

PRIX

CIRCOM REGIONAL

JURY REPORT

2019



PRIX CIRCOM REGIONAL 2019

Winners' Citations and Judges' Comments

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

Report



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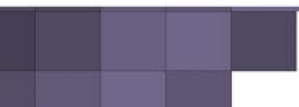
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PRESIDENT'S REPORT

I am delighted to present my report with the views and decisions of the juries and thoughts about how we might continue to improve the Prix in 2020 as the benchmark of quality for regional public service – and a cornerstone of CIRCOM Regional itself.

CHANGES FOR 2019

There were several changes (I hope they were improvements) this year.

We launched a new category for News Programme, sponsored by RPO, the Dutch news provider. The news programme and wider news provision is a core activity for regional stations so the total number of entries is disappointing. However, history tells us that new categories have a slow start until they are found on the entry radar. I expect entries will increase next year.

We welcome three new sponsors: RPO, BNT Bulgaria (for the category Europe), and NRK (Most Original and Innovative). TVP has switched its sponsorship to the Grand Prix. The Committee of the Regions has completed its period of sponsorship as has ORF, for three years sponsor of the Grand Prix. We thank them for their support.

There were some smaller changes in category titles and criteria.

The entry deadline date was brought forward. This was partly in the hope that it would encourage earlier entry. However, most of the entries were (as ever) in the final few days and hours to the despair of Tonja Stojanac, who had to cope with video uploadings which worked well and some which did not.

There was more time, however, between the closing date and the judging dates – four weeks - to allow Tonja to prepare judging papers and videos. It seems sensible to do something similar in 2020.

LAUNCH AND ENTRY PROCESS

The launch date was delayed until mid-December 2018 by the late withdrawal of the Committee of the Regions. BNT, although keen to replace the CoR, needed time to discuss and agree its sponsorship details. The delay made no significant difference to the entry process.

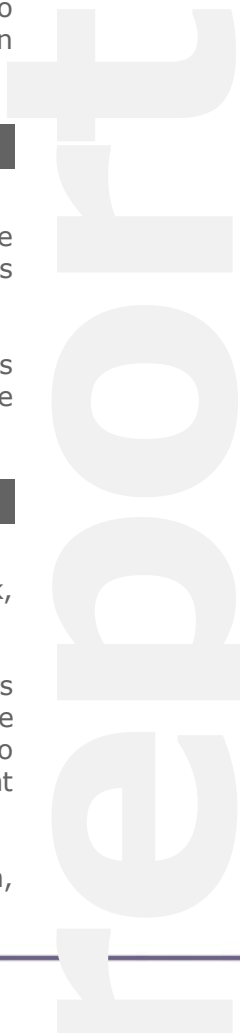
We promote the Prix by mailing to 1,500 addresses of stations, broadcasters, individuals, previous winners, conference attendees. We follow up with social media and further emails to encourage entries.

JUDGING

The jury met in Delden as guests of RTV Oost, The Netherlands. I thank Marcel Oude Wesselink, Bas Treffers and Erna Keizers for their support and organisation.

The judges represented 13 different member countries of CIRCOM and I thank the broadcasters for letting highly qualified staff the time to join the judging - some at very short notice. The judging is a learning process even for the most experienced professionals. They take back to their workplace new ideas and a broader understanding of the opportunities for regional content creation and broadcasting.

The judges do an enormous amount of high quality work against the clock. They show dedication, enthusiasm, resilience, patience, professionalism: they have my full admiration.



ENTRIES

Entries by category:

	2019	2018	2017	2016	2015
Documentary	42	39	30	44	37
Entertainment and Drama	11	13	na	na	na
Europe	13	17	13	na	na
Investigative Journalism	21	20	12	20	19
Minorities in Society	25	29	21	29	27
Most Original and Innovative	24	23	23	24	19
Music and Arts (ex Music)	21	21	16	11	12
News Programme	23	na	na	na	na
News Report (ex News Stories For All)	8	25	10	na	na
Video Journalism	16	22	10	17	13
Young Onscreen Talent (ex Rising Star)	14	14	9	15	6
Best News Report	na	na	na	17	na
Entertainment	na	na	16	na	na
Magazine	na	na	na	29	28
	218	223	160	206	161
Citizenship Co-production	37	21	14	40	50
	255	244	174	246	211

Entries by country:

	2019	2018	2017	2016	2015
United Kingdom	38	34	23	31	29
Spain	24	32	12	5	5
Denmark	16	14	7	6	9
Norway	15	20	7	14	10
France	14	19	16	20	18
Poland	14	9	14	15	18
Romania	13	11	3	10	12
Czech Republic	10	10	4	8	5
Serbia	10	5	10	12	7
Croatia	8	4	9	13	9
Ireland	7	6	6	12	8
Slovenia	7	9	1	7	10
Finland	5	7	2	1	-
Greece	5	-	-	-	1
Hungary	5	5	5	8	3
Italy	5	2	3	6	10
The Netherlands	5	11	12	14	9
Sweden	5	11	18	21	11
Slovakia	4	2	2	3	3
Bulgaria	3	6	10	10	8
Germany	2	2	-	3	3
Portugal	2	1	2	5	4
Montenegro	1	2	2	1	-
Belgium	-	1	6	11	11
Georgia	-	-	5	2	-
Switzerland	-	-	4	-	-
Albania	-	-	1	-	-
Austria	-	-	-	1	-
Bosnia and Herzegovina	-	-	-	1	-

REVIEW OF 2019 AND PROPOSALS FOR 2020

The judges meet after the judging every year to select the winner of the Grand Prix, evaluate the range and quality of the entries and the judging process, and consider improvements for 2020.

There was continued satisfaction with judging procedures and support for judging rooms and hotel facilities to be co-located, avoiding travel between the two.



This year's judges were:

Chair of the Prix:

David Lowen

Françoise Erb	FTV Grand Est	France
Michelle Mayman	BBC North West	UK
Dite Dinesz	TVR Timisoara	Romania
Montse Armengou Martín	TV3 Catalonia	Spain
Mojca Recek	RTVSLO Maribor	Slovenia
Lucía Herrera Cueva	RTPA	Spain
Mary Ellen Ní Chualáin	TG4	Ireland
Bas Treffers	RTV Oost	The Netherlands
Eivind Undrum Jacobsen	NRK Nordland	Norway
Todor Ignatov	BNT	Bulgaria
Carlo de Blasio	RAI	Italy
Nils Chöler	SVT Nyheter	Sweden
Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Wojciech Malinowski	TVP Wrocław	Poland

The most heated discussion was about the validity in the Prix of content which is only networked and which is made in the capital city of the member broadcaster. Why should, for instance, BBC content made in London, by a unit which works only for network television, and which is transmitted on a fully networked channel only be allowed to enter. It is unfair competition and against the principles of CIRCOM Regional. I use the BBC as "for instance" here but I should make quite clear the BBC has never done this. Indeed, its material from London has always been made in the region and broadcast in the region.

