli	Italy

### CHAIR'S REPORT

Having watched the 29 entries (produced by 17 different European countries) it is fair to say that this year's overall quality could have been a little higher with more serious and relevant stories.

Moreover, it has to be noticed the inclusion of many features about migrants which is not in itself a bad thing (of course) but results in a stricter range of topics and seems at the same time a too easy way to confront the problem of minorities in society.

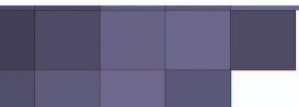
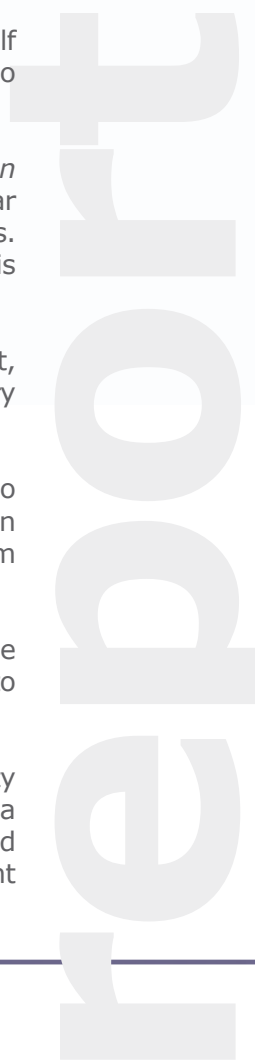
Anyway, talking about migrants there is a remarkable story like the one recounted in *Erfan* (RTV Slovenia, Maribor) which is basically a portrait of a young Afghan who fled from a war scenario and a miserable life to reach Slovenia and start a fresh new life of hopes and aspirations. It is the classical depiction of a story which unfolds in an ordinary way with no surprises but it is effective because it keeps you glued on the viewer's seat start to end.

There are some other good entries, the exposure of interesting stories of abuse and misconduct, an interesting technical quality, a variety of perspectives, an abundance of emotions and a very hard work behind the cameras.

Sometimes a question arises whether some groups of people or layers of our society really fall into the "minority in society" category. For instance, it is known that the elderly people (particularly in Europe) are growing in numbers at such a rate that it might be hard to keep on considering them a minority (at least according to consolidated standards).

There is also the unique case of *The White World According to Dalibor* which is a rare occurrence of the Neo-Nazis being considered a minority. It makes the viewer uncomfortable – it is tough to watch.

On the other hand, homosexuality (see for instance *Road to Pride* by TeleMadrid) still is a minority which deserves media attention despite a significant change in attitude which resulted in a diminution of discriminatory practices. Of course, more legal guarantees are not always matched by everyday behavioural patterns in ordinary life, and this is a good reason to keep a vigilant media-eye on topics like that.



Then there is *A Boy Like Liam*, which is a shock because it exposes the brutal and violent practices imposed on neuropsychiatric disabled persons even when the subjects are very young. It shows the failure of the public system in taking care of a young autistic like Liam. A very good example of journalism which hits the core of a sensitive problem.

**Jean-Marc Dubois**  
FTV, France

### WINNER

**ID2018186 - A BOY LIKE LIAM (EN POJKE SOM LIAM)**

SVT Öst, Sweden

(30 min)

In Sweden, some children diagnosed with severe neuropsychiatric illnesses are confined in custody because they cannot be properly cared for in society. Liam, 14, is one of them, and this is the story of how he has been treated –and mistreated.

During the few past years, media in Sweden have reported stories on mentally ill youngsters who have died, committed suicide, or been confined to state institutions for young criminals.

This is a very strong and unheard story. It is actually an informed denunciation of a brutal practice. It proves effective, articulated and rich with a lot of sensitive thoughts. It is clear that behind this feature there is a lot of preparation work, a lot of analysis, a lot of research, a lot of casting in order to have the right professionals commenting on the many different sides of the story.

The format in itself does not rely on special effects, big production or any other spectacular boost, but at the end of the day it reaches the ambitious result of prompting a public debate involving officers, government officials and other relevant figures.

It works and could be taken as a model of how a journalistic inquiry could be successful in exposing a difficult and serious situation.

Very straightforward, precise, basic journalism.

### COMMENDED

**ID2018202 - GOLD FOR OLD (GOUD VOOR OUD)**

Omroep West, The Netherlands

(23 min)

Gold for Old is an outstanding example of what TV can do for elderly people and how to support them. The anchor aims to make elderly people happy and fight their loneliness – as this is one of the major problems of getting older.

This film is one of a series shot over eight weeks in which the anchor is trying to build a grey-haired orchestra mixed with elderly and children. He meets Cor, an 86-year-old woman living alone, who is feeling really lonely and suffering. He not only takes her out to a musical, her biggest wish, he even tries to make new friends for her by arranging a meeting with a special agent of a contact company for elderly people.

We get close to the elderly people to understand their concerns. The entry does not look down on the elderly: it is always on the same level with them.

It is full of spirit and good hope!



### OTHER ENTRIES

**ID2018005 - THE STORY OF AN ORDINARY MAN (POVESTEA UNUI OM OBISNUI)** ●  
TVR Bucharest, Romania (11 min)

Zoltan Blum is a survivor of Auschwitz. Since he returned home he has tried and has succeeded to get over the trauma with love and forgiveness. Zoltan Blum is a lesson for each one of us. This is a story already told so many times but it proves disturbing as ever. This time the angle is about a synagogue and the timing is focussed just on the past with no references to the current situation.

**ID2018008 - DEAR NEIGHBOURS (DRAGI SUSJEDI)** ●  
HRT Zagreb, Croatia (26 min)

In a small Zagreb street there is a building with seven apartments. Four apartments are rented to refugees, which a local Croatian family finds awkward. They don't like it that refugees, whom they don't know, just walk in and out of a house they co-own. But most frustrating for the Croatians is that no-one cleans the stairs so they live in a dirty house. It all may start badly but there is a happy ending as people from different countries and different habits learn to communicate and understand each other better. The only problem is that the camera crew seems to be present all the way through and we do not understand how much TV influenced the entire development of the story. It could well be that the story was completely authentic and that the camera crew just asked the involved people to repeat it but it could also be different, as in drama. The format is very good because it gives viewers time and space to reflect. There are no comments and the story unfolds just with real people's voices and witnesses.

**ID2018015 - ROAD TO PRIDE (CAMINO AL ORGULLO)** ●  
Telemadrid, Spain (55 min)

On June 25 1978, the first demonstration of Gay Pride started in Madrid. Seven thousand participated in an important march that fought for the repeal of the Law of Hazard and Social Rehabilitation. This tells the story of those first marches in Madrid and Barcelona, interviewing their protagonists, with whom we share photos and memories. This is a conventional, although well done, feature full of testimonies, archives, first hand experiences and so on. It's hard to find new and fresh angles. If you don't know the story already, it proves very interesting and emotional, with quite harsh bits about discriminatory practices of the recent past.

**ID2018023 - THE WHITE WORLD ACCORDING TO DALIBOR (SVET PODLE DALIBORKA)** ●  
ČT Studio Brno, Czech Republic (105 min)

Dalibor K is an industrial painter, amateur horror maker, composer of angry songs, radical neo-Nazi. He is approaching 40 but is still living with his mother Vera and is yet to experience a real relationship with a woman. It is a very rare occurrence to find a story in which the Nazis are considered a minority, although the protagonist is so extreme and bizarre that he must simply be considered a mentally disabled man. Perhaps all Nazis should be considered madmen but this one is really beyond credibility and hardly a "representative" of neo-Nazi groups. The viewer gets confused because the entire story is not filmed with hidden cameras but in a very professional way, with microphones put on people sometimes talking from a distance.

**ID2018036 - EIJA DEFEATS THE DARKNESS WITH HER MONSTERS (EIJA)** ●  
Yle, Finland (2 min)

Research shows that only 60 percent of retarded people who are able to work have a job in Finland. This is the inspiring case of the 30-year-old intellectually disabled Eija who liked to draw monsters that scared her relatives. With a help of a therapist, Eija's drawings caught attention of a professional skateboard brand. It is really too short a story. There's no development, no progression, no background, no context. It is like the beginning of something else that hopefully could be done in the near future.



**ID2018044 - SYRIAN REFUGEES**

BBC South-East (Tunbridge Wells), UK

(2 min)

Refugees who have been given new lives in Kent after fleeing war-torn Syria with their children, say they are thankful for the support they've been receiving. They have been made to feel at home in England by their neighbours and communities.

**ID2018051 - STREET DOWN: PASSION FOR SPORT  
(STREET DOWN: PASION POLO DEPORTE)**

TVG, Spain (72 min)

Pablo and Pedro are hosts with Down's Syndrome who see the world from another point of view. These young people offer the audience a very personal vision of reality. The story is long and takes us into the real lives of the two young characters. It shows their interest in several sports ending with horse-riding. It is well conceived but adds nothing new to many other similar stories. But it is remarkable in having the two guys present their own story.

**ID2018055 - SMILE IN EXILE (FLEUR OP 'E FLECHT)**

Omrop Fryslân, The Netherlands

(29 min)

This is a story about hope, made by a crew of Omrop Fryslân and refugees. Young Afghan children tell in their own language about their terrible flight but also about their dreams of a better future. When Omrop Fryslân journalist Piter Tjeerdsma wanted to make a documentary about the temporary shelter for refugees in his home-town of Grou, he found that living there was a young Afghan documentary maker, Alka Sadat. He decided not to make a film about her - but with her. Together they could make the film that they would never be able to make without each other.

It is the moving story of a small community of Afghan refugees recollected 90% by the children. Sometimes it is moving and proves able to open minds to the cruelty and stupidity of civil war. Maybe it could have been made shorter.

**ID2018073 - VICTOR'S WORLD (VICTORS VERDEN)**

TV2 Nord, Denmark

(28 min)

Imagine you are deaf: that you cannot hear voice, music, birdsong or laughter. Such is the everyday affliction of 13-year-old Victor. Most children who are born deaf are currently operative with a so-called cochlear implant - a hearing aid that allows them to hear sound. The operation gives greatest success if children get a cochlear implant before reaching three years. Victor did not get it and today he has to deal with sign language only. We learn much which is unimaginable for ordinary people. Sometimes the video seems targeted at professionals who have to be trained to deal with such a disability.

**ID2018106 - ERFAN (ERFAN)**

RTVSLO Center Maribor, Slovenia

(17 min)

Erfan is a schoolboy who came to Slovenia as a child immigrant without adult attendance. Together with his cousin, he made a long journey from Iran after fleeing with family from Afghanistan when he was only one year old. The target audience for the story is nine to 14 years old and the TV crew wanted to show that the child refugees who came to Slovenia without adults and will stay there are children with the same interests, dreams, visions and problems as young Slovenians.

The approach is very delicate and thoughtful. The story is clear and rich with many different sides: social, cultural, political and private. The quality of the pictures is quite good and the editing and the music are remarkable. Overall there is a nice sensitivity in this very good product.

## MINORITIES IN SOCIETY

### **ID2018093 - BBC EAST - THE RESCUE SHIP**

BBC East (Norwich), UK

(34 min)

The plight of migrants trying to cross the Mediterranean from Africa is one of the biggest pan-European stories of our times. Thousands have successfully made the perilous journey. Many more have drowned in the process. Paul Chamberlain, a volunteer from Norfolk, had already featured on BBC Look East because of his work on the rescue boats. But in November 2017 reporter Debbie Tubby and cameraman Shaun Whitmore joined him as he took charge of a multinational crew – mostly firefighters from Spain, Germany and Switzerland. Here we have a series of effective reports on migration. Certainly the migration problem presents a link with minorities but the people involved do become minorities after their journeys towards Europe.

### **ID2018099 - ANONYMOUS HEROES (HÉROES ANÓNIMOS)**

CMM, Spain

(30 min)

This is one episode of a regular series devoted to minorities. It deals with female genital mutilation, an example of the work carried out by a small charity in Castilla La Mancha. Each year about three million girls in the world between four and 14 years are victims of ablation. Thanks to the Kirira Foundation, in Tomelloso (Ciudad Real), there are areas in Africa where the impact of this brutal practice has been reduced from 90 to just five per cent. We follow some of the volunteers in their work and hear their testimonies and the testimonies of those they support. Other episodes have dealt with breast cancer, Parkinson's, Alzheimer's and disability. The topic is interesting but wholly focussed on a single charity, with all the professionals interviewed being part of that foundation. Sometimes the overall quality could be better.

### **ID2018114 - HOME SWEET HOME (LJUBO DOMA)**

RTVSLO - Center Koper/Capodistria, Slovenia

(25 min)

Here we see how prejudices can take over despite the law that give the refugees rights and protection in an EU country. Sameer is an active member of the Rog Social Centre Group which tries to improve the refugees' and asylum seekers' situation in Slovenia. When the Council of Europe's Commissioner for Human Rights, Nils Muižniekis, visits Slovenia, Sameer talks about the chaos of the procedure for obtaining refugee status in Slovenia. The video aims at demonstrating how difficult it is for a Syrian refugee to fight prejudice to find an apartment. We follow Sameer making phone calls and posting messages on the web, just to receive always the same vague response: "Please call back in a few days".

### **ID2018140 - LAURA'S DREAMS (LOS SUEÑOS DE LAURA)**

RTVCYL, Spain

(23 min)

Laura de Luis is a young woman with Down's Syndrome who one day attended the Castilla y León Televisión programme Vamos a Ver to perform with her dance group. She behaved so naturally in front of the camera that she was hired! This is a wonderful picture of a dream which came true and can give encouragement to others. There are technical faults in the lighting and the use of a quite heavy black frame every now and then.