One answer, of course, would be that the content is clearly focussed on a regional issue but which may have national significance or resonance. Is that enough though?

Also, CIRCOM accepts as members "small nations" which do not have the regional structure of larger countries. Why then should we make entry into the Prix difficult or impossible for them?

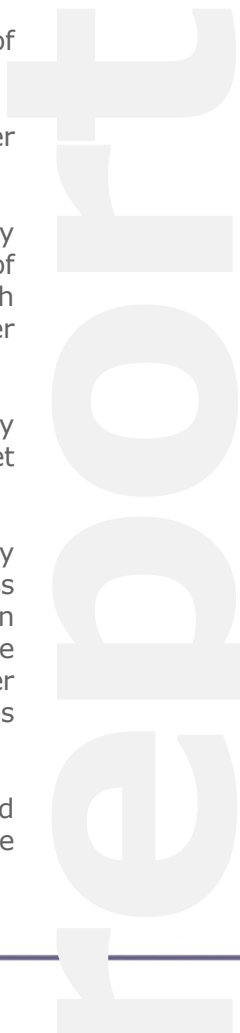
I think the answer may be that we always accept the entry but the guidelines for judges further stiffen the "regional" characteristics required for success.

The changing nature of news creation and delivery also provoked discussion. Some (mainly Scandinavian members) are very much into "digital platform first" – which makes the concept of News Report or News Programme in linear TV form as categories inadequate. I will discuss with sponsors (SVT, RPO) how we should approach changes without essentially disenfranchising other stations which are not so "advanced".

There is a suggestion that the key category, Documentary, might be usefully split into contemporary topics and "historical" topics. This would, of course, require another sponsor and create yet another category.

Judges were also concerned that in some categories there were several programmes worthy of recognition but that other categories were much weaker. Would it be possible to offer across good (but not winning) entries to other categories? There is a problem here of entry rules (Can you give a long documentary on a Europe subject to the Europe judges when entry rules for the category Europe limit content to 10 minutes? Of course the full documentary is likely to be better than a short report and that is why we seek to differentiate categories). Equally, some categories are now pre-judged: we cannot re-open them or revise entry rules post facto.

One thought was that the larger categories might have a "second best" as well as a Winner and Commended. This would have budgetary implications. The cost of sponsoring has remained the same for many years but, even so, I am wary of suggesting any increase.



We have extended beyond one entry per region in several categories. We might extend this to encourage entries. However, the judges were very much advising us that viewing is already intense and the judges are at the point at which they can cope with no extra entries in the time available. It has to be remembered that judges do not just view programmes: they have to discuss and evaluate them also. Ten hours of viewing may mean 12 hours of judging time in some categories.

The only possible answers are (1) more judges (2) longer judging period (3) more pre-judging. There are practical issues to be faced in time and cost on all for both judging host and stations making judges available. Pre-selection has been suggested but wherever and whenever it is done, the total amount of viewing is not diminished by this: indeed, it is increased because content is viewed once at a pre-selection and again in the main selection.

As ever, there will be other minor changes which will be considered and discussed with the Executive Committee.

NEXT YEAR'S JUDGING

The judging venue will be Barcelona hosted by TV3 Catalonia. One of this year's judges, Montse Armengou Martin examined the entire judging process and administration so that the hosting next year can be well-briefed and efficient. We look forward to it.

THANKS

None of this could be done without the tremendous support from Tonja Stojanac (who also produced this report), Guillaume Kuster (who shot and edited reports for the website and the gala show), and Branka Pražić (who for the first time joined us on location to carry out the Prix administration). No number of delicious chocolate cream eggs would be sufficient to say a proper "thank you".

DAVID LOWEN
President, Prix CIRCOM and Chair of the Judges





AWARD CRITERIA

GRAND PRIX

This award is financially supported by TVP Poland.

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

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.

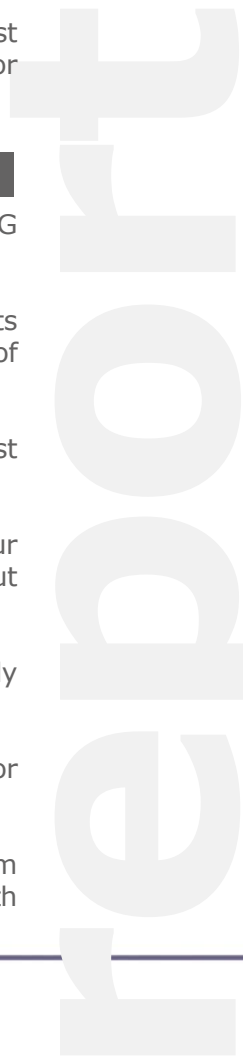
Entries may be complete programmes or shorter content (but not news stories) within broadcast programmes or streamed online.

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

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

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

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



EUROPE

This award is sponsored by the Bulgarian broadcaster, BNT.

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

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

The winning entry will demonstrate the reporter skill of storytelling in a concise but convincing way, with full use of location video, graphics, and, if appropriate, studio explanation, interview or discussion. In short, a compelling quality package.

In addition to the package, the judges will want to know how the information is distributed online and the balance of impact between the main package and the online support.

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.

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

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 2018 but the judges wish to remind all entrants that it is the special quality of "investigation" which is required.

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 fight against corruption and money laundering.
- 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 NRK Norway, 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.

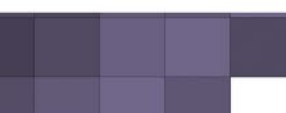
It is hard to define what is meant by "original". In fact, originality defies advance definition. "Innovative" is perhaps clearer and can encompass anything which is "new" and can include online examples or behind-the-camera- activity as well as traditional broadcast on-screen.

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 PROGRAMME

This new award for 2019 is sponsored by RPO, the news provider for the regional stations in The Netherlands. It rewards excellence in the very lifeblood of regional public service media –the news programme and online news service.

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

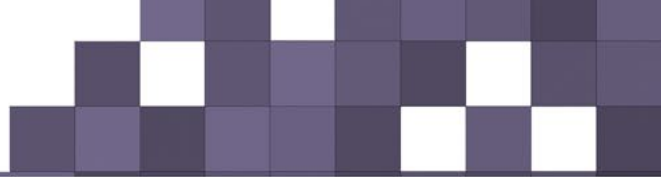
There should be evidence of stories which display strong journalistic qualities and especially high quality interviews. The judges will expect any interviews to explore and explain the issues well and location reports which are made relevant by intelligent hosting. The programme may be linked in a studio or on location.

If there is a studio element, judges will look for supporting contributions from cameras, sound, graphics, editing, opening titles sequence, studio set design and lighting.

Together these journalistic and presentation qualities will deliver a strong "look and feel" to the programme which adds interest for viewers and makes this a point at which the region comes together to find out what's going on.