### **ID2018164 - 7 DAYS (7LÁ)**

RTÉ/TG4 Nuacht, Ireland

(5 min)

This programme shows the problems of the travelling community in Ireland. They are usually very poor, living in very sad conditions in mobile homes, and are the minority with the greatest proportion of imprisoned people in Ireland. We never really get close to the travellers as we mostly stay outside their camp with the camera. We hear a lot of people talking about the minority instead of being with them and understanding their problems from the inside perspective. The jury would have suggested it might have worked better to pick someone out of the group and make it more personal. Not easy, perhaps?

**ID2018029 - THERE IS THE JOY OF DANCE IN EACH NATION (MINDEN NEMZETBEN MEGVAN A TÁNC ÖRÖME. (ELSŐ RÉSZ))** MTVA, Hungary (26 min)

The Slovak Furmicska Folk Dance Ensemble from near Budapest travels 750 km to south-east Germany, to represent Slovaks living in Hungary and also Hungary at an international folklore festival. The hosts are representatives of the Slavic nation, the Lusatian Sorbs, one of the four native minorities of present Germany. We enjoy the ambience of the festival over several days but fail to get very close to the group or individuals in the group.

**ID2018071 - NEIGHBOURS (SOUSEDÉ)** ČT Studio Ostrava, Czech Republic (26 min)

Neighbours is a magazine dealing with multi-cultural themes of different kinds. In this episode, we saw a folklore festival in Prague, a Polish minority and a Greek dancing group. Unfortunately we did not get very close to the individuals. It could have been even better if the authors would have been telling the stories of single persons from the group and their development and emotions. More informative than emotional.

**ID2018112 - VITA&WANDA (VITA&WANDA)** NRK Østlandssendingen, Norway (18 min)

Vita and Wanda is series of portraits of 25-year-old Iranian twins living in Norway. It is very close and entertaining and the jury really liked the girls. The viewer is part of their intimate ordinary lives and problems. We see them lying in bed together and getting ready in the bathroom. Both girls speak about their lives and problems, for example their big noses – one of them wants surgery. The jury saw the first film of a series and we would have enjoyed seeing further episodes. What other tensions will there be? Will she have her nose job? Many problems are opened – but none really answered.

**ID2018118 - FAIR JUVENILE JUSTICE (ZA PO-MILOSTIVO DETSKO PRAVOSADIE)** BNT, Bulgaria (54 min)

This is an episode in a social welfare series. We follow a report on better justice for children as a law change is discussed. Is it true that children who have stolen only a waffle are confined to institutions or is this an exaggeration? Boyan is locked up for stealing 500 leva (about 250 euros); Simeon spends three years in a youth detention centre for stealing money from a food store; Jury robbed a woman in Sofia. Is the law dictating the existence of juvenile detention centres outdated? This entry shows glimpses of life on the dark side. Youngsters tell their stories of life becoming criminals and getting treatment for that. Experts discuss solutions. The jury saw good and journalistic work. In the three filmic parts of the entry, we saw a general structure that could be a little improved: Don't tell me, show me!

**ID2018120 - WHAT A VILLAGE! (MENUDO ES MI PUEBLO)** CARTV, Spain (60 min)

This is a contest in which more than 700 towns of fewer than 5,000 inhabitants aspired to become the Best Town of Aragón 2017. The competition was focused on the twelve municipalities chosen to defend their candidacies during nine weeks. The judges recognised that the aim of this programme was not just about competition but also how small Aragonese treasures could be lost because of depopulation. This was also a "transmedia" event in which social networks had a special role. Facebook, Twitter, Instagram and the programme's website allowed and encouraged viewers to interact. More than 200,000 votes were received on the website to decide the winner. Interactions and downloads were tracked from more than 50 countries. This shows the value of a cross-media approach in a regional context.

## MINORITIES IN SOCIETY

### **ID2018133 - YOUTH PULSE (PULS MLADIH)**

RTV, Vojvodina, Serbia

(27 min)

The entry tries to understand Love..... How people fall in love and why? Is it sometimes difficult to be happy in love? It is aimed at a young audience so the graphics have a modern look from the start. The jury saw and heard a group discussing all the aspects of love. We have been asking ourselves about the validity of "minority". Is youth a real "minority"? The entry is dramatised a bit like a performance in the theatre. In the end it is not really authentic.

### **ID2018158 - THE LIGHT OF UNDERSTANDING – JEWISH MINORITY MAGAZINE (SVETLO POROZUMENIA – ŽIDOVSKÝ MAGAZÍN)**

RTVS - Kosice, Slovakia (26 min)

The Jewish minority magazine is the edited version of a concert concerning Jewish culture and traditions. The jury would have considered it better perhaps in the category Music and Arts as we see a complete programme of mixed musical performances of different styles and people giving their comments. It is hard to compare a show and musical programme with the rest of the journalistic entries.

### **ID2018166 - GENETIC DAMAGE – THE SODIUM VALPROATE SCANDAL**

BBC London, UK

(9 min)

This entry leads us to the world of medical victims of an anti-epilepsy drug Sodium Valproate. Taking this while pregnant it can lead to severe damage of nearly all parts of the body – brain, heart, kidneys. We meet those who have and do suffer. It is a report on a minority that has investigative moments even if we did not hear any doctors or other medical practitioners who prescribe this to their patients. The jury considered this film very edgy and worth watching.

### **ID2018201 - THE ROMANIAN KATYN OF FÂNTÂNA ALBĂ**

(KATYN-UL ROMÂNESC DE LA FÂNTÂNA ALBĂ) TVR Chisinau/Moldova, Romania (48 min)

The entry tells of the massacre of Romanians in Fantana Alba in the Second World War. About 3,000 young men and women were shot by the Russians and buried in mass graves outside the city. The brackets of the film are pictures of the annual memorial day. In between, we see and hear witnesses with pictures and experts commenting on what happened. The documentary is full of information with hardly any time to take a breath. Very interesting but overwhelming.

### **ID2018206 - YOUNG WITHOUT FAMILY: FLY WITHOUT NET (JÓVENES EXTUTELADOS: VOLAR SIN RED)**

RTPA, Spain (44 min)

This examines the situation of young people under guardianship – a good example of a minority. It used to be the case that when they became adult at 18 all official help ended. Today that is different and there are special care agencies. We hear from sympathetic individuals who speak about their family surroundings and their hopes for the future, finding jobs and taking responsibility for themselves. The judges considered this had a high level of information but with only a few personal experiences. Even so, the film has everything that is needed to be one of the better entries in this category.

### **ID2018217 - MARKUS THE CARWASHER (MARKUS I VASKEHALLEN)**

NRK Østafjells, Norway

(3 min)

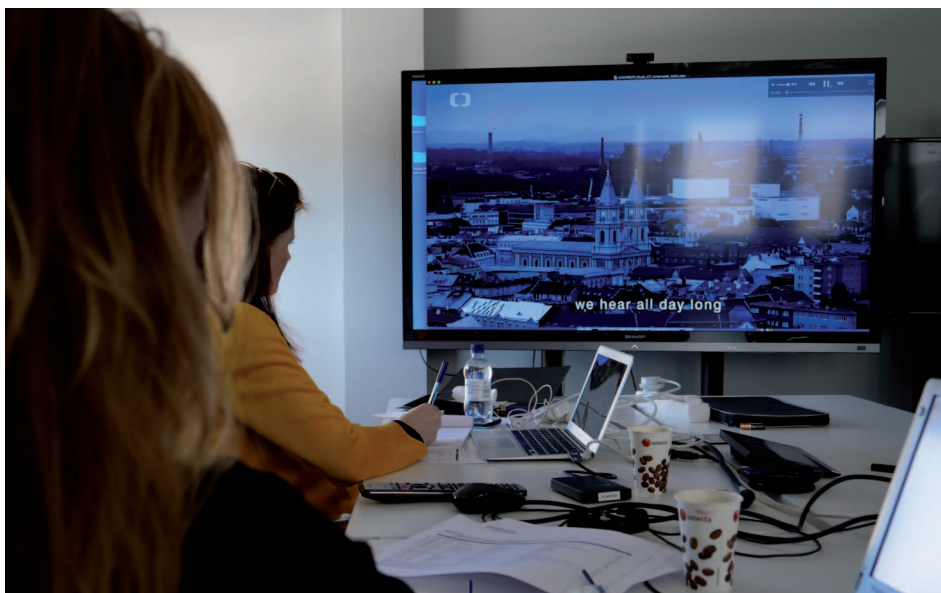
Markus is the owner of a "car care centre" – he washes cars. While doing his work he talks about politics, getting older and gives advice for everybody's life. This is an example for modern television with a light hand, with fast edited pictures, giving an atmosphere of "being right here now". Markus has come to Norway from Morocco.

**ID2018232 - SOUNDS OF THE STREET (SOM DA RUA)**

RTP, Portugal

(53 min)

Som da Rua is a social inclusion project of Casa da Música's Educational Service. Dozens of homeless and music professionals come together over several months to sing against loneliness on the stage of Casa da Música. It is a good example of the teambuilding and social value that music can have. All band members improved their self-esteem during this project. This is a really good and strong theme for the category. However, we never really experience the homelessness so it is difficult to notice this and we would really like to see more of what the individuals are talking about.



report





## PRIX CIRCOM REGIONAL 2018

### MOST ORIGINAL AND INNOVATIVE

#### WINNER

**ID2018176 - STORTVILDET (STORTVILDET)**, NRK Nordland, Norway

#### COMMENDED

**ID2018178 - CRIME ON CRAIGSLIST** BBC West Midlands (Birmingham), UK

### JUDGES

#### Chair

Elina Ravantti	Yle	Finland
Kacper Kowalewski	TVP Warsaw	Poland
Zsuzsanna Antala	MTVA Szeged	Hungary
Bas Treffers	RTV Oost	The Netherlands

### CHAIR'S REPORT

The journalist's work is in transition. Via social media and web almost anyone can now be a publisher. Journalists have lost their gatekeeper role and trustworthy journalism is increasingly in competition for attention. It is a fight for time and relevance.

To our great satisfaction, the judges could see that producers of several entries wanted to crack the nut of how to tell important issues in a new way to serve audiences, old and new, better. We saw several pieces concentrating on how to make the foundation of a democratic society, elections, more appealing to young adults. Younger women and those with lower income, traditionally worst served by many public service broadcasters, were also among target audiences.

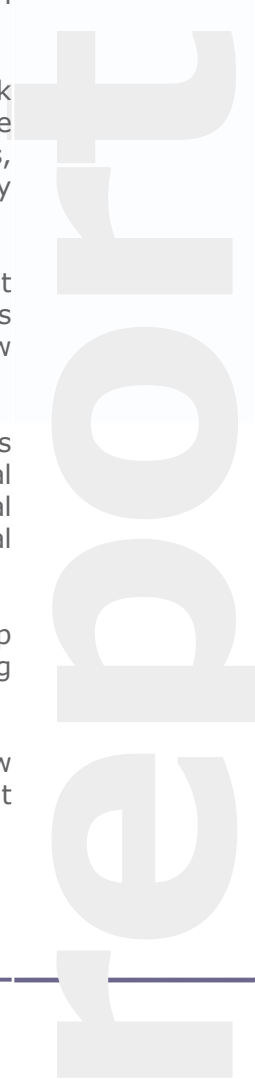
Teams around Europe had put much effort in finding a new grammar for storytelling on different platforms and testing new ways of production with mobile phones. Interaction with audiences was used to make public service journalism for TV viewers. Investigative journalism gained a new ingredient, humour.

The Winner is an energetic, courageous and innovative example of content that approaches a boring subject, parliamentary elections, in a completely new way. It clarifies the electoral system to someone who is not familiar with it and challenges top politicians to drop their normal jargon. It encourages people to leave their bubbles and to try to step into the shoes of a political opponent. That is what good public service should be about.

The Commended is a great example of investigative journalism entering new terrain. It opens up the world of darknet to a viewer not familiar with it and does this with a touch of humour making a difficult topic easier to understand.

The entries in 2018 prove that regional stations around Europe are willing and able to meet new challenges and put audience needs into their focus. Both are vital to keep public service relevant in the future.

**Elina Ravantti, Yle, Finland**





**WINNER**

**ID2018176 - STORTVILDET (STORTVILDET)**



**NRK Nordland, Norway**

(6 min)

This entry was fizzing with clever ideas as the programme makers tried to make politics relevant for a young audience.

The four-part series set out to bring an innovative approach to the coverage of an election campaign in Norway. There were a number of genuinely funny moments while also delivering true public service broadcasting.

The section where politicians were forced to swap parties and answer quick fire questions was particularly successful.

The presenter found an amusing way to get across important information and is energetic - we wondered if perhaps she was sometimes too energetic?

The judges felt this content could work for a wider audience as well and it was clear it had been planned carefully around insight and research.

For the future could there be even more interactivity?

**COMMENDED**

**ID2018178 - CRIME ON CRAIGSLIST**



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

(9 min)

Reporter Jonathan Gibson investigates undercover the classified advertising website Craigslist and mixes humour into the narrative of a very serious story about criminal activity.

The originality lies in the use of humour to bring a lighter feel into a very serious matter, without degrading the strong message of his report. This mixing of a classic, 'old school' approach to a new level of (serious) storytelling we believe will appeal to new audiences.

Using humour is a very difficult discipline but Gibson (and his team) succeed in doing so, with very British, dry, tongue-in-cheek humour. There is a clever and witty cleaner, who puts Gibson 'on the right track' and there are non-spoken, facial expressions and animation (a white poster on which the words "completely nothing" appear).

Like many BBC entries the technical elements (thorough research, fine camerawork and editing) are superb.

We congratulate Gibson and his team with the Commended Award!