Where there is significant use of streaming or online availability, this should be demonstrated also to make clear the station's intention to serve all in its region, not just those who choose to view a scheduled delivery to a TV set. These days, viewers of live news programmes are also users of news information delivered online, so, although we call this category "News Programme", it will also encompass the wider service which regional stations can offer their viewers.

The judges will value the programme as a whole. One strong report alone, however good or exclusive, will not be enough – and there is a separate category of News Report to reward single stories. What this category demands is a high quality all-round balanced news show with all the regular ever-changing aspects of regional society – events, social issues, politics, sport, culture, scandal, trivia – brought together in a "must watch" appointment to view.



NEWS REPORT

This category is sponsored by SVT Sweden. Entries shall be news reports/stories of up to 5 minutes in length whether for traditional broadcast in regions or by other means of delivery.

In all versions, judges will look for innovative skills in storytelling addressing a non-linear audience as well as a traditional linear audience.

Please note that TWO entries per region will be accepted.

The successful entries will be those that demonstrate an approach to news which is modern and inclusive, whether created on location or in the studio.

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

Three reports must be submitted for each entry 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 three reports must be at least one minute long but not longer than 5 minutes.

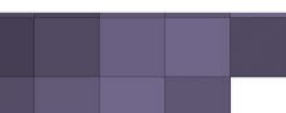
The judges will look for a good story, well told in pictures, sound and commentary and well structured. In particular, the judges will look for evidence that these reports might have been less effective if they had been shot by a crew rather than a "video journalist" working alone: in this way, the work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

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

The reports may have been carried in a regional news bulletin, a sub-regional news bulletin, a regional magazine programme or made available for online delivery.

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

Please note this is a "skills" category, which is why a range of material to demonstrate all the skills of a good VJ is requested. It is not just the ability to cover a "hard" story which will be assessed. It is 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 in a car crash on her way to the CIRCOM conference in Bilbao in 2007. TWO entries per regional station may be made in this category.

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

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

The candidate must be aged 30 or under on 1 April 2019 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station.

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

The entry form should set out the candidate's qualities. This should include:

- A statement by the entrant on what he/she has achieved.
- Testimonies from senior professionals (not necessarily just from the entering station).
- Video evidence of any skills mentioned in the citation.

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

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

AVAILABILITY FOR BROADCAST BY CIRCOM MEMBERS

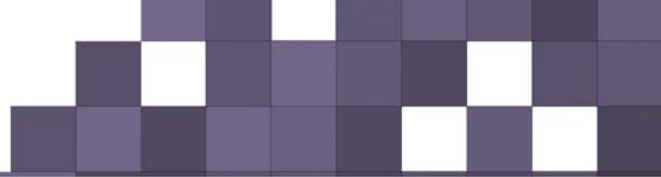
Availability of all entries, as stated by each entrant in the entry form, is indicated in this document by green, yellow or red dot on the right of each entry title, meaning:

- yes this entry is available free of rights and all other costs to CIRCOM member stations, June 2019-end May 2020
- yes this entry is available to CIRCOM member stations, June 2019-end May 2020, 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 2019 and May 2020 free of any payments or costs. Further transmissions can be agreed bilaterally with the winning/commended broadcaster. Contact your CIRCOM Regional National Co-ordinator for delivery details.

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

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



AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2019:

1. Grand Prix CIRCOM REGIONAL 2019

Sponsored by TVP (Poland)

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

2. Documentary

Sponsored by RTÉ (Ireland)

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

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 Novi Sad

4. Europe

Sponsored by BNT (Bulgaria)

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

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 Novi Sad

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 Novi Sad



AWARD CATEGORIES

7. Most Original and Innovative

Sponsored by NRK (Norway)

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

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 Novi Sad

9. News Programme

Sponsored by RPO (The Netherlands)

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

10. News Report

Sponsored by SVT (Sweden)

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

11. Video Journalism

Sponsored by BBC (UK)

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

12. Young Onscreen Talent

Sponsored by TVR (Romania)

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

13. 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 1 representative of the station of the winning entry to attend the Conference and Awards Gala in Novi Sad



PRIX CIRCOM REGIONAL 2019

DOCUMENTARY

WINNER

ID2019028 - OVERLEVERNE - JENTA FRA UTØYA (SURVIVORS - THE GIRL FROM UTØYA)
NRK Rogaland, Norway

COMMENDED

ID2019171 - VAN VERLIES KUN JE NIET BETALEN (LOSS WON'T PAY THE BILLS)
Omroep Zeeland, The Netherlands

JUDGES

Chair

Michelle Mayman	BBC North West	UK
Eivind Undrum Jacobsen	NRK Nordland	Norway
Dite Dinesz	TVR Timisoara	Romania
Montse Armengou Martín	TV3 Catalonia	Spain
Françoise Erb	FTV Grand Est	France
Todor Ignatov	BNT	Bulgaria

CHAIR'S REPORT

We considered a wide range of entries from across Europe - it was a hotly contested category with 42 entries from 22 countries. They ranged from intimate portrayals of individual lives - some remarkable, some gloriously ordinary - to historical biopics which used classic archive and eyewitness accounts.

The jury was drawn to human stories, those which explored emotions and traits: sorrow, guilt, embarrassment, resilience and determination. We see the human spirit cope with the pressures of life in our times.

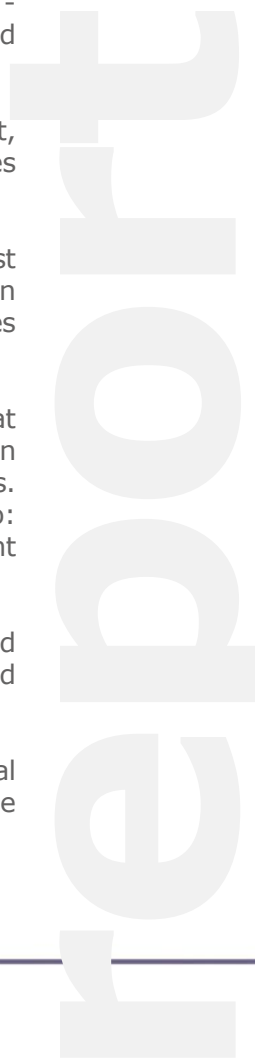
There were some excellent craft skills displayed. Wonderful camera work and creative post production, editing and graphics were skills clearly demonstrated by those we consider leaders in their field. Some films made use of excellent archive but the contemporary filming sometimes did not match this in quality, though with notable exceptions.

The winner, *The Girl from Utøya*, is the story of a remarkable young woman who shows great defiance and resilience in the face of unimaginable horror. These are themes with which we can identify and are important in a world where terror attacks are brought to our homes and cities. Ylva gives us hope and comforts us with her strength. This film displayed top end craft skills too: it was beautifully filmed, drone shots were used intelligently, there was a creative treatment which made it relevant and accessible to a younger audience.

Commended was *Loss Won't Pay the Bills*. We delighted in the way the filmmakers beautifully and compassionately examined the universal themes of Life and purpose by concentrating on one old man and his lifelong love - his greengrocers shop.

Others worthy of note were *The Silo* which examines how a split second error has the potential to change a man's life, and *The Jew and his Village* where one old man's desire to see his home town had unintended consequences for an entire community.

Michelle Mayman
BBC North West, UK



WINNER

ID2019028 - OVERLEVERNE - JENTA FRA UTØYA (SURVIVORS - THE GIRL FROM UTØYA) ●

NRK Rogaland, Norway

(29 min)

Sixty nine people were killed in the terror attack on the Norwegian island of Utøya in 2011. Here we have a story of survival and resilience in the face of unimaginable horror. We follow Ylva as she returns to the island and, along the way, meet others affected by the attack on her: her rescuer, her mother and her best friend.

There a beautiful clarity to the shots and the strength of Ylva shines through in the filming. Her remarkable resilience is captured and there is strong emotional engagement as a viewer.

The drone shots are well used in the opening giving us instant context. The stylised sequences in black and white made us understand this was how Ylva wants the world to see her: strong and proud of her scars.

We liked the use of the footage from the time of the event and the trial, reminding us of the horror of the attack.

Despite the difficult and horrific subject, this film gave us hope and proved that some people can be stronger than terror and will not bow to it. Ylva is a remarkable young woman and an inspiration to us all.

COMMENDED

ID2019171 - VAN VERLIES KUN JE NIET BETALEN (LOSS WON'T PAY THE BILLS) ●

Omroep Zeeland, The Netherlands

(64 min)

This is about the end of a life: an old couple who owned a greengrocer shop for more than 65 years and how they resist illness and walking problems.

It is a touching documentary, delicate, with a slow rhythm necessary for this story, and very captivating. The camera lets us be within their intimate life, routines, important moments.

The jury values the sincerity of the characters and the good integration between the team and the couple. It is a homage to Life and the difficulties they must accept as they approach the end of life: in this case the whole life is the shop.

The camera work, the respect for light and the editing are all excellent.

The jury believes that this piece shows how a documentary can be a piece of art.

OTHER ENTRIES**ID2019001 - BRANDEN (THE FIRE)** ●

SVT Göteborg, Sweden

(114 min)

This is a four-part documentary about the fire which killed 63 people in a Gothenburg disco in 1998. This film marks the 20th anniversary of the disaster. It takes time to establish the characters of the victims, giving us an insight into who they were two decades ago. It goes on to explore the emergency response and the police investigation into the fire. The camera work and editing is high quality, well shot. There are some beautiful images of the city to set the scene. As the story progresses, archive footage from the time is used to full effect. It is a comprehensive telling of an important story but the jury felt it took too long to get to the main event. Perhaps the four-part format influenced the story-boarding and the pace suffered as a result. It clearly is an important story to tell in Sweden.

**ID2019002 - ARTE RE: DER JUDE UND SEIN DORF - BESUCH IN DEUTSCHLAND
(ARTE RE: THE JEW AND HIS VILLAGE - VISIT TO GERMANY)** ●

HR Frankfurt Main, Germany

(30 min)

When Hans Bar decides to visit his home in Germany after living in Argentina for 80 years who knew it would be such a significant moment for the village? This is a gentle story told with tact and empathy for all the characters. The visit provoked an emotional reaction from the villagers, the camera perfectly captured their worries, tensions and fears which were constantly just below the surface. One minute we smiled, the next we had tears in our eyes. Everyone projected their own feelings and fears onto an old man's desire to see his home town. We thought this was a lovely programme that was well constructed and took the right approach to tell how well Hans was loved in Argentina.

ID2019007 - ÖVÉK A MENNYEK ORSZÁGA (THEIRS IS THE KINGDOM OF HEAVEN – SYRIA) ●

MTVA, Hungary

(51 min)

A Hungarian team accompanied a member of the European Parliament to Syria to examine the under-reported story of the Christians living in this part of the world. They filmed in extremely difficult conditions and spoke to key people within the church. The strength and construction of the film would have benefitted from a main protagonist who could lead us through this difficult story.

ID2019012 - NAROZENA 1918 (BORN IN 1918) ●

ČT Studio Ostrava, Czech Republic

(57 min)

Vlastmila's lifetime spans a century of Czech Republic history. She is a charming case study and the film maker has mined a rich source of personal and national archive. The photos and film through the years marry her life with big historical events. There are some lovely sequences of her life now as she is mother and grandmother. It is extraordinary to find such a witness with such a good recollection of events. A classic documentary.

ID2019044 - FANGET UNDER FLYVEREN (TRAPPED UNDER A PLANE) ●

TV/Midt-Vest, Denmark

(25 min)

This does exactly what it says: it tells the story of a parachutist trapped under a plane when his safety line fails to release. The team tell us how they solved a problem which could have easily ended in tragedy. The producer uses an unusual technique in the reconstruction in that the characters all play themselves - this adds surprising credibility. We know the parachutist survives yet the film manages to keep up the tension as we cheer on the pilot and those on the ground as they work to solve the problem. There is clear, logical storytelling. It is a very well-constructed film which keeps us engaged and is a gripping watch.

ID2019022 - BUSCADORES DE NAUFRAXIOS (SHIPWRECK HUNTERS)

CRTVG, Spain

(35 min)

The sinking of an oil tanker the Aegean Sea left its mark on the people who lived through the event. Burning oil affected the coast and for a time the inhabitants of the nearby town. We hear from eyewitnesses and see news footage from the time showing the daring rescue from the burning ship. It is a nicely shot film with some good underwater sequences. However, the interviews are a little static and we would have liked more movement and engagement.

ID2019023 - IZ NESIGURNOSTI U NEIZVJESNOST (FROM INSECURITY TO UNCERTAINTY)

HRT Zagreb, Croatia

(89 min)

Thousands of Croats fled World War Two for a new life in Australia. In 1948, they were persuaded to return to their homeland. We have accounts of the struggle in Australia and the battle to build a new life - but the call of home was strong. They thought they were returning to a land which needed them: instead they were faced with more hardship. There is fascinating archive, some good camera shots - particularly in Australia - and some nice post production effects. An interesting untold story.

ID2019024 - NACHALOTO E KRAI (THE BEGINNING IS AN END)

BNT, Bulgaria

(28 min)

The film explores the reasons why very young people try drugs and get addicted. There are good studies: however, none were willing to appear on camera. This limits the impact of the film and makes it hard to engage with the subjects. It is a good idea but in a documentary a journalist needs to work hard to persuade people to tell their lives on camera.