FORWARD

## MOST ORIGINAL AND INNOVATIVE

### OTHER ENTRIES

#### **ID2018009 - GAME (KAMP)**

NRK Troms, Norway

(22 min)

We follow a group of boys aged 12-14 from nine different countries as they bond as part of a football team breaking through race and colour. It is a programme for teenagers with nice filming and editing and the two main characters are adorable. It is a sympathetic and useful report for parents and grandparents also. However, the form is not very original.

#### **ID2018006 - LORRY TAKEOVER - OLIVERS VLOG**

TV2 Lorry, Denmark

(24 min)

This was an experiment to bring a regional TV station closer to younger people – those who have stopped watching regional TV. For four successive Fridays last year, youngsters aged 16-17 took over the airtime to do the stories they wanted to see done in the way they would actually watch. Professional staff stood by to help if needed while youngsters became reporters, presenters and editors and did stories on vegetarianism, political involvement and sport. It may have been titled a vlog but the judges thought the result was still a classic magazine and its structure was neither original or innovative enough. Oliver is the presenter glue between the reports.

#### **ID2018019 - DESTINATION SANTIAGO (DESTINO SANTIAGO)**

TVG, Spain

(27 min)

We journey on a pilgrimage to Santiago de Compostela walking the famous path with a couple, meeting others on the way. This is another example of slow television for a long and unique journey: 870 kilometres, 42 days walking. The walk is live streamed with a transmedia project, including all the windows: the core in an IPTV channel and branches on TV, radio and digital social networks. This multiplatform television project meant 484 hours of live broadcasting time, with a mobile crew that followed for 12 hours a day, without interruption, for 40 days – 33 days on the way and seven rest days - with visits to places they walked through. For the judges, it is difficult to understand the breadth of this from just one excerpt. It does mean that much of the conversation we heard was trivial chitchat but there clearly are moments of insight and personal stories. There is also the scenery. The music did not fit the mood some of the time. Also, we did wonder who was following this and why.

#### **ID2018025 - ISA'S SURPRISING HEALTH! (L'ÉTONNANTE SANTÉ D'ISA)**

France 3 Auvergne-Rhône-Alpes, France

(4 min)

Julie Meunier has been fighting cancer – with a business start-up to help fellow sufferers undergoing chemotherapy and losing hair: she is making wigs. The shooting is mainly on smartphone in mojo style so we can get close to those who are being helped. The report is good and the filming and editing also.

#### **ID2018037 – "IT WOULD BE EASIER FOR EVERYONE IF YOU'D KILL YOURSELF" (KIUSAAMINEN)**

Yle, Finland (1 min)

A short entry about children bullying each other and the language they use. It's a tough issue but the judges did not feel the message very strongly. It is good to draw attention to this but it views more like a short promo you would insert between two other programmes. We think it would have been stronger if they had filmed real-life bullying situations in a schoolyard.

#### **ID2018046 - SOPHIE'S STORY**

BBC South-East (Tunbridge Wells), UK

(3 min)

Sophie suffers from bipolar disorder and her experience of mental health treatment and support has been fraught with difficulty. Her personal story is explained by cartoon sequences, which is unusual – and proved effective in convincing medical authorities that changes needed to be

## MOST ORIGINAL AND INNOVATIVE

made. It is wonderful to watch the personal story, the comments on how it all works in the UK and the political issues. But it does demand concentration of the viewer. In our opinion it might have been better to see Sophie telling the first part of her story and later see the cartoon.

**ID2018135 - #CREATIV - (SEASON 2 EPISODE 5 THE COREOGRAPHER IOANA MARCHIDAN) (#CREATIV (SEZONUL 2 EPISODUL 5 - COREGRAFA IOANA MARCHIDAN))** (24 min)  
TVR Bucharest, Romania

A portrait of the Romanian choreographer Ioana Marchidan. Technically nice filming and editing with interviews in beautiful scenery, plus useful graphics and other footage. The title of the show is "creative" but the form is perhaps a little 'over creative'. A term that crossed our mind while watching was: l'art pour l'art (art for art's sake): interviewing while lying on the floor, interviewing in the darkness. It gives the report a restless feeling.

**ID2018004 - BEAT YOUR TEENAGER (TÆV DIN TEENAGER)** (22 min)  
TV Syd, Denmark

Five parents try to learn how to play a videogame to understand better their teenagers. An e-sports master team coaches them for 90 days in the secrets of playing. By doing this, they can decide if e-sports are harmful or not. The theme is very topical and appeals to large audiences having problems with understanding the lives their teenagers lead. The idea is fresh with a genuine attempt to overcome the generation gap. In the beginning, we see an innovative mix of traditional camera work and videoblog with quick editing. However, in the second half of the programme there was less sense of innovation. The judges also missed a clear conclusion.

**ID2018032 - THE VOICES/THE VOTERS (STEM'RNE)** (5 min)  
TV2 Fyn, Denmark

This was an ambitious project to increase the proportion of young adults voting in community elections in the Fyn region last year. Together with its local competitors, TV2 Fyn formed a pop-up medium to attract first-time voters to go to the polls. Different types of content from rap songs to explanatory videos and election debates were produced on several platforms ranging from television to social media. The subject is important and the use of different platforms shows both a good sense of innovation and audience insight. Although the judges were not able to see whether the project achieved its ultimate goal or not, we would encourage similar projects in the future. The idea of combining forces with competitors for an important goal would be worth a try also outside Denmark.

**ID2018056 - NOT SUBORDINATED (NIET GEKNECHT)** (37 min)  
Omrop Fryslân, The Netherlands

The programme tells a story of how a local newspaper in The Netherlands survived the suppression of the free press under Nazi rule. It is based on the original manuscript of a journalist who experienced the horrors of the war in the Dutch region. The topic of free speech not only has relevance to the region but also beyond it. Black and white animation is an ambitious way of telling the story. The quality of pictures was very good, the work was done with high standards. However, a long detailed documentary told by a single narrator's voice is quite challenging to the audience to follow.

**ID2018208 - VILLAGES (PUEBLOS)** (6 min)  
RTPA, Spain

This is a lyrical programme that tells the story of villages in Asturias through vivid local characters. We are taken on a journey through the region, meeting people along the way. The graphics were attractive and the programme helped keep viewers in touch with local culture and traditions in an engaging way. Local people were put at the centre of the film but could perhaps have helped more with the storytelling themselves. The judges liked the hyper-local nature and wondered whether more techniques could have been used to attract younger viewers or digital users.

**MOST ORIGINAL AND INNOVATIVE****ID2018064 - AIRPORT (AEROPORT)**

CCMA, Spain

(45 min)

Life is busy in this Spanish airport during the pre-Christmas rush. The aim is to tell the story of a day at the airport through the eyes of different people and with humour. The production team observes funny little incidents and the comments people make. The behind the scenes approach is interesting and there is innovative use of the camera. There is a certain warmth in the way the production team shows the humorous side of many situations. The knitting images used in graphics bring Christmas close to the viewer and fit the theme well. While this is a solid piece of reality TV telling, the judges would have liked to see more innovation in storytelling and direction.

**ID2018053 - CZEREMCHA TV (TV CZEREMCHA)**

TVP3 Bialystok, Poland

(24 min)

In the little village of Czeremcha near the Belarus border, probably in the easternmost point of Poland, people live their lives with hardly any money or plans. Local children do not go to the cinema or theatre, simply because their families cannot afford it. Their sole entertainment and 'access to culture' is television. They keep watching it for hours. A school class creates its own news show inspired by visiting a real studio. This is a very sweet, entertaining and well-made piece. There is promising camera, good editing and a fine build up sequence of scenes. There is talent among these children. This is an example of how a regional station can be in the middle of the regional society, a small town in the countryside. Originality is in the idea: the editing and storytelling are classic.

**ID2018083 - LEA IN THE VILLAGES (LÉA DANS LES VILLAGES)**

France 3 Nouvelle-Aquitaine, France

(5 min)

This is a weekly short video of a poem presented by Lea, the narrator. She delivers poems in different settings around the region of Nouvelle-Aquitaine in the south west of France. The videos are made especially for social media but also shown on a TV talk show. Lea has an interesting way of bringing poetry to life and into people's everyday life. The multi-platform strategy is a good way of reaching both traditional and new audiences with impressive Facebook numbers. The judges welcome the broadcaster's choice not to rely solely on Facebook but also to bring the content on their own platform as part of a talk show.

**ID2018161 - MEDICS IN BANGLADESH**

BBC London, UK

(8 min)

BBC London has produced a powerful documentary from a refugee camp of the Rohingya moslems in Bangladesh. The footage was shot by three aid workers helping the inhabitants of a 800,000 strong camp. They shot the material with mobile phones and a small camera after being trained by a professional. This was a way to reach a level of intimacy that had not been possible with a large camera team. The documentary packs an emotional punch but also shows the positive spirit of both refugees and aid workers. The form of production is innovative but in some situations could pose editorial risks. It must be used with extra care – but here the judges thought the method was justified.

**ID2018174 - THE DIGITAL VIDEO UNIT**

BBC South (Southampton), UK

(10 min)

The unit is a team of four journalists set up less than a year ago which has produced more than 350 videos attracting more than 80 million combined hits. The aim is to bring public service content in a new form to younger and less well off audiences. The work with these challenging segments is very important. The themes we saw as judges were topical to their target audiences and included public service issues like benefits payments as well as the kind of stories that are likely to go viral. The judges found it hard to fully assess the work, because it was presented as brief highlights. However, the team has mastered techniques that work on social media platforms.

## MOST ORIGINAL AND INNOVATIVE

### **ID2018141 - EMPLOY YOURSELF IN CASTILLA Y LEÓN (EMPLÉATE EN CASTILLA Y LEÓN)**

RTVCYL, Spain (29 min)

This programme was a commendable attempt at genuine public service broadcasting and offered viewers the opportunity to understand job and training opportunities. It is a monthly format built around the world of employment and entrepreneurship in Castilla y León with the simple aim of helping people find a job. There was audience involvement and much useful information. The judges felt it could still be taken to another level with the possibility of using different platforms and Skype for audience calls. Some extra production techniques would also have helped with the employment section. We enjoyed the real life success story and recognise this programme is an ambitious attempt to deal with an important public issue in this part of Spain.

### **ID2018049 - LEGENDARY HUNGARIAN CARTOON DIRECTORS (MAGYAR RAJZFILMRENDEZŐ LEGENDÁK)**

MTVA, Hungary (3 min)

This reviews the work of two famous Hungarian cartoon makers and is one of a series which looks back at the history of animation. It is considered original because of the use of an iPad to create emotional reactions from the interviewee. There is much research and archive pictures. The judges thought there was a good balance between nostalgic cartoons and interviews but the originality was not strong.

### **ID2018110 - PIMP MY ELECTION POSTER (PIMP MIN VALGPLAKAT)**

TV Øst, Denmark

(3 min)

It's a tradition in Denmark to use election posters to promote yourself and your campaign. For three weeks, all lampposts are decorated with hundreds of election posters – they are alike and boring. By decorating an election poster, we humour the tradition in a way that all Danish people understand. The tone is light and humorous and you see the mayors let loose as they try to brighten or "pimp" their posters with ornamentation – but there is also a public service purpose. This is funny and original and presented by a very likeable young woman. There is great use of animation and no way that politics could be considered boring. With the politicians, we see them at their ease and a more human side.

### **ID2018183 - THE IMAGINATIVE RECEIPT REVIEW (DEN FANTASIFULLA KVITTOGRANSKNINGEN)**

SVT Västerbotten, Sweden (3 min)

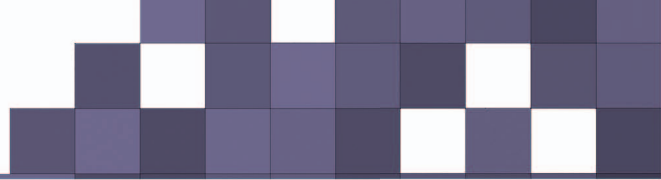
A municipal-owned energy company's board and managers make an expensive trip to Silicon Valley in the USA. The expenses for flights, dinners, hotels add up and keep on adding up – and it is public money. This inquiry into the receipts and other documents lead to deductions from salary for the chief executive and more. There were some inventive graphics, clever use of a green screen and good pacing. At its heart, the judges felt it was more of a traditional journalistic investigation but commended the work to make it attractive to viewers. It was doing an important job understanding how taxpayers' money is being spent and we'd love to see more stories like this.

### **ID2018078 - HI!STORY (DĚJEPIC!)**

ČT Studio Ostrava, Czech Republic

(26 min)

This programme wants to make small children acquainted with Czech history in an inspiring way. The episode presented showed the life of the great composer Bedrich Smetana. The programme is an ambitious format that succeeds in bringing Czech history alive. It combines different genres around the same theme in an innovative way, for instance in the use of a talk show format. A live audience brought an extra element with energy. The judges would like to encourage the producers to further develop what is already a successful format but perhaps the over-acting should be avoided.



## PRIX CIRCOM REGIONAL 2018

### MUSIC AND ARTS

#### WINNER

**ID2018021 - SOLO FOR ONE HAND (SOLO PRO JEDNU RUKU)**

ČT Studio Brno, Czech Republic

#### COMMENDED

**ID2018136 - #CREATIV (SEASON 2 EPISODE 1 - THE VIOLONIST AND COMPOSER VLAD MAISTOROVICI) (#CREATIV (SEZONUL 2 EPISODUL 1 - VIOLONISTUL SI COMPOZITORUL VLAD MAISTOROVICI)),** TVR Bucharest, Romania

### JUDGES

#### Chair

Caroline Ní Dhubhchóin	TG4	Ireland
Daria Marjanović	HRT Zagreb	Croatia
Dite Dinesz	TVR Timisoara	Romania
Klaus Unterberger	ORF	Austria

### CHAIR'S REPORT

The addition of 'arts' to the category this year allowed entrants to celebrate more wholly the inextricable link between music and the arts and its ability to transcend borders, unite communities and nurture and grow regional traditions.