ID2019040 - 50 SCATOLE (50 BOXES)

RAI - Sede Regionale Liguria, Italy

(7 min)

When the Morandi Bridge in Genoa collapsed last year, those living in its shadow were forced to leave their homes for safety. This report had exclusive access as one resident in a block of flats was given two hours to fill 50 boxes with her worldly belongings and leave. It was an intense time for the residents and the reporter attempted to capture the feeling with a novel head camera. We applaud the idea but it did not quite come off – ironically, this short entry could perhaps have been cut shorter. We would have liked to have seen the subject and seen the impact and the emotion on her face.

ID2019053 - SFINȚII DE LA CASTEL (THE SAINTS AT THE CASTLE)

TVR Iasi, Romania

(24 min)

In Romania, thousands of children were sent to orphanages and nobody ever showed any interest in them. They were hungry, beaten, terrorized. There are also children who died and nobody talks about them. Only after 30 years, a process has started to punish those responsible. This is a very strong story with good access to interviewees. It has all the ingredients of a good documentary, although the construction could have been better. The individual characters and story lines were remarkable but the sound quality and framing of the recording meant we did not make the most of their stories. The film maker did well to track down and confront the women who ran the orphanage. The black and white effects on the archive film were unnecessary.

ID2019062 - SLIAČ V BRATSKOM ZOVRETÍ (SLIAČ IN A BROTHERLY GRIP)

RTVS - Banska Bystrica, Slovakia

(29 min)

This film examines the occupation by Warsaw Pact troops of the spa town of Sliač in Slovakia with first hand accounts and archive. It explains the context with text clearly at the start but then drops us straight into the events. People have clear memories of what happened and narrate the archive well. It is well shot if a little static. Care should be taken not to allow the music to intrude. We loved the end credits which showed us another side of the key interviewee.

ID2019065 - GÓRY ZRODZONE Z MORZA (MOUNTAINS BORN OF A SEA)

TVP3 Wrocław, Poland

(36 min)

A beautiful portrait of the National Park of the Table Mountains in Poland. Stunning drone shots and well framed camera work show off the impressive landscape. The filmmaker shows commitment through the seasons. We feel the producer missed an opportunity by not interviewing experts, or some of those who live and play in the region. Careful use of graphics helped us understand the location and the geology.

ID2019084 - DE JOADSKE BRULLOFT (THE JEWISH WEDDING)

Omrop Fryslân, The Netherlands

(82 min)

The basis of the story is the film of a Jewish wedding in Leeuwarden in 1939, showing a vibrant Jewish community of 700 souls – most of whom were murdered in the coming war. Three grown up children attempt to follow in the footsteps of their parents who fled Europe after the wedding. It has a clear narrative from the outset - we quickly understand the aim of the film. We meet people along the way who can shed light on the time and the experience of their parents. It is well shot, stylish with quality sound, although we found the music a little intrusive at times. Very well constructed, nicely resolved.

ID2019085 - CHASSEUR DE SON (THE SOUND HUNTER)

France 3 Grand Est, France

(52 min)

In the Vosges mountains where he lives with his family, Marc Namblard devotes himself to his passion for the world of sound. At dusk and in all seasons, he hides his microphones in the forest undergrowth listening for animals, wind, snow. It is a passion he strives to transmit to his daughter. The documentary is an invitation to discover the forest and beauty of Nature. From the very beginning, the jury was impressed by the beautiful pictures and realises how difficult it is to get them, especially during all seasons and in night shoots with a range of complex technical devices. The sound is impressive as well. However, even if the relation between father and daughter is very strong and full of meaning, we could do with catching not only animal sounds but also human more often to understand better why he does this.

ID2019087 - MISJA (MISSION)

TVP3 Białystok, Poland

(23 min)

This is a portrait of a Polish nun who opens a palliative hospice for ill people in Lithuania. After the broadcasting of the documentary, she attracts new donors and this could mean another new hospice. This is a good example of the social impact of television as public service. It is very touching how the camera catches the relationship between the nun and sick people; dialogues without words. However it is more a report than a documentary. The jury would prefer the camera to follow the nun more rather than describing her so much only by interviews.

ID2019177 - JE NE VEUX PAS ÊTRE PAYSAN (I DO NOT WANT TO BE A FARMER)

France 3 Bretagne, France

(52 min)

The son of a farmer is watching his father and mother working hard on their farm. His mother is taking extra work but the family still struggles to pay its bills. The essence of the son's worries is summed up by his father selling his produce with the words "I'm paying to work". There is a very nice, innovative approach not only as an author to his subject but also as a loving and grateful son to his hardworking father. In a very human way, this documentary is tackling the most important topics: father and son relationship, the struggle to raise children, family values and tradition. It shows that a human being is rarely choosing his or her life but at least could live it with dignity. There are many symbols: grandfather walking with the child to feed the cows, father and son singing and playing and even the horoscope reading.

ID2019120 - RIDDERS VAN GELRE EN HET GEHEIM VAN DE HERTOGIN (KNIGHTS OF GUELDRES AND THE SECRET OF THE DUCHESS)

Omroep Gelderland, The Netherlands

(30 min)

This is a chapter of a historical series that seeks to explain the history of former territories that were once part of The Netherlands and with governments led by women. It is an oddball approach to history, especially for new generations. The jury welcomes the effort to rescue hidden female figures from the past and the combination of techniques: drawings, archive documents, costumes, etc. The two presenters do their best to explain history in an intriguing way. However, the jury thinks that is more an interesting historical magazine than a documentary.

ID2019093 - ENKEL (GRANDSON)

RTV, Vojvodina, Serbia

(53 min)

This is the story of Rudolf Hess's grandson and a survivor of the Auschwitz concentration camp and their fight against Neo Nazism. The jury welcomes the efforts to follow the story in many places and especially the interaction with young people in seeking to avoid fascist attitudes. However, this is not a new story and even if the jury did appreciate the effort to make a documentary located abroad, the subject matter is given no regional relevance. The jury would like to have seen more interaction between the two characters: they seem to drift a little apart.

ID2019096 - L'ILLUSTRATEUR DES MURS (VILLEMOT, THE ILLUSTRATOR OF WALLS)

France 3 Normandie, France

(52 min)

Villemont is an interesting biography of a painter who is well known for his commercial posters (Perrier, Orangina etc). The jury welcomes this effort to reconstruct the life and work of this pioneer of graphic advertising with archive material and computer reconstruction. It could be interesting for the audience to discover the personality of Villemont as the man behind these very popular posters. The perspective brought by the biographers is useful and interesting but the jury would like to know more about his personal life also.

ID2019098 - VOIR SI LE COEUR DE LA VILLE (SEE IF THE HEART OF THE CITY)

France 3 Auvergne-Rhône-Alpes, France

(52 min)

We find out how young artists express themselves on the streets in the city of Lyon with graffiti and hip hop dancing and how they mix with classic disciplines. It is a fresh and dynamic documentary that shows how hard these young people work in order to be professional and the problems they face. The pictures are captivating. However, the jury would like to see more of the personal life of the artists. They welcome a creative approach but perhaps expect a more original and surprising perspective.

ID2019110 - SILOEN (THE SILO)

TV ØST, Denmark

(37 min)

Demolition expert Kenneth Wegge was hired to bring down an old concrete silo by using explosives on the Harbour of Vordingborg on Zealand. Unfortunately, when blown up, it collapsed in the wrong direction. Kenneth's self-confidence is shattered by the experience. It is a captivating history of this man who devoted his life to the idea of being a competent professional and to work without making mistakes that could be fatal. The jury welcomes the rich images from the failed silo explosion until the man recovers his professional self-confidence. Men, like buildings, can collapse: it's not a documentary about buildings but about human mistakes and how to live with them. The jury appreciates very much how a video journalist succeeded in following the whole process of recovering professional and personal confidence. The presence of the family is very well integrated and brings an emotional perspective. The documentary has incredible pictures of the demolition with different positions of the camera.

ID2019109 - TOMOS: NAREJENO V JUGOSLAVIJI (TOMOS: MADE IN YUGOSLAVIA) ●
RTVSLO Koper/Capodistria, Slovenia (54 min)

We learn about the history of the Tomos motor cycles of the former Yugoslavia and the important influence of this brand for the people living in the region and their daily life. There is a nice and funny approach with much nostalgia as well. Through the Tomos motor-cycle clubs, younger generations from the former Yugoslavia can understand how important this factory was. The jury welcomes the rich archive (images, advertisements, photos) and the different points of view, not only from the workers. It is a well-made documentary.

ID2019115 - KREDOWY SPADEK (BONDING FACTOR) ●
TVP3 Opole, Poland (48 min)

This is a documentary about the history of the important Odra concrete plant in its influence in the city of Opole and the whole of Poland. It is a very regional subject that seeks to connect the history of the factory with the importance of the concrete in humanity. However, at times it comes close to being a publicity report. The jury would like to see more social aspects integrated into the storyline and understand better how this important factory and the technical advances in the fabrication of concrete has an impact on daily life.

ID2019122 - DE DØDE – DØDEN TUR RETUR (THE DEAD – DEATH RETURN TRIP) ●
TV2 Nord, Denmark (29 min)

Three people try to explain their feelings, experiences and what happens when they died – and came alive again. It is a fascinating subject. They tell how they felt entering "the white tunnel". However, the jury thinks that the documentary presents three very interesting interviews but without any kind of sequences or pictures that illustrated the explanations well. They think it is not a documentary but successive interviews very well done and presented by thematic blocks: the accident, the feelings, the comeback from death, life after the experience.

ID2019134 - CHAUVE-SOURIS MON AMOUR (BATS, MY LOVE) ●
France 3 Centre – Val de Loire, France (52 min)

Here we meet people crazy about bats and find out how they devote their lives to save these animals. Bats are very important for the environment but so many people are frightened of them. The documentary follows those who give very interesting explanations from the scientific point of view and curious experiences about living with bats at home (normally with the opposition of the family!). However, the jury would like to see more interaction between the characters and sometimes it is difficult to empathise with them.

ID2019150 - DIA TAUTA: MAKRONISSOS, 10 MEROS (CONCLUSION: MAKRONISSOS, PART 1) ●
ERT, Greece (46 min)

On the island of Makronissos there was a concentration and "re-education" camp for women during the Greek military dictatorship. The interviews with very old survivors touched the jury and these are very interesting testimonies from the point of view of historical memory so that the past is not forgotten. However, the jury would like to see much more modern context to better connect with a young audience.

ID2019184 - VITENSKAPEN BAK MEDALJEN (THE SCIENCE BEHIND THE MEDAL) ●
NRK Trøndelag, Norway (39 min)

Norwegian athletes train hard. In this episode, we follow a young skier who has never won an individual medal. We learn about the modern techniques of training. Interviews with the athlete allow us to know his life, fears, medical problems and how he manages them. The jury was impressed with how the training was explained and what is hidden behind athletic success but we would like a deeper intimacy with the main character.

ID2019089 - NÄTTER MED STOCKHOLMS HEMLÖSA ÄLDRE (NIGHTS WITH THE SWEDISH HOMELESS ELDERS) SVT Stockholm/Lokal, Sweden (12 min)

Why is the number of elderly homeless people in Sweden increasing? Is it normal for people who have worked all their life to live on the streets in their later years? We meet several who do and all the time we have one question in our mind: Is it possible that the same may happen to us?

ID2019138 - SLEDI: TOBI NI BIL SAMO ŠTEDILNIK (TOBI WASN'T JUST A COOKER) RTVSLO Center Maribor, Slovenia (25 min)

We know Gorenje as an important company in Slovenia but not as many have heard about Tobi, their Slovenian competitor. This documentary tells the story of Tobi from its beginning in 1928 until it was shut down in the time of the communist Yugoslavia. The story is interesting and not well known. It tells, for us, the untold story of commercial competition inside a communist regime. Even so, the documentary tends to focus on details and loses focus on the main theme of this fascinating story.

ID2019139 - INSIDE OUT LONDON: AT RISK – BRITAIN'S REFUGEE CHILDREN BBC London, UK (29 min)

One in ten immigrants in the UK is a child and about 50 per cent of all refugees are children. Many are not allowed permanent residency in the UK and risk being sent back after turning 18. The documentary looks into the living conditions for the young immigrants entering the UK. This is a serious investigative journalism with an experienced reporter. We hear different points of view. It is well shot and the blurry backgrounds melt in when we need the interview to be anonymous. There is skillful editing.

ID2019166 - SENSE FICCIÓ: MAI MÉS VÍCTIMA (NEVER AGAIN A VICTIM) CCMA, Spain (68 min)

We discover abuse of children in centres for the young in Spain. Women who were abused revisit the place of their abuse. They say the big problem is that they were victims not criminals - but they are treated as if they are. In Spain, there are 45,000 children still in state care. The jury recognised the importance of the presentation of scenes of abuse with animation. The research is very professional, showing the problem from different aspects.

ID2019170 - VIŠKI MEMENTO (THE VIS MEMENTO) HRT Centar Split, Croatia (50 min)

This is a tribute to the sacrifice of British soldiers stationed during World War Two on the island of Vis on the Croatian coast. We find out how today's generation respects the sacrifice of their elders. We meet an ageing local man who still has regrets for not jumping into the plane with a British pilot when he was eight. The grandson of one of those British sailors throws a wreath into the sea in Komiža for all British Navy men who lost their lives at sea. The story would benefit from a narrator.

ID2019176 - FOS - LES FUMÉES DU SILENCE (FOS - THE SMOKE OF SILENCE) France 3 Provence-Alpes-Côte d'Azur, France (52 min)

This is the classical story where the small man takes on big industries. For 15 years a dedicated inhabitant in Fos-sur-mer has documented the pollution from a nearby industrial area. The inhabitants in the city are at greater risk of cancer than the rest of France. The documentary shows how people, experts and scientists work to document pollution and end it. It is carefully researched with relevant facts and figures – perhaps even a little too much detail at some points. This is a very brave and bold documentary for a regional channel, which is completely dependent on state financing.