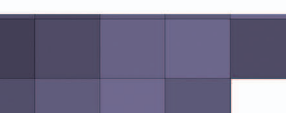
This year we had 21 entrants in the Music and Arts category from over 15 countries. The subject matter of each entrant was a true reflection of the cultural diversity and richness of each region, brought to life by great characters, talented musicians and awe-inspiring artistry.

Underpinning each entrant this year was a great idea brought creatively to life by great characters, talented on-screen presenters, innovative graphics, novel approaches to content creation, technical prowess and audience linkage.

The omni-platform, trans-media approach adopted by some entrants was not only refreshing but it looked at new and innovative ways of linking music and the arts to new audiences on new ever-evolving platforms.

**Caroline Ní Dhubhchóin**  
**TG4, Ireland**

report





**WINNER**
**ID2018021 - SOLO FOR ONE HAND (SOLO PRO JEDNU RUKU)**

**ČT Studio Brno, Czech Republic**

(26 min)

This is a courageous portrayal of artists overcoming their personal disability to become renowned in their field. The story is one of triumph, historical insight and musical heritage.

The introduction succeeds in establishing the tone and style of the piece which was engaging, intriguing and quirky throughout. Credit must be afforded to the editor for the clever linkage of shots.

The inclusion of the satirical and informative graphics was novel, artistic and an interesting take on archive.

In general, this was a great piece of work on a subject that was historical and captivating and a true winner in the judges' eyes.

**COMMENDED**
**ID2018136 - #CREATIV (SEASON 2 EPISODE 1 - THE VIOLONIST AND COMPOSER VLAD MAISTOROVICI) (#CREATIV (SEZONUL 2 EPISODUL 1 - VIOLONISTUL SI COMPOZITORUL VLAD MAISTOROVICI))**
**TVR Bucharest, Romania** (24 min) ●

This work by Claudia Spatarascu is a refreshing portrait of Vlad Maistorovici.

Claudia's energetic and captivating presenting style and raw production techniques opens up the feature to new audiences and sits well across digital media platforms.

The journey to the interview location was quirky and fun and the interaction between Claudia and her guest was relaxed and inviting. The exposure of the production crew on the roof was fitting and the informal style adopted throughout was engaging.

The judges did feel, however, that the piece was too long and that it would have benefited greatly from third party footage to highlight Vlad's journey. The inclusion of 'Calls To Action', (for example for 'Like & Share) for the social audience participation would also have been a worthy inclusion to engage multi-platform audiences, improve reach and engagement.

**OTHER ENTRIES**
**ID2018225 - LE BAGAD DE VANNES (CONTRECHAMP - LE BAGAD DE VANNES)**

**France 3 Bretagne, France**

(60 min)

This is a transmission of the concert of Breton music by Le Bagad de Vannes. This is certainly a very special musical performance, an outstanding cultural expression of Bretagne (Brittany), connecting old traditions with new music styles. Director's work, camerawork, editing are professionally done in all ways. However, the show does not contain any special distinctive elements to make it a winner entry.

**ID2018007 - WORLD OF JAZZ: ART OF DANIJEL ŽEŽELJ  
(SVIJET JAZZA: U UMJETNOSTI DANIJELA ŽEŽELJA)**

HRT Zagreb, Croatia (32 min)

After reading the brief, the judges were very eager to see this story of the central character as a jazz lover, graphic artist and animator. The programme opened well with interesting graphics depicting the story of Danijel's work and an interview with the central character. However, the judges believe there was too much emphasis placed on interviews with graphic novel cutaways rather than the viewer getting to see the artist at work. It would have added greatly if the viewer witnessed the uniqueness of Danijel's jazz improvised stage-illustration, as this is a central part of what he does. Rather than focusing on exhibition-based locations, the judges would have preferred to see him at various locations indulging in his work.

**ID2018011 - PATRYCJA MEUNIER (PATRYCJA MEUNIER)**

TVP3 Bialystok, Poland

(24 min)

This programme was an interesting insight into the life and work of Patrycja Meunier. From the outset we get an in-depth insight into her past and present life and the artistic choices that inform her life. While Patrycja's story is in itself very interesting, the judges felt that the structure of the piece could be re-visited. In places, the judges felt that the piece lacked pace, which would have added to the overall energy. Also, while we do know a lot about Patrycja, it is hard for the audience to build an emotional connection with her.

**ID2018030 - M5 ENCYCLOPEDIA - I LOVE IT, SINCE...  
(M5 LEXIKON - SZERETEM, MERT...)**

MTVA, Hungary (6 min)

Concert organist Gergely Rákász tells us stories about and around the statue of King Bela IV which stands in Budapest's Heroes' Square. It is an episode of a series in which artists talk about an object in the city which is of special significance to them. The elegant shots and location, together with the central guest, create an enchanting feature. There is no doubt that this feature oozes style and is a clever way to evoke emotions and bring to mind events of historical importance for the guest and the audience. However, it would have been more interesting if we were given a greater insight into the work/life of the pianist. Perhaps, also, you would weave between his work and the shots of the statues for greater diversity.

**ID2018045 - TGR MEDITERRANEO (TGR MEDITERRANEO)**

RAI - Sede Regionale Sicilia, Italy

(6 min)

This is an interesting tale about a Sicilian street singer who highlights the link between journalism, historical figures and street music. The main character was lively, interesting and dynamic. His craft as an artist added great colour. The judges felt that the opening street shot lingered a little too long. They would have preferred if they had seen more of him performing on various street locations with a captivated audience. In terms of shot and location, the judges also felt that it lacked a little artistic flare, which would have added another layer.

**ID2018179 - MY NO MAN'S LAND (MÓJ NIEMANDSLAND)**

TVP3 Katowice, Poland

(42 min)

This is a portrait of the painter and writer Janosch. It reveals very interesting and captivating information about his life. The audience follows Janosch through his childhood, his family life in the midst of extreme poverty, the growing fascism of the Third Reich and his life pursuing his career. By combining archive footage, his paintings as well as cartoons, animated graphics, prints, videos, sound effects and music, this story creates an artistic atmosphere. It is a very personal portrait including emotional moments of his life, full of doubts and fears.

However, the jury found some unanswered questions, especially for those, who do not know Janosch: What is the location of the interview? Is he living there? Why is he speaking only German (with Polish voice over)? The artwork of the piece is excellent but overloaded and we need more basic information about Janosch himself.

**ID2018134 - 2 CELLOS 2 FACES (2CELLOS 2OBRAZA)**

RTVSLO - Center Maribor, Slovenia

(56 min)

This is an outstanding portrait of two artistes, both musicians, both playing the cello, and both extremely famous as a duo. The storyline explains the steps of their career, how they met, how they discovered and developed their talent. We learn about their personal life from being young boys becoming international stars. The documentary is done in a very professional way, with excellent camerawork, using different ways of colour, and edited in a very smart and seducing way. The visual storytelling is well established: it's inspiring and even entertaining. The jury thought that the generic music by the artists could have been even longer, especially for those still to discover these artistes. As one part of the duo was born and raised in Slovenia, the other one in Croatia, this documentary is based on different regional perspectives and is an inspiring cross border story. For its obvious high quality in production it could be candidate for an award.

**ID2018061- ALALA CARBOEIRO ´S MONASTERY CELEBRATION  
(ALALA FOLIADA EN CARBOEIRO)**

TVG, Spain (90 min)

From the outset, the judges recognised that this was an entertaining celebration of traditional Galician music in a contemporary way. The backdrop of the rustic monastery, intermixed with the colourful costumes, added to the overall ambience. The variety of music within the show demonstrated the richness of the heritage and its people. The inclusion of the interviews was a nice addition and it helped the pace. The judges felt, however, that the programme was too long and may have worked better in a more concentrated form.

**ID2018062 - BRITAIN'S CITY OF CULTURE**

BBC Yorkshire & Lincolnshire, UK

(25 min)

This is a colourful and dynamic programme insert that is highly entertaining. The variety of features taps into a wide audience demographic. Special appreciation must be given to the presenters. Their energy, involvement and genuinely informal style added greatly to the show and made you want to be at Hull to enjoy the events. While the judges understood the relevance of including the BBC crawl-graphic on the lower third of the screen, they did feel that it took away from the colour piece. It may have been better for the onscreen graphics to be linked to social media interactivity, which could have been reinforced by the presenter scripts. This would then strengthen the impact.

**ID2018074 - NIBE MOMENTS '17 (NIBE MOMENTS '17)**

TV2 Nord, Denmark

(28 min)

This was an entertaining piece from the 'behind the scenes' perspective of a music festival. It was refreshing to see that the emphasis was not only on the more established artists but on up-and-coming artists also. The inclusion of Ida Marie's challenge was not only the pinnacle of the piece but it interlinked traditional and online media, which is essential for the audience demographic in question. The judges felt that the interviews with the organisers were interesting but perhaps could have been shorter. Also, the pace dropped from time to time when there was an over-emphasis on one artist. It would have been nice to get some festival goer reactions also.

**ID2018212 - CANTADERA (CANTADERA)**

RTPA, Spain

(95 min)

This is a TV series presenting Asturian music. The jury appreciated that this combines a great variety of traditional musical and cultural heritage with modern style, presenting outstanding Asturian performance. It certainly delivers substantial regional value, giving background information alongside interviews with the musicians in the studio and short location videos. The jury would have liked to see more footage from the region and a more creative and authentic approach than the plain and simple studio performance.

**ID2018076 - UNTAMABLE KOTIK (NEZKROTITELNÝ KOTÍK)**

ČT Studio Ostrava, Czech Republic

(57 min)

The title of this programme is a true reflection of the character we are met with in Kotik. As a central character he is interesting, philosophical, energetic, comical and sometimes cantankerous, possessing all the interesting ingredients of a great protagonist. The production not only focuses on his journey as a composer but the observational snapshots into his family life and day to day routine encourage the audience to connect with him. The inclusion of the archive footage was interesting but in places it may have been overused, which affected the pace at times.

**ID2018091 - THE POWER OF FAITH (SILATA NA SADBATA)**

BNT, Bulgaria

(30 min)

This programme highlighted how opera connects people and acts as a community hub for all of those involved. The professionalism and dedication of the opera community is highlighted through the interviews and backstage access, which opens up the art of opera to a wider audience. The elegance and timing of the opening shots were key in setting the scene of the opera. The onstage interviews added to the rawness and authenticity of the programme. The judges felt that some of the interviews conducted outside the opera setting in what appeared to be a studio setting jarred with the organic flow of the programme.

**ID2018139 - WITH THE MUSIC EVERYWHERE (CON LA MÚSICA A TODAS PARTES)**

RTVCYL, Spain

(88 min)

This programme succeeds in highlighting the traditional music of Castilla y León. Having a folklore expert to present is a great choice and his style adds to the overall production value. The costume colours, locations and musical diversity allow viewers to get a great insight into the folk tradition. The judges felt that a contemporary take on the old traditions would have added to the pace of the programme and perhaps opened up the programme to new audiences.

**ID2018116 - THIS IS ART: ECSTASY (THIS IS ART: ECSTASY)**

CCMA, Spain

(48 min)

This is a wonderful example of how to inspire audiences for the world of culture and the arts by using creative and entertaining perspectives. The presenter leads us through very different locations in various countries, following the traces of "ecstasy" as a tool for discovering the art -or the other way round - to use art in order to reach ecstasy. We head off on a journey from a desert to other locations like the Vatican, Venice and more in search of the formula of ecstasy. This is certainly informative and at the same time entertaining. The documentary is an inspiring showcase for how media can seduce audiences into an often inaccessible world of culture and art. Despite the creativity, it lacks from any specific regional perspective.

**ID2018089 - OF CINDERS AND GOLD (DE CENDRE ET D'OR)**

France 3 Nouvelle-Aquitaine, France

(61 min)

The Limoges Opera, in partnership with France 3 Nouvelle-Aquitaine, initiated a participatory project around Cinderella bringing together over a hundred children. From the order of the libretto and the score to the final performance at the Opera, the project allowed them, in two school years, to approach writing and singing. The concept behind this programme was innovative, interactive and topical. The opening was magical and the graphics and shots were in keeping with the Cinderella theme. The black and white photos were also an interesting addition. The stage production was of high quality and the children's achievement was excellent but from a viewer's point of view it would have been very interesting to get a build-up and back stage perspective.

**ID2018119 - HOMESICKNESS AT 15 HIGH (HEIMWEE OP 15 HEECH)**

Omrop Fryslân, The Netherlands

(31 min)

Every morning at 5am, the 75-year-old artist Sjoerd de Vries takes the train from Leeuwarden to Heerenveen to his workshop. He is seen as the most important contemporary painter of Friesland. The documentary gives us an insight into his work presenting his workplace and process of creation. An art expert gives substantial information about the artist and his importance. The story has some personal moments revealing a glimpse into his private life and views. It is professionally done. However, it is also rather conventional and fails to address young audiences or those who are not already included in the circle of art lovers.

**ID2018199 - CHRONIC WITH ALTIȚA  
(CRONICA CU ALTIȚĂ. ISTORIE VIE ȚESUTĂ ÎN IE)**

TVR Chisinau/Moldova, Romania

(56 min)

This is the story of "Altița", a traditional embroidered blouse from the Romanian region Bukovina. The programme begins with a mix of nice shots of nature, emotional sound bites and black and white archive footage, creating a nostalgic atmosphere. As we learn about the art of sewing, different people (women, designers, experts) deliver basic information and explain social and cultural backgrounds. It is very detailed in depicting the process of work. However, the jury found that, despite the important use of archive material, this piece lacks footage about the region itself. It could have been improved by offering the audience some more information about the contemporary life in these regions, focusing on the importance of tradition nowadays.

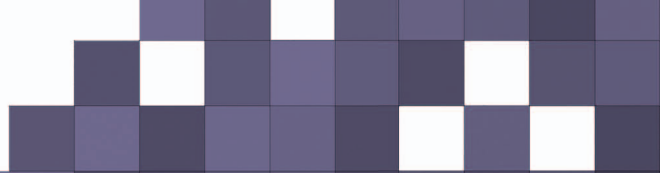
**ID2018215 - CLASSICAL GUITAR (KLASSISK GITAR)**

NRK Østfold, Norway

(3 min)

This is a typical, conventional portrait of a musician. It explains the intention of the artiste and gives some background information on his project. However, the camerawork is plain and simple, without any specific angles or creative approach. It lacks from any outstanding quality perspective needed for an award.

Report



## PRIX CIRCOM REGIONAL 2018

### NEWS STORIES FOR ALL

#### WINNER

**ID2018014 - A HEALTHIER FUNEN (ET SUNDERE FYN)**, TV2 Fyn, Denmark

#### COMMENDED

**ID2018172 - TUBE NOISE**, BBC London, UK

### JUDGES

<b>Chair</b>	Klaus Unterberger	ORF	Austria
	Daria Marjanović	HRT Zagreb	Croatia

### CHAIR'S REPORT

In the 25 entries from 12 countries, there is a stunning variety and a rich diversity. Some are traditional journalistic-style news reports focusing on specific news in the region: others are quite innovative media formats, combining TV and online services.

We saw some excellent work and stories with a high degree of social awareness as well as convincing personal stories: touching, heart-breaking and sensitively done. We could even appreciate some new and stylish, creative ways of storytelling as well. Most of the entries are based on a specific regional aspect and deliver an in-depth look into the daily life and the daily challenges of people.

There were several excellent entries, which qualify for a best practise of high quality media production.

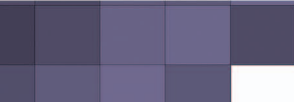
NRK presented an outstanding piece of investigative work, focusing on a very harsh and at the same time hidden face of reality: sexual abuse in our society. BBC sent a very vivid as well as catchy story, investigating the phenomena of tube noise in the London Underground, using active participation from the presenter and plenty of expertise. RTV Slovenia presented two very convincing stories, focusing on conflict resolution.

It was hard to identify the winner, as we had to keep in mind the complex criteria. Besides professional competence in camerawork and storytelling, there is a growing awareness of audience engagement and a multimedia approach as a "must" in the digital age. There is also a "technology, experience, resources gap" between the TV stations in the northern part of Europe and others.

The jury concluded that the winner of this category should express the necessity for all of us to deal with a multimedia perspective in order to reach our audiences in a digital environment and to let people, who are foremost citizens and not just consumers, participate. In keeping pace with the dynamic transformation of the digital media world this will be crucial.

There was a close race between the Swedish and the Danish entry, as both of them represent a future-oriented combination of media production, linking TV and online services to include the broader audience and to create new alliances with society.

**Klaus Unterberger**  
**ORF, Austria**





## WINNER

### **ID2018014 - A HEALTHIER FUNEN (ET SUNDERE FYN)**

**TV2 Fyn, Denmark**

This is an interesting news story, focusing on the challenges connected to cardiac arrest. It presents a regional initiative to create an effective infrastructure to guarantee that urgently needed, competent and skilled help ("emergency assistance") can save the patients' life.

This entry is an excellent example of how public service media and society can actually cooperate. The coverage of the initiative A Healthier Funen was used as an opportunity to include audiences and to use TV and online services at the same time.

The result is an empowering example of how "news for all" based in a regional context can actively support a societal procedure by informing people and inviting them to participate and even to decide.

TV2 Fyn created a win/win-situation for PSM and the science community by connecting them through informative, in-depth media coverage.

The jury thinks that this entry would be an inspiring showcase for the future development of public service media as a multimedia platform for public communication.

## COMMENDED

### **ID2018172 - TUBE NOISE**

**BBC London, UK**

Tube trains underground in London are used by millions of people to make daily journeys. They are essential to travel in London – but could their noise be at a level which is dangerous to public health?

It is definitely an interesting and unexpected topic and we are given succinct information on scientific research and effective camera work. The presentation is clear and appealing. The story that offers not much drama at the first glance but is developed in such a thorough, multi-sided and engaging way that involvement of the viewer is immediate.

Here is a story which is developed bottom-up: one woman's complaint and question becomes a news story for all.

## OTHER ENTRIES

### **ID2018040 - A FOREST WILL CARRY THE MEMORY OF HANNA (HANNA)**

**Yle, Finland**

Thirty-two-year-old Hanna is dying of cancer and her friends are fundraising to create a forest in her memory. Thanks to a private initiative, there will be a forest like nowhere else and never before in a memory of a human life that has to disappear. Authorship skills which tell a difficult human story in a very short form are evident. But the piece does not really belong to this category. It would be much appreciated to see the development of the initiative in a documentary form.

**ID2018057 - EAST MARSH ANTI SOCIAL BEHAVIOUR**

BBC Yorkshire & Lincolnshire, UK

This is an investigation into a community in a big city in which violence and fear mean that no-one is safe or feels safe – unless, perhaps, they are the creators of violence themselves. The reporter speaks to those with first-hand experience as they bravely defy eggs thrown at them for facing the camera. On that level, the piece is proving it is involving a wider population who can identify with the situation. However, it looks more like a classical investigative journalism story which helps to offer a problem-solution. In the wider perspective, it needs more perspectives, interviews with responsible people and actions of institutions that are supposed to protect citizens from individual violators of all kinds.

**ID2018122 - EVERYDAY CRIME (VARDAGSBROTT)**

SVT Väst, Sweden

This is an outstanding example of cross-media competence, innovation in media and direct interaction with the audience. In fact, it even starts with audience engagement, picking up the issue of "daily crimes" in certain regions, many of them being unresolved. SVT created a very vivid and effective combination of TV and online activities, including its audience in an impressive, most professional journalistic way. Using excellent camera and graphic work as well as convincing storytelling, this results in a showcase for innovative multimedia production of public service media.

[We note the running time - 5:41 - exceeds the maximum for the category of 5 minutes and we cannot consider it for an award]

**ID2018124 - SNOW CONDITIONS IN FINLAND (LUMITILANNE SUOMESSA)**

Yle, Finland

These are news stories tied together in a broadcast which collects the daily best of regional news stories. In Lapland, there are serious problems with electricity distribution because of heavy snow. In south west Finland, there is an experiment to use seawater to make an artificial snow. Excellent images and visuality are essential part of storytelling. There is good information and the production is completely correct and meets all the professional standards, even if there is no especially intriguing video or a new perspective in the journalistic approach. The presenter compares wittily the north and south of the country.

**ID2018127 - BABY FUNERAL (EL CADÁVER DE UN NIÑO PERMANECE 20 HORAS EN SU DOMICILIO AL NO PAGAR A LA FUNERARIA)**

Telemadrid, Spain

A family watches over their child's body at home for 22 hours because they do not have the resources to pay the funeral home, which refuses to help them. The information broadcasted by Telemadrid helped resolve the situation quickly: the funeral home and the hospital offered to pay for all funeral costs. A very touching, heart-felt story told with a reporter's deeply human approach. This seems to be a great beginning to an investigative piece of good journalism. At the same time, the piece has a certain imbalance in the content. There is a very long narrative stand up at the beginning, There are statements of different people with an uncertain level of connection to the afflicted family. A man offers money but we are unclear who he is. This needed more invention in the editing.

**ID2018068 - THREATS TO A POLITICIAN (TRUSLER MOD POLITIKER)**

TV2 Nord, Denmark

Arne Boelt is campaigning to be mayor and is the subject of a campaign of hatred and physical threats. The wheel bolts on his car have been loosened, masked men have threatened him, and

now he has a police guard. He wonders if it is worth risking his life to play a part in democracy. Are there other politicians facing the same dilemma? However, there is a lack of investigation results to be presented as news and the piece is left on the level of speculation. No justice process has started, no threats are proven or is there any comparison with possible similar cases.

**ID2018096 - PHONE BOOTHS (LES CABINES TÉLÉPHONIQUES)**

France 3 Nouvelle-Aquitaine, France

In a village in Limousin, a phone booth is being converted into a library - definitely an interesting subject that can tackle the curiosity of any member of the local community. This was shot on a mobile phone primarily for the internet. The production has an appealing opening, informative voice over, good subjective camera. However, the same video idea is repeated in a one minute piece and the report lacks some important content elements, for instance, what impact is there on libraries and what happens to the books when it rains: do they get wet?

**ID2018128 - SALE OF ALCOHOL AND TOBACCO TO MINORS ('MADRID DIRECTO' DESTAPA EN MAJADAHONDA UN CASO DE VENTA DE ALCOHOL Y TABACO A MENORES)**

Telemadrid, Spain

Alcohol and cigarettes are sold to children and minors in local stores, despite clear laws against it. This is a problem with which people from many different communities can easily identify. The best part seems to be a pro-active attitude of the reporter, his readiness to report disturbing facts, get significant interviews, unveil incorrect and law-breaking behaviour. However, it would be much stronger if "the other side" is visible too: police officers who should be controlling the neighbourhood, educators who are supposed to raise young people's awareness against toxic products, legislators who should control the application of laws they make, shop owners who have been fined.

**ID2018137 - CARPENTER MILE (STOLAR MILE)**

RTV, Vojvodina, Serbia

A carpenter from Rakovac, supports his four-member family from his workshop. He is best known for making free baby chairs and in this story, on the anniversary of his humanitarian work, he delivers his thousandth chair.

This is an attractive feature item but perhaps not the strongest of news stories for the category. It is part of a series of items designed to promote the activity of those who are helping the community in a selfless way. The introduction by the reporter shows a creative approach and the item has a human touch and is an example of individual altruism. The activity of the carpenter on social networks reflects the spirit of modern times and the possibility for one person to include many others. Some other newsworthy and broader context aspects are left unanswered: how can the idea of a museum of children's chairs be realised? A popular song in English as music background doesn't contribute to a local flavour.

**ID2018151 - SILENCE! THIS IS A VILLAGE (CISZA NA WSI!)**

TVP3 Wrocław, Poland

This is an interesting and well-done advocacy story about noise in a rural environment, a typical conflict between a farmer and his neighbours. We learn about the different perspectives, the pro and cons of this conflict. However, there is a crucial lack of information: how are the state, institutions, the law reacting? It looks as if this is just a matter between neighbours. In fact, there are existing rules, laws and societal regulations to deal with conflicts like that. The story should have a stronger view on a broader social and legislative context.

**ID2018216 - SCHOOL AT THOUSANDS OF KILOMETRES AWAY  
(ȘCOALA DE LA MII D KILOMETRI)**

TVR Chisinau/Moldova, Romania

Pupils from Gigoriopol are forced to travel more than 40 km a day if they want to learn at school in the Romanian language because a separatist group in Transnistria refuse teaching in Romanian. This has been the case for 10 years and there have been more than 90 convictions for this illegal action. There is good research. However, it takes very long to get the whole picture, to focus on relevant, even political backgrounds. It has some disturbing, melodramatic music that creates an atmosphere more appropriate to a documentary. Unfortunately, it also exceeds by far the 5 minute time limit of this category.

**ID2018159 - AROUND SLOVENIA - CENTER FOR AUTISTIC CHILDREN  
(PO SLOVENIJI - AUTIZAM)**

RTVSLO - Center Maribor, Slovenia

In Maribor, there used to be the Centre for the Help for Autistic Children but it operated only for a year. This was the first short-stay centre in Slovenia for children with autism. When the project expired, neither the state nor the local government could find the money to continue the centre – and the parents were left to cope by themselves. In the first part, the journalist explicitly warns about the difficulties and distress of the parents of autistic children. Nine months later, he checks whether the efforts of the parents have been successful. This bottom up approach is very promising, as it reflects some of the qualities of public service media: to be a useful source of information and to help people to cope with their life. Perhaps there could have been more involvement of the state and institutions to see if a solution could be found.

**ID2018168 - GRENFELL VOICES**

BBC London, UK

In June last year, a fire in a tower block – Grenfell Towers – caused 70 deaths and many injuries. Here the eye witnesses tell what they saw as the tragedy unfolded. What they say is personal and touching. No doubt this is just part of the wider news coverage explaining the fire and its various aspects. There are very emotional interviews and statements but, of course, this single report lacks a multi-sided approach to the problem and a broader journalistic context.

**ID2018177 - COOLING BED FOR STILLBORN BABIES  
(KJØLESENG FOR DØDFØDTE BARN)**

NRK Nordland, Norway

Two years ago, a couple lost a baby at birth and suffered emotionally because they did not have enough time to say a proper goodbye. Now the couple want to buy "cooling beds" for stillborn babies in hospital so there can be memories of a child to be shared. There are about 200 babies who die at birth in Norway every year. This is a touching story, sensibly made and gives the audience a glimpse at a very special as well as tragic moment. The initiative to start the fund-raising for cooling beds is worthy of attention and it would be really important to see how in reality this will work. This looks as though it is an excerpt from a documentary – and there is certainly scope for one on this topic.