DOCUMENTARY

ID2019185 - GAOL IS CALL (LABOUR OF LOVE)

BBC Alba Scotland, UK

(59 min)

Journalist Mairi Rodgers takes the brave step of sharing her own experience of stillbirth to encourage others to tell their stories and finds out about various initiatives to help those who are affected by it. This is a moving and challenging watch. Her honesty encourages other, older women to come forward and share similar experiences. The story is strong and presented with well composed pictures. It might be that the documentary wanted to tell too much and would have benefitted from being shorter.

ID2019191 - BADÓIRÍ (BOATSMEN)

TG4, Ireland

(25 min)

Boats and identity can go hand in hand. This is not the Viking long ship but the traditional Irish boat. At the western edge of Europe, lies an unique culture that depended and fought with the Atlantic Ocean for thousands of years. It is the native sailboat, the Galway Hooker, that sustained this poorest of communities, and the new generation of these same families of sailors still sail the coast of Connemara, now racing to be champions of the Galway Hookers Association Racing Series. There is typical Irish passion, rivalry and friendship, the passing of tradition from father to son - the greatest values in this documentary.

ID2019194 - 113 (113)

NRK Troms, Norway

(39 min)

This is a documentary series about the emergency call centre of Tromsø regional hospital. It follows the shifts of doctors, paramedics, chopper pilots and ambulance drivers with their purely human reflections of what is happening. A drama about life and death. They cannot separate their pure professionalism from the task of being a human being. There is a fast pace, gripping like a real drama series. Very well shot and dynamically edited, the presence of the NRK team is almost invisible. The subject adapts well to on demand storytelling.

ID2019195 - CALVARUL DE LA MARGINEA SATULUI (THE CALVARY AT THE END OF THE VILLAGE)

TVR Bucharest, Romania

(48 min)

How should society cope with domestic violence? This is a one-sided story of a mother with ten children living in alleged fear of her former husband. Society tries, with limited resources, to help, while the government is absent. The shooting is good and the topic is important. This story could have had a stronger narrative and instead of just pointing at the problem ask what needs to be done to address their problems. A little more hope perhaps?

ID2019204 - EL PARQUE HUMANO (THE HUMAN PARK)

TPA, Spain

(57 min)

How can people get work from the land and still preserve national parks? The questions in this documentary are asked in many parts of Europe and debated north and south. The documentary starts with magnificent pictures of the Spanish landscape and a professor speaking for more than five minutes. The documentary would benefit from learning from the saying: Don't tell it, show it.

ID2019095 - FRANCO, ÚLTIMO CAPÍTULO (FRANCO, LAST CHAPTER)

Telemadrid, Spain

(60 min)

The documentary goes to the heart of the still living conflict in Spain of where the remains of the dictator Franco and more than 30,000 others should be buried. The Valle de los Caidos monument is a symbol of the lack of reconciliation in the country after the Civil War. The documentary uses archive, experts, eyewitnesses and now living families to tell the story of the dividing monument in the Valle de Cuelgamuros. The speed of the storytelling in the beginning kicks us into the documentary and gives us a good overview of the conflict. The programme has a good educational value. The use of graphic elements and archive adds to the story quality.

ID2019135 - JOUE UNE ANNÉE À L'ACADÉMIE JAROUSKY (PLAY! A YEAR AT THE JAROUSKY ACADEMY) France 3 Paris Ile-de-France, France (52 min)

In the newly founded music academy of Philippe Jaroussky, he shares his passion for music with young talents. In most of the cases, this is a unique chance for children from challenging financial backgrounds. It is a very generous personal initiative. However, there is much talking, instead of showing of the process itself. We would like to know how those children were found and whether they developed their musical skills.





PRIX CIRCOM REGIONAL 2019

ENTERTAINMENT AND DRAMA

WINNER

ID2019206 - LATTERLIG SMART (RIDICULOUSLY SMART)

NRK Trøndelag, Norway

COMMENDED

ID2019030 - SLUČAJ CVETKOVIĆ (THE CVETKOVIĆ CASE)

RTS Belgrade, Serbia

JUDGES

Chair

Mojca Recek	RTVSLO Maribor	Slovenia
Lucía Herrera Cueva	RTPA	Spain
Mary Ellen Ní Chualáin	TG4	Ireland
Bas Treffers	RTV Oost	The Netherlands

CHAIR'S REPORT

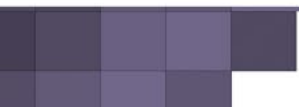
This year the judges had the opportunity to watch 11 entries, from 9 countries. This gave us the great opportunity to admire the richness of European diversity. The prevailing genre was the entertainment programme rather than drama.

The participating countries offered a broad spectrum of entries: drama series, reality shows, life-style programme... Most of the entries met the criteria which specially emphasise regional values.

The four judges in this category easily agreed on the Commended and the Winner. They both caught their attention with an innovative approach and a fresh format.

Mojca Recek
RTVSLO Maribor, Slovenia

Chair's Report



WINNER
ID2019206 - LATTERLIG SMART (RIDICULOUSLY SMART)
NRK Trøndelag, Norway

(39 min)

A stand-up comedian and a scientist are paired for five days. During this short time, the comedian has to learn and understand hardcore scientific research and transform it into "stand-up performance". Other episodes in the series establish different links.

It is a fantastically entertaining programme but also educational. The way it combines scientific knowledge and entertainment really is in accordance to the mission of public service television. The judges recognise it as new, fresh format.

The approach is very contemporary, up-to-date. Some scenes might be too graphic for some viewers but this shows the courage of the programme makers. There are also some good animated explanations. The music supports the story well. The storytelling and camera work keep the viewer engaged.

This also reaches out to a young adult audience which is not watching linear scheduled TV by making short videos from every episode of the series combining the research part with the jokes from stage.

The format has impact in the community where it was filmed: the comedian managed to loosen up some local resentments and made everyone laugh together.

The judges are aware that comedy in any language is hard to produce. It left us with the desire to watch another episode of the series.

COMMENDED
ID2019030 - SLUČAJ CVETKOVIĆ (THE CVETKOVIĆ CASE)
RTS Belgrade, Serbia

(30 min)

The Cvetković Case is a true story, based on authentic records published in Serbian theatre journals, including recollections and testimonies of artistes employed by the National Theatre during and after World War Two.

Two actors were sentenced to death because they were accused of having collaborated during the war.

The entry combines a narrator, re-enactment (with professional actors), archive footage and animation to tell the story. The acting is great and there are beautiful costumes and tasteful staging.

A beautiful docu-drama.