**ID2018211 - LIVING ON THE BACK ROADS 1  
(LA VIDA EN LAS SECUNDARIAS 1)**

RTPA, Spain

A truck driver carries feed for animals and delivers it to farms, no matter how far or high the farm is, no matter how narrow the road is, no matter how bad the weather is. And the roads in Asturias can be difficult and dangerous. We follow the driver as he deals with several challenges on his way. This has definitely a very interesting regional perspective in such a rural area. However, despite the fact that this could be part of a well-done documentary or an interesting feature, it is not a typical news story for this category.

**ID2018181 - THE TYSFJORD-CASE (TYSFJORDSAKEN)**

NRK Nordland, Norway

This is a great example of a "news story for all": an investigative report on sexual abuse and their victims in a small community of just 2,000 people. The story leads us through the tragic moments of those who suffered from sexual abuse but always deals carefully with the issue. Despite the very personal dimension of the topic the camera work is appropriate, sensitive but never intrusive. It reflects not only the bad news and the tragedy of the victims but focuses also on the solution: How can Society act to resolve this taboo in the midst of social and family life and efficiently help victims? This would have been a contender for an award but the running time significantly exceeds the 5 minutes allowed in the rules.

**ID2018192 - POSTAL FRAUD**

BBC West Midlands (Birmingham), UK

In autumn last year, an undercover investigation infiltrated a Birmingham-based criminal gang which was recruiting postal workers to steal bank cards to order. Posing as a postal worker, reporter Jonathan Gibson was able to secretly film one of the gang members explaining how it operates. It is catchy and the presenter is very much active in pursuing one of the participants of the theft and fraud. The story is investigative, very well done, with very supportive camera work and great story telling – just like a real crime story. By slipping into the very heart of the problem and acting as a postman, the strong reporter's charisma, bravery and the dedication of the entire TV crew, makes this a candidate for the Award. However, the judges thought it lacked from some significant information: What can be done not just to prevent the theft but also to improve security from the credit card companies to protect their clients? How are legislators dealing with the problem? How perpetrators are punished when caught? It is likely we could hear much more on this from this team in the future.

**ID2018205 - FISH EAGLE (FISKEØRNA)**

NRK Østfold, Norway

A young fish eagle has a somewhat peculiar foster father after its parents abandoned the nest. Photographer Jørn Bøhmer Olsen, who for 40 years has studied and photographed fish eagles, loves life in nature and goes out in the forests every day. There is stunning camera work, superb editing, atmosphere and clear video narration. One might find the information interesting in the context of animal protection, nature and the environment, but there is no relevant news aspect or social relevance. Most unfortunately for such a pearl of video work, that is maybe simply in the wrong CIRCOM Award category.

**ID2018207 - LEAH - LIFE ON TWITCH**

BBC South (Southampton), UK

Leah - known as Leahloveschief – is the Queen of UK gaming on the live streaming site Twitch. She is candid and she is quirky – and massively popular. The report catchy and fast paced, with a fresh, youngish and creative setting and storytelling and some good graphics. It will definitely find appreciation among the younger audience as it leads us into the world of online gaming. However, it is a very personal success story without broader information related to a social context or about possible negative effects of gaming.

**ID2018162 - AROUND SLOVENIA (PO SLOVENIJI)**

RTVSLO - Center Maribor, Slovenia

Businesses in Slovenia are concerned about the "red tape" which they believe restricts their chances of trading successfully within Europe – and especially with neighbouring Austria. A

reporter finds out what is wrong and then goes back a year later to see if the position has improved or worsened. This is useful but perhaps there could have been some effort to resolve the issue, bring different sides together? Such a follow-up would offer many ways to use all media channels and possibilities to include as many individuals affected contributing their opinion and offering solutions. It could make a real "News Story for All" development that goes a step further involving the audience directly by the means of a multimedia public broadcasting service.

**ID2018228 - THE AMERICAN IN LOVE WITH SERBIA  
(AMERIKANAC ZALJUBLJEN U SRBIJU)**

RTV, Vojvodina, Serbia

Charles Cather from Chicago met some Serbians online on social networks. He was concerned they had such a poor opinion of his country and thought he needed to go to Serbia to talk face-to-face. He was so impressed by what he found that he decided to stay and not return. It is helpful to see an outsider's view of European culture. However, there is a weakness in camerawork, structure, sound bites which look almost random, and the choice of locations for interviews. We would have liked to have had more realistic situations in which the main character could speak for himself. Also, dealing with the national self-esteem in this way is very close to propaganda.

**ID2018231 - LIVING ON THE BACK ROADS 2  
(LA VIDA EN LAS SECUNDARIAS 2)**

RTPA, Spain

This is one of a series of reports on the problems with travelling the back roads of Asturias. Here, we follow a veterinarian who looks after sick horses through his daily routine. We learn about the shortcomings and challenges of his profession and the story contains interesting regional aspects. As with the other entry from this series, the judges thought that this portrait could be a part of a documentary or a feature rather than a news report.

**ID2018200 - THE PUSHERS - HERMAN (PUSHERNE - HERMAN)**

NRK Østfold, Norway

This is a very short, very personal story about one young man's struggle with dyslexia and ADHD. Its storytelling certainly creates attention and awareness, especially by using a "mojo" journalism that is growing more popular and gives the opportunity to experiment with a range of topics and means of expression. On that level, the approach is innovative. However, there is no real evidence of audience engagement or deeper multimedia approach.



## JUDGES RECOMMEND

### **Daria Marjanović, HRT Zagreb, Croatia**

*Category Music and Arts: ID2018116 This is art: Escstasy, CCMA, Spain*

There are no limits to the crazy ideas and catchy video that this head-exploding production team can think of.

### **Jean-Marc Dubois, FTV, France**

*Category Investigative Journalism: ID2018079 30 minuts: Sagrada Família: Compte enrera (30 minutes: Sagrada Família: Countdown), CCMA, Spain*

Discover this incredible, unique, magnificent cathedral of Barcelona, created by Antoni Gaudí. You'll learn everything related to the construction of this crazy work of art. How and where the stones are chosen, prepared, and why is there a countdown to finish the cathedral before 2026. Splendid images, breathtaking views, a real pleasure for the eyes. No doubt that these 30 minutes will give you the desire, the great wish, to go and visit the Sagrada Família and Barcelona.

### **Caroline Ní Dhubhchóin, TG4, Ireland**

*Category Music and Arts: ID2018076 - Untamable Kotik (Nezkrotitelný Kotík), ČT Studio Ostrava, Czech Republic*

The entertaining and musical life of composer and conductor Petr Kotik is certainly worth a watch. Kotik's colourful personality and philosophical insights are not only endearing but the snapshots into his family life and professional obligations make for a rich concoction of music and art in this documentary.

### **Carlo de Blasio, RAI Napoli, Italy**

*Category Minorities in Society: ID2018023 Svet podle Daliborka (The White World According to Daliborka), ČT Brno, Czech Republic*

Following for 100 minutes on screen the daily routine (although the word "routine" is in this case paradoxical) of a neo-Nazi might be disturbing and not exactly a pleasant entertainment. Nonetheless, true journalism needs to provide (also) pieces like this - an astonishing insight into the life of a man who, one day, will eventually meet a "contrappasso" (see Dante's Inferno) surprise.

### **Marta Gómez González, TVG Galicia, Spain**

*Category Documentary: ID2018084 Dirk Baron, Omrop Fryslân, The Netherlands*

This is an emotional report about the consequences of dementia. Colleagues of a famous TV presenter interview him about his illness. It is a portrait of his last days but nevertheless the tone of the film is encouraging. The documentary also talks about the process of maturity, the relation between father and son, and the right of a dignified death.

### **Nils Chöler, SVT Nyheter, Sweden**

*Category Video Journalism: ID2018108 VJ Afke Boven, Omrop Fryslân, The Netherlands*

Sometimes it is a strength to be alone. Afke Boven does not hesitate to be intrusive. But her open mind and charm disarm the doubts she normally might have met. In her ambition to find what is important for the inhabitants of a small Friesland village before the election, she stays overnight with a family, she forces people to invite her in for coffee and she lets the local dentist examine her. All so she gets to the bottom with what really is important to people in the village. Impressive and very much the work of a video journalist!

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## PRIX CIRCOM REGIONAL 2018

### VIDEO JOURNALISM

#### WINNER

**ID2018028 - JAMIE COULSON**, BBC Yorkshire, UK

#### COMMENDED

**ID2018125 - BEN MOORE**, BBC South (Southampton), UK

### JUDGES

<b>Chair</b>	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
	Nils Chöler	SVT Nyheter	Sweden

### CHAIR'S REPORT

This year's judging of the VJ category was really challenging, not only because of the number of entries but also because of their high quality. Twenty-two VJs entered three films each ranging from natural disasters to social reports of dementia, from the homeless to stories about love and fate.

About half were short news items which did not really demonstrate the qualities of what a VJ's work could be like. In the other half, there were some journalistic diamonds of stories, technical skills and exciting TV productions.

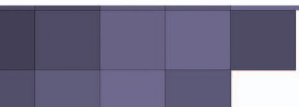
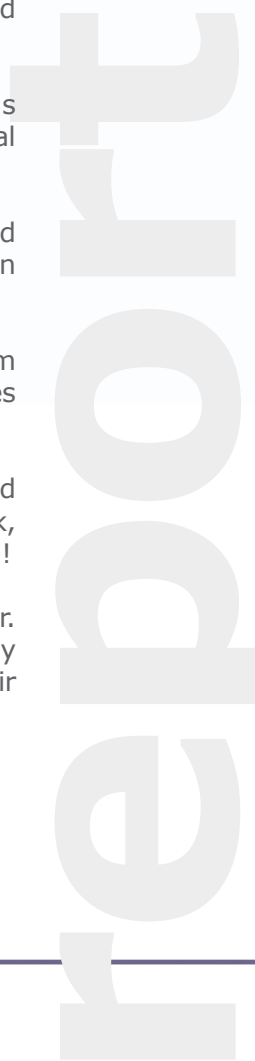
There was a range in the quality of entries. Some were stylised and demonstrated high-end production values. Some did not really differ from stories that conventional two or three person teams could have produced.

What is confirmed by this category this year is that "mojo" work has become the standard form of VJ work nowadays. The judges discovered a lot of scenes filmed as "mojos" and sometimes even in the selfie-mode.

As Video Journalism is one of the skills categories, the jury had to judge not only stories and storytelling but also the range of technical skills of every VJ. The judges considered camerawork, editing and sound, as the VJs are working in between journalists and technicians – and as both!

But in the end, when all technical skills are exhausted, it is still the story that grabs the viewer. There were some stories with content which was new and surprising and others which clearly demonstrated the opportunities of working as a VJ – getting very close to those telling their stories.

**Gunnar Henrich**  
**Hessischer Rundfunk – ARD, Germany**



**WINNER**

**ID2018028 - JAMIE COULSON**

**BBC Yorkshire, UK**

Usually a really good reportage hits you either in the stomach or in the heart: this hits both! The reporter takes us extremely close to a couple in which the man, a former rugby sports star, is suffering with dementia. He shows, with deep respect, their path to death. Without being intrusive he lets the woman reveal the huge tragedy in which she – and they – are living. The woman would prefer dying together than living without her husband – a former rugby-star.

In the second entry, the reporter visits a hospice. Once again, very heavy meetings are depicted with a light hand. We leave this waiting room for death in a surprisingly good mood. The viewer sees hope in a hopeless situation.

The third part in this trinity is the meeting with the old man who takes care of his very sick wife. It is a study in deep, deep love and leaving them you are filled not with despair but rather with hope.

With skill, the reporter takes you on a tripartite path towards death but also back again, convinced that life is fantastic!

**COMMENDED**

**ID2018125 - BEN MOORE**

**BBC South (Southampton), UK**

Ian was addicted to games and drugs – but conquered the addiction. The world of gaming gives an incentive to be creative in video. The film has a very modern look and is edited with sounds and effects to match the theme of video gaming. Ben Moore uses texts to make his point clear and the interview picture in the game-addict reportage is suggestive (but maybe we see it a little too long).

In a second report, we move from gaming to YouTube as we follow the world of a YouTube star who is a passionate and entertaining guy testing a car.

More thoughtfully, there is a meeting with homosexual Keith in what is a strong portrait of a man who feels imprisoned because he is gay. Brilliant pictures couple with intelligent sound work. A very emotional story with good editing and filming.

**OTHER ENTRIES****ID2018047 - AMANDA AKASS**

BBC South-East (Tunbridge Wells), UK ●

Amanda Akass is one of those reporters that an editor wants to have in his/her team. She does not hesitate in front of any subject. She is thrown into a soldiers' training camp, into a heavy snowstorm, and into a mother's struggle for her stillborn babies' right to be registered. With energy and a good friendship with her camera, she is making high standard reportages. We would have enjoyed coming closer to some of those she met and hear more of their individual stories.

**ID2018070 - TOR LØKKEN**

TV2 Nord, Denmark ●

Soft and smooth but investigative in its way, Tor Løkken gets really close to the people he approaches. There is an amazing moment when the blind chair repairer shows his tattoo of the chair he loves. The story of a man coping with his fate: fighting against it and believing in his abilities. We are there together with Tor, and we can smell the wood and rope. Professionals and customers put his work at a higher level when talking about him and honouring him. Tor finds very normal but very interesting people, like the man who loves his pimped truck or, the 84-year-old who keeps on skating. Very normal but very interesting – just like us all?

**ID2018087 - MARK ANSELL**

BBC Yorkshire, UK ●

Mark Ansell is another skilled reporter who approaches his subjects with a light hand and open mind. In using himself in both rugby reportage and in an ice-cold pool, he invites me as a viewer to follow. We see rugby girls, a news-story about the increasing number of women football teams in Yorkshire, and Julie the loneliness volunteer. We consider this a good and informative film about a project bringing young and old people together to fight their loneliness, which can have bad consequences for health. Good camerawork but perhaps all three reportages probably could have been done just as well by an old fashioned TV crew?

**ID2018101 - MIRANDA WERKMAN**

Omrop Fryslân, The Netherlands ●

In the portrait of a woman who has moved house with her family from Friesland to France, the VJ asks the main questions of Life: where do you come from; where do you belong; what stays behind you if you leave; and what all can you take up with you? It is a very interesting mixture of interviews in a skype-style and very beautifully arranged symbolic pictures. The viewer gets very close to the woman's emotions and reflections. We enjoyed this modern way of storytelling as an exciting form where images, text and music co-operate. Miranda creates a somewhat melancholy mood, a mood that is broken by the interview technique. The skype-feeling does not correspond to the rest of the extremely well edited content. A good try anyway. The portrait of the midwife is more ordinary. We are kept out when things happen and that gives a feeling of being cast aside. The third portrait shows a nurse and her work with new-born babies and emergencies. It gives a very practical look into a satisfying job which some might regard as easy and with a lot of cuddling with babies.

**ID2018048 - CHARLIE ROSE**

BBC South-East (Tunbridge Wells), UK ●

Charlie Rose approaches his subjects with the good reporter's sensitive nose and honest will to find out how things are. When the reporter is engaged, you get engaged. It does not matter if it is about elderly women playing football, a disabled woman's fight for her specially equipped car or a homeless mother and her children and their struggle for a decent living. Charlie is there. Very present. He has produced three news-stories which show variety of themes: sports and society. All with solid work in camera and editing.

**ID2018107 - JAUKE BOERDAM**

RTV Oost, The Netherlands ●

Jauke Boerdam is lifting the blanket that has been hiding the truth about false accusations made by women towards men in divorce cases. This is very politically incorrect in these times and this delivers extra importance to the subject. In a sort of "listening" style, she is giving the accused men a chance to give their version. It is a very strong story, well told. Indeed, this reportage could have been competing in several of the award categories. The second entry, the nightly visit by a carer to the home for the elderly, is really showing us when the art of video journalism not only is better but necessary. In the third reportage, the spectrum is widened by approaching young girls riding their wooden hobby horses. This VJ shows a great sense for people and their emotions and shows one of the widest varieties in telling different types of stories.

**ID2018108 - AFKE BOVEN**

Omrop Fryslân, The Netherlands ●

Afke Boven is a really dedicated video journalist - so dedicated that she is visiting people in their homes to get their opinion on local political issues - even staying overnight with her interviewees. Amazing. The VJ is part of the ordinary lives in Friesland - it is very authentic, no fakes. Simple but effective camerawork emphasises the feeling that here you are very close to people. Small local issues turn into big and important issues in her reportage because they are important to the inhabitants. No fancy angles, no setting suns, no sensitive music to put you in the mood, just meetings with people where they feel at home. This could be shorter but, on the whole, it is local political video journalism at its best. The other reports deal with going to the only dentist in town before the elections and to people who want to buy solar cells.

**ID2018109 - PETER KRYGER**

TV Øst, Denmark ●

Remarkable. It took just a couple of seconds for the F16 planes to cross most of Denmark but Peter Kryger found the time to catch a lot of stories before, during and after those seconds. He is building an exciting history from almost nothing at all. In the same simple but ingenious way, he tells us the story of Prince Henrik's burial. He gives it to us through two men in a windmill association, setting the mill to its mourning position. Who knew that mills can mourn? The author has the ability to catch people's reactions and emotions on camera and this is so much better than to watch and follow the procession in Copenhagen. This is proper local television, as is the reportage from the tiny hill in Lolland when the snow came. Happiness turned into TV by Peter Kryger!

**ID2018117 - ALFONSO PEREZ CANEIRO**

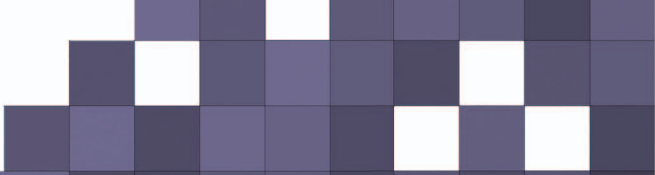
TVG, Spain ●

Alfonso Perez Caneiro shows a woman who lost her five-year-old son in a fire disaster in which 46 others also died when a road collapsed and became a deadly trap. The author shows that Portugal is a number one producer of bicycles in Europe but only a very few people ride bikes in Portugal. Why? He suggests it is because riding a bike is symbolic for being poor. Another report explains why Portugal raises a sugar tax to reduce the number of people getting diabetes. There is a nice shot from the bottom of a glass in this reportage but more like that would be desirable. The range of subjects is wide but there needs to be more. Good and stable reportages sometimes lack the "extra" for which we are looking for in a top VJ.

**ID2018171 - TOMÁS Ó MAINNÍN**

RTÉ, Ireland ●

There are three short films about a handicapped football team, a music project for young people, and drones flying for lifeguards above the coast of Ireland. The VJ has found good perspectives and has a sense for beautiful pictures. All the stories are very clearly constructed and are easy to understand. We get all the necessary information needed in a short time.



## VIDEO JOURNALISM

### **ID2018129 - DANIJELA HEGEDIŠ**

HRT Zagreb, Croatia ●

Danijela Hegediš has met a farmer who has made a big investment in a potato machine. It is a bit like an advertisement in the "Farmer News" with a conventional structure and presentation – and we were not really happy with the music underlay throughout. A second report offers a meeting with the first Croatian in the Paralympics. He speaks in a very open minded way about his accident, about his recovery, and the chances you have in life being disabled. In this, by contrast, we would have welcomed background sound! There is also a description of the Croatian iron industry. Not really any video journalist jobs...

### **ID2018142 - SEÁN MAC AN TSÍTHIGH**

RTÉ /TG4 Nuacht, Ireland ●

Obsessed people are doing well on TV. Here the reporter has met an obsessed photographer who is taking pictures with a camera which is more than 100 years old. There are fine pictures with real emotion, so that you like him, his mission, and you like the way his story is told. We are also with firemen as a fire threatens homes, people and animals. Sean is right there in the flames, talking to firemen and victims. There are also fine pictures of the phenomenon of the sun lighting an old grave. The surroundings, the language and the camerawork strengthen the historic feeling. You get all explanations needed and the emotions of tourists seeing this for the first time.

### **ID2018146 - PHILIP BROMWELL**

RTÉ, Ireland ●

There is a very authoritative report on helping homeless people in the biggest housing crisis ever in Ireland. A second report offers a success story of a refugee who lost everything when fleeing from war to Ireland. He bought a bakery machine and learned how to bake traditional Syrian bread. He is an example that self-belief can often get you what you want. Good pictures and editing. Finally, there are some very beautiful pictures of an art project of a wind phone built on the top of a moorland hill. Matching music and the original reactions of those seeing the wind phone make it worth watching.

### **ID2018184 - RANDI GITZ**

SVT Norrbotten, Sweden ●

An Eritrean prisoner has written a book on toilet paper with a smuggled pencil. The VJ has not only found an extraordinary story but has also shot some very good pictures with unusual perspectives which demonstrate a great sense for camerawork. In a report on swimmers, she is in the pool and underwater. Finally, there are some excellent pictures and a great atmosphere in a report about two young Swedish men who have founded a tourism company.

### **ID2018189 - OLA HELNESS**

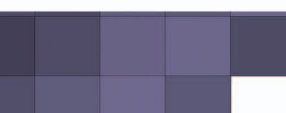
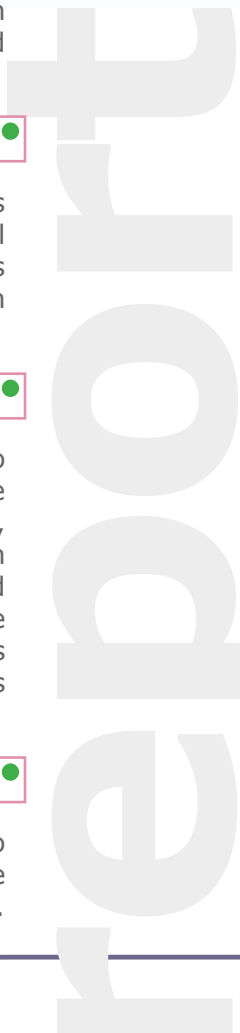
NRK Nordland, Norway ●

The first report is about dents when parking cars, fleeing car drivers and car owners who have to pay for the damage. Such incidents happen in Norway some 300 times a day and cost insurance companies and drivers millions every year. The film is an entertaining mixture of crime story, business report and viewer public service, even if there is no solution offered for the problem. In his story about the waste of plastics and environmental issues, the viewer gets very close and personal with the problem and gets solutions for his own plastic consumption. The look of the film is very modern with unusual perspectives. The third entry is a very funny film with a serious background – Norway searching for engineers. The VJ combines funny inventions with serious problems of society, using an extended arm for a selfie interview.

### **ID2018210 - MARTIN TANGEN SCHMIDT**

NRK Østfold, Norway ●

Here is a VJ with fantastic camera skills: his eye for a shot is superb. He has a fine sense also for atmosphere, tensions and music. The first film on nature could be out of a tourist brochure for Norway. His portrait of a musician has more excellent camerawork, editing and story-telling.





It is one of the best examples this year proving that VJs don't have to step back behind conventional teams in look and delivery. With his third film - about an old forge and two friends and their dream of a blacksmith's workshop - the camerawork again is brilliant, for example with the use of a drone. The editing and the use of music show a great feeling of all the skills that a VJ should have.

**ID2018197 - MIHAELA URSU**

TVR Chisinau/Moldova, Romania ●

The VJ reports on a Russian speaking minority in a Romanian village in which the young are leaving to find jobs and live anywhere else. A social programme tries to stop the slow dying of this community with a special fund. We would have preferred to have followed one person in the village instead of making a general news-story. We would also suggest not laying music non-stop under the entire film but instead using it occasionally at key moments. The second story - which deals with two school buses helping some 100 children to and from school every day - has the same criticism. It is better to follow one child and tell that personal story. Lastly, Jura is a village in a beautiful landscape but, again, only the old stay there: the young leave. We hear from the villagers but not from those who need to offer a solution.

**ID2018226 - GARETH FURBY**

BBC London, UK ●

The retirement of the gamekeeper of the traditional and famous Richmond Park tells the story of a man torn between caring about the deer in the park and shooting them to prevent overpopulation. It is a beautiful portrait, well done in camera, story-telling and editing. The comeback of death masks is a brilliant example that there is always another story to be told. We have never heard about the fact it is nowadays popular to take death masks of the beloved ones who die. The film has everything it needs to be informative and entertaining. The portrait of tree pirate Ella is again very close on the person, her story and emotions with a very good sense of storytelling.

**ID2018227 - LEONOR SUÁREZ**

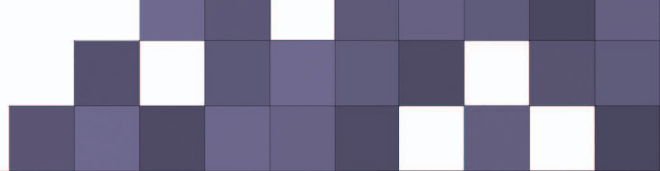
RTPA, Spain ●

Here we have a detailed look at the motivation of Catalans trying to break away from the Spanish state but also the views of those against the referendum, like a musician. The strong part of this film is that both sides may explain their views on what is happening without any comments from the VJ. With the Zero Zone, Leonor Suarez accompanies a hill climber to one of Spain's national parks. Both are walking over very hard terrain, so this is a story that makes really sense to be filmed by a VJ with a small camera and equipment. The third story seems to be close to the second, as Leonor follows climbers to a cave. The story switches to some kind of a crime story, as it is a cave where nine people have died in crimes in former times. There are amazing pictures of the climbers from inside the deep cave.

**ID2018187 - JOHAN JONSSON**

SVT Norrbotten, Sweden ●

For some it is a protest, for others a contamination, the graffiti on Swedish walls. One of the oldest is now listed as a cultural memorial and when a house in the northern town of Luleå is going to be sold, inhabitants want the graffiti on the walls of the house also to be listed. In the second entry, we climb the highest mountain of Sweden, on which a safety cabin is to be opened for the many climbers. In the third reportage, we attend a skating competition on the ice outside Luleå. It is cold...really cold: minus 20 degrees, so the start is delayed. But the skaters, of whom many are Dutch, are tough, so the competition still goes ahead. The VJ is obviously used to working under bad/cold conditions and he is a good cameraman and a good reporter. He catches the winter in a magnificent way but you do not really come close to the people interviewed.



## PRIX CIRCOM REGIONAL 2018

### YOUNG ONSCREEN TALENT

#### WINNER

**ID2018018 - KATRINE FUGLSANG**, TV/Midt-Vest, Denmark

#### JUDGES

<b>Chair</b>	Bas Treffers	RTV Oost	The Netherlands
	Elina Ravantti	Yle	Finland
	Kacper Kowalewski	TVP Warsaw	Poland
	Zsuzsana Antala	MTVA Szeged	Hungary

#### CHAIR'S REPORT

There were only 14 entries, which is disappointing (although almost double last year's total), taking into consideration that more than 250 stations from 32 member countries are in CIRCOM.

These are tomorrow's onscreen stars - in fact, 'our' successors of the future. In that sense, the jury hopes that this category will have more entries next year and every year.

We have seen 14 different styles. In some cases humour is leading, in other cases acting or seriousness. And entries vary in length: the shortest is 49 seconds and the longest 52 minutes and 1 second (!).

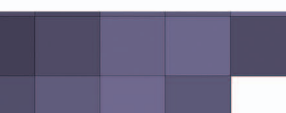
Having seen all these talented young professionals, our hearts started beating faster and the enthusiasm rose to a high level. And we had much fun watching all this talent. We would have loved to work harder just to see and watch more talent from all over Europe.

Unfortunately, there is no Commended entry in this category. As a jury we believe that especially this talent category would benefit from a Commended (and encouraging) prize, so we hope that in 2019 we can also pronounce a Commended entry.

For now we congratulate the winner Katrine Fuglsang.

**Bas Treffers**  
**RTV Oost, The Netherlands**

report





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

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

**WINNER**

**ID2018018 - KATRINE FUGLSANG**

TV/Midt-Vest, Denmark

We have seen excerpts of various programmes Katrine has been working on, including co-hosting during an election day and being a rescue worker for a day.

We think Katrine Fuglsang is a very talented young presenter, who can host different shows or programmes in a very natural way.

She masters very different disciplines, from news (elections) to adventure (being a rescue worker for a day).

She has a very natural and pleasant appearance. Her ability is remarkable when you consider that she's been a journalist for only three years now.

As a viewer you can believe her! She puts the subject above herself.

**OTHER ENTRIES**

**ID2018027 - MALTE JØRSTAD**

TV2 Fyn, Denmark

Malte is clearly a very promising young talent who moves easily between genres. However, this is a rather short –just 2 minutes – showtape which does not help us to truly evaluate him. We have seen short fragments only. If the entry showed more from him and not about him, it would be more effective.

**ID2018039 - KOFI SMILES**

BBC Yorkshire & Lincolnshire, UK

Kofi investigates culture in his city of Hull and in Reykjavik, Iceland, which is twinned with Hull. Kofi is a very enthusiastic young presenter. Camerawork is beautiful as you would expect in the BBC, and there is a good rhythm of editing and directing. However there is a lot of information in a very short time, and sometimes you wish more focus and see greater detail from him.

## YOUNG ONSCREEN TALENT

### **ID2018060 - CÉSAR MUÑOZ**

Telemadrid, Spain ●

Cesar Muñoz has participated in more than 400 programmes of Telemadrid and is currently a reporter for Madrid Directo and before he worked for the programme Aquí en Madrid. He is fresh and funny. The rhythm of the entry is very busy, fast. It also covers an interesting issue about Goyas's film prize and his sculptural art.

### **ID2018138 - BORYANA GRAMATIKOVA**

BNT, Bulgaria ●

We have seen two entries from Boryana. The first was about comics and the second about forecasting the outcome of football matches, like the famous German octopus. Boryana is very attractive young presenter. The form of the first report is very original (the design was very nice with use of fragments of comic books and movies) but she is more actress than a presenter.

### **ID2018150 - MALIKA MENARD**

France 3 Normandie, France ●

Malika Menard is a very pleasant young person and we see her hosting an afternoon magazine programme of more than 50 minutes with several studio guests. Her presentation is a little too artificial and she is reading the scripts rather than speaking naturally. There is no autocue and she reads from the papers in front of her, making the presentation restless. And sometimes she looks into the wrong camera.

### **ID2018224 - IRINA BEJENARU**

TVR Chisinau/Moldova, Romania ●

This is a report about Moldavia schools and the local language. It is an interesting story but the presenter remains off-screen so we cannot really assess her talent. We need to see her as well as hear her.

### **ID2018041 - LENNIE BRONSVELD**

Omrop Fryslân, The Netherlands ●

Lennie Bronsveld has a refreshing approach to her topics. Her vlog is one of the items in the weekly programme Tsjek, a programme in the Frisian language for children 10-12 years old. The mobile camerawork is inventive and makes her journalism easy to approach. She has warmth and connects to the camera well. There is still room to develop herself as having more authority as an onscreen journalist.

### **ID2018050 - LEANNE RINNE**

BBC South-East (Tunbridge Wells), UK ●

Leanne Rinne has talent for classic news journalism. She prepares her work well and doesn't shy away from difficult issues. With her interviewing skills she creates an atmosphere of trust which makes the interviewees open up. Her camera contact is natural. Her presentation would benefit from being more expressive and experimental.

### **ID2018063 - KATY AUSTIN**

BBC Yorkshire & Lincolnshire, UK ●

Katy Austin is a talented young journalist with a great ability to do solid news journalism. Her camera contact is natural and her reporting is credible. She clearly prepares herself well and knows her subject. However, she would benefit from experimenting and letting the young person's viewpoint come through.

**ID2018077 - BARBARA SOMOSSY**

MTVA, Hungary ●

Barbara Somossy is talented in finding interesting angles and interviewees for her stories. Her camera contact is engaging. She is innovative in her approach and throws herself into stories. In the future, she will benefit from experimenting with different kinds of storytelling and formats.

**ID2018126 - RAFA RODRIGO**

Telemadrid, Spain ●

Rafa Rodrigo is a journalist dedicated to his stories and the people he meets. He has a very good contact with interviewees, which enables him to dig deeper into their ideas and experiences. He does not shy away from getting involved himself, changing roles with the interviewees, which gives the stories an interesting taste and helps the viewer understand the issues from the interviewee's point of view. He would benefit greatly from exploring different forms of storytelling.

**ID2018131 - REBECCA NYSTRÖM**

SVT Väst, Sweden ●

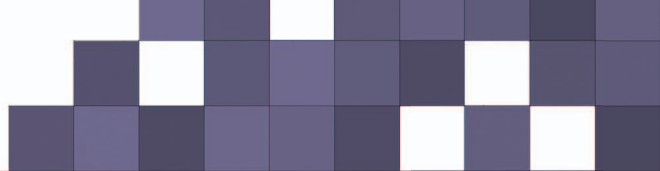
Rebecca Nyström is a many-sided young journalist with a talent for both reporting live and doing investigative stories. She is fluent in mobile reporting and clearly a future talent among young journalists. She will get even better when gathering more experience in front of the camera. She could throw herself in a bit more to have authenticity and to be more approachable.

**ID2018182 - VILDE BRATLAND ERIKSTAD**

NRK Nordland, Norway ●

Vilde Bratland Erikstad is an energetic young talent with a very innovative touch. The camera clearly loves her and vice versa. Her tone of voice is easily attractive to younger audiences and she seems to have a talent to make politics interesting for them, too. There can be a fine line between making politics interesting and making a comedy out of it: Vilde stayed on the right side on this.

report



## PRIX CIRCOM REGIONAL 2018

### CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

#### WINNER

**C5-12 - THE GREEK TRAP (LE PIÈGE GREC)** FTV, France

#### COMMENDED

**C5-03 - MY LAND (TERRAMIA)** RAI, Italy

### JUDGES

#### Chair

Esmeralda Labye	RTBF	Belgium
Christine Schwarz	RTBF	Belgium
Alexandre Pletser	RTBF and Citizenship Co-production co-ordinator	
Guillaume Kuster	CIRCOM Regional Networking manager	

### CHAIR'S REPORT

With the support of the European Parliament, CIRCOM is now in the fifth year of the Citizenship project. We are happy to receive so many reports and so many interesting stories that relate very well to European topics. It was a pleasure to watch these stories from 12 different countries.

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

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

The judges proceeded to the selection of one winner and one commended. However, the quality of many items was clear and the reports were significant.

**Esmeralda Labye**  
RTBF Belgium

report



**WINNER**

**C5-12 - THE GREEK TRAP (LE PIÈGE GREC)**

**FTV, France**

The winner was obvious for all the judges: France Télévisions' *The Greek Trap*.

Such a strong story: we could not ignore it! It asks us about our ability to host our European values. Values of solidarity, of respect... Can we accept that migrants are kept as animals in closed centres? We are different after seeing this report, we must be different having seen this report. It forces us to think and hopefully to act!

The story had exclusive access to a refugee camp and what was seen should concern all European citizens. The narrative construction, extremely distressing, is directly appealing to the audience.

**COMMENDED**

**C5-03 - MY LAND (TERRAMIA)**

**RAI, Italy**

This is a local story but it is really touching and concrete. We talk about the fight against the Mafia; we talk about corruption in general and everyone understands, everyone feels concerned, everyone wants to put an end to it! It is our duty to denounce it.

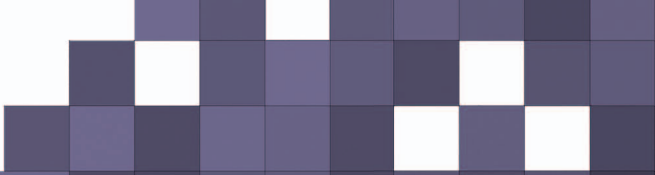
**CITIZENSHIP CO-PRODUCTION**

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

Four main themes have been defined for the 5<sup>th</sup> round of the Project: Jobs, Feeling Safe, Values in question and Innovation Paradox. The stories produced are about real people living in real situations and facing real problems. They are not a series of interviews with specialists or politicians.

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

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



## CITIZENSHIP CO-PRODUCTION

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

The first round of Citizenship Project was officially launched in May 2013, during the 31st Annual Conference in Santiago de Compostela. The fifth project was launched in October 2017 and will finish end of June 2018. The Citizenship project started with seven active members. The exposure of the Special Category of the Prix encouraged more CIRCOM stations to join and widen the success: BNT Bulgaria in the second action, MTVA Hungary and TG4 Ireland in the third action, TPA Asturias, Spain, RTP Portugal and RTVS Slovakia joined the fourth action, which widens the active members to twelve co-production active members:



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

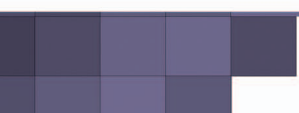
Because of the continuing improvement in editorial quality of the stories, I am sure the participating stations have greatly benefitted from the experience of taking part in this CIRCOM co-production.

**Alexandre Pletser**  
Citizenship Co-production co-ordinator



● All Citizenship co-production reports are available free of rights and all other costs to CIRCOM member stations.

Report



**OTHER ENTRIES BY CO-PRODUCTIONS' THEMES**

**Co-production theme JOBS**

<b>C5-01</b>	<b>Social Enterprise</b> (Socialno podjetje)	RTVSLO, Slovenia
<b>C5-02</b>	<b>Kapana - a District of Creative Industries</b> (Капана - квартал на творческите индустрии)	BNT, Bulgaria
<b>C5-04</b>	<b>Greece Goes Beyond the Limits</b> (La Grèce dépasse les bornes)	FTV, France
<b>C5-05</b>	<b>More Work in Polish Sky-Scrapers</b> (Więcej pracy w polskich wieżowcach)	TVP, Poland
<b>C5-06</b>	<b>Regions Without Doctors</b> (Regióny bez lekárov špecialistov)	RTVS, Slovakia
<b>C5-07</b>	<b>Life in Augmented Reality</b> (Život u proširenoj stvarnosti)	HRT, Croatia
<b>C5-08</b>	<b>Profitable Retirement</b> (Jubilación rentable)	RTPA, Spain
<b>C5-09</b>	<b>More Male than Female Researchers</b> (Chercheuses plus nombreuses que chercheurs)	RTBF, Belgium
<b>C5-10</b>	<b>Jobs Based on Traditions</b> (Tradiții si locuri de munca)	TVR, Romania
<b>C5-11</b>	<b>Never Give Up</b> (Nem Adom Fel)	MTVA, Hungary

**Co-production theme FEELING SAFE**

<b>C5-13</b>	<b>Poles Feel Safe in Uniform</b> (Bezpieczeństwo w mundurze)	TVP, Poland
<b>C5-14</b>	<b>At Gunpoint</b> (A punta de pistola)	RAI, Italy
<b>C5-15</b>	<b>We Are Young, Italian and Muslim</b> (Siamo giovani, Italiani e Musulmani)	RAI, Italy
<b>C5-16</b>	<b>Cyber Security at Work</b> (Киберсигурност на работното място)	BNT, Bulgaria
<b>C5-17</b>	<b>How to Prevent Natural Disasters in Belgium?</b> (Comment prévenir les catastrophes naturelles en Belgique ?)	RTBF, Belgium
<b>C5-18</b>	<b>Dual Quality of Products in the EU</b> (Duálna kvalita výrobkov a potravín v EÚ)	RTVS, Slovakia
<b>C5-19</b>	<b>Wild Boars near Zagreb</b> (Divlje svinje kod Zagreba)	HRT, Croatia
<b>C5-20</b>	<b>Family Farm</b> (Magyar Családi Gazdaság)	MTVA, Hungary
<b>C5-21</b>	<b>Impractical Border</b> (Neživljenjska meja)	RTVSLO, Slovenia

## THANK YOU

**CIRCOM Regional and the Prix CIRCOM Regional wish to thank:**



ORF Austria, sponsor of the Grand Prix



RTÉ Ireland, sponsor of the Documentary Award



TPA Asturias-TVG Galicia, Spain, sponsors of the Entertainment and Drama Award



European Committee of the Regions, sponsor of the Europe Award

European Committee  
of the Regions

COUNCIL OF EUROPE



Council of Europe, sponsor of the Investigative Journalism Award

CONSEIL DE L'EUROPE



FTV France, sponsor of the Minorities in Society Award



TVP Poland, sponsor of the Most Original and Innovative Award



TG4 Ireland, sponsor of the Music and Arts Award



SVT Sweden, sponsor of the News Stories For All Award



BBC UK, sponsor of the Video Journalism Award



TVR Romania, sponsor of the Young Onscreen Talent Award



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

European Parliament



Omrop Fryslân

Omrop Fryslân, The Netherlands,  
host of the Prix Gala



yle, Finland,  
host of the judging



Hrvatska  
radiotelevizija

HRT, Croatia, technical  
and administrative support

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

REPORT