ENTERTAINMENT AND DRAMA

OTHER ENTRIES

ID2019013 - DABING STREET: MONITORING (DUBBING STREET: THE MONITOR)

ČT Studio Ostrava, Czech Republic

(30 min)

This is a drama series set in 2001 about a dubbing studio which is struggling to survive. In this episode, the owner, Eva, is calling in help from a media expert against the wishes of her co-workers. The filming is high quality, partly outside and partly on a set, with good camerawork and editing. The actors are good, the sound design is excellent. Sometimes it is not clear whether this is drama or comedy and the storyline can be a little confusing.

ID2019026 - HISTORIAS MÍNIMAS (BIG LITTLE STORIES)

CRTVG, Spain

(28 min)

Anonymous people and their inner secrets, several locations, and a stylish setting are the main ingredients of this original, unscripted show. Big little stories to be shared with our audience. The premise is: remarkable stories told by ordinary people. The format is evident: the protagonist tells his story in a chair on the left side of the screen, on the right side we have a cabinet with the topic. The stories themselves are entertaining but the translation to video is not completely successful: the stories are told but hardly shown. The use of the chair as a tool makes sense, the use of the cabinet still is puzzling us.

ID2019045 - APOSTOLUL BOLOGA (BOLOGA)

TVR Bucharest, Romania

(97 min)

This television drama is based on Liviu Rebreanu's "Forest of the Hanged", a novel that captures the World War One through the eyes of Apostolul Bologa, an officer in the Austro-Hungarian army. *Bologa* is about the soul's journey after death. A journey - the metaphor of life and death, of war - is full of beauty, pictorial images, hope and courage. It is experimental drama, transformed into video. The décor is beautiful as are costumes and uniforms. Quality simply 'drips off' the screen and it is clearly made with a big budget. The acting is very good, the camerawork and editing are excellent, as is the audio. You really have to stay focused to follow the line of the story: if you do not pay attention, you are easily lost. Sometimes it can be difficult to tell one character from another as the story jumps back and forth in time. The topic (life after death) is very interesting though and raises a lot of existential issues.

ID2019101 - HAGEN MIN (MY GARDEN)

NRK Østfold, Norway

(38 min)

We visit a special garden north of the Arctic Circle in Norway where the family lives on what their garden can provide. The show gives hints and tips from the garden owners as well as the cook, gardener and handy woman! The family lives totally self-supporting and ecological in a green house. The show is broadcast by several regional stations in Norway; it has a Facebook page (with tips and suggestions), and viewers are invited to send in suggestions; there is an Instagram account and a Spotify list with music played in the show. They refer to the social platforms regularly during the report. The use of music is functional, the lyrics (subtitled) are important. In this sense, it travels across several multimedia platforms. The tone of voice of the show is contemporary, very cheerful and light; it makes you feel happy. The use of music is functional; the lyrics are important. The woman presenter is excellent.

ID2019123 - ÅRETS NORDJYDE (THE NORTH JUTLANDER OF THE YEAR)

TV2 Nord, Denmark

(5 min)

Once a year TV2 Nord invites viewers to elect *The North Jutlander of the Year* - or *Årets Nordjyde* as it is called in Danish. It is one of the biggest events of the year for TV2 Nord with a broad reach on several platforms, being television, online, Facebook and Instagram. The entry consists of a report on the approach of the election later in the year. We see and hear the struggle of the jury to select five nominees for the shortlist from 130 candidates. We were wondering whether this entry



is about whole the concept of the competition? It is a pity that we do not get to see what was unique about the chosen contestants. Why were they selected? There is clever use of platforms to get the best out of each. Nominees online, more info online and on social media, reports on television and the announcement of the winner on video.

ID2019152 - ESCRITO NO BASALTO EP4 (WRITTEN IN THE BASALT, EP4)

RTP Azores, Portugal

(70 min)

The judges had the opportunity to watch one episode of the series. We heard stories of ordinary people and their everyday lives. The stories are combined with the echoes from the past, the fall of the empire and the wounds of the colonial war. The island of S. Miguel, Azores, is the location. The judges appreciate the courage to combine the fictional story, mythology and historical facts. However, they miss a more modern or contemporary use of digital technologies, such as chromakey (green screen). The opening title sequence is a bit too long (almost three minutes). The storytelling has many layers and this might make it difficult to capture the essence of the drama.

ID2019188 - FUNC (FUNC)

BBC Alba Scotland, UK

(30 min)

It is a comedy sketch show in the Gaelic language. The *Func* scripts were developed through an open call for anyone to submit sketch ideas. The judges find the idea of engaging the audience brilliant. It is an amazing sketch show with all the necessary ingredients. The script, characters, performance and costumes are all fine. So is the setting. However, the format is already well known and established.

ID2019200 - UNDERDOGS

TG4, Ireland

(50 min)

This reality show is about football training. The Underdogs are a unique group of players from different clubs across the country. The storytelling structure is very good, building the suspense towards the end when some of the players have to leave the show. We like the fact that selectors gave another chance to the participant of this particular show. It is helpful to get know the players through their personal stories. Camera work, editing and pace is in accordance to the format. The programme aims to win wider audience, not just football fans. However, it is well known and established reality format.

ID2019223 - CREEDON'S ROAD LESS TRAVELLED

RTÉ, Ireland

(50 min)

This is a travel programme with a very entertaining approach - but at the same time it is educational. Through the contributions of local historians, archaeologists, folklorists, and above all else, the people of the area, the brilliant presenter brings to life the stories of the towns he visits. He takes us down the less travelled roads, which makes it even more appealing. It is an innovative way to learn about less known places. He chooses to introduce also different cultures. We learn some touching stories. The movement of the camera is well done, it really contributes to the storytelling. We loved the usage of the archive footage and also personal footage in telling the stories. The music supports the good and smooth atmosphere. But the format of this type of programme is already well known and established.



PRIX CIRCOM REGIONAL 2019

EUROPE

WINNER

**ID2019104 - FARAOANI, COMUNA CU SATE IN CINCI TARI
(FARAOANI, THE VILLAGE SPREAD IN FIVE COUNTRIES)**

TVR Bucharest, Romania

COMMENDED

**ID2019174 - L'EUROPE SANS BLABLA: L'EUROPE PROTÈGE-T-ELLE VRAIMENT SES
CONSOMMATEURS (EUROPE WITHOUT THE BLAH BLAH BLAH!: DOES EUROPE REAL-
LY PROTECT CONSUMERS?)**

France 3 Grand Est, France

JUDGES

Chair

Bas Treffers	RTV Oost	The Netherlands
Françoise Erb	FTV Grand Est	France
Todor Ignatov	BNT	Bulgaria

CHAIR'S REPORT

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

It was also permitted, to allow two entries per station – but with a running time limit of 10 minutes for the category.

We had 12 entries from across Europe – Czech Republic, Croatia, UK, Bulgaria, Romania, Slovenia, France and Spain.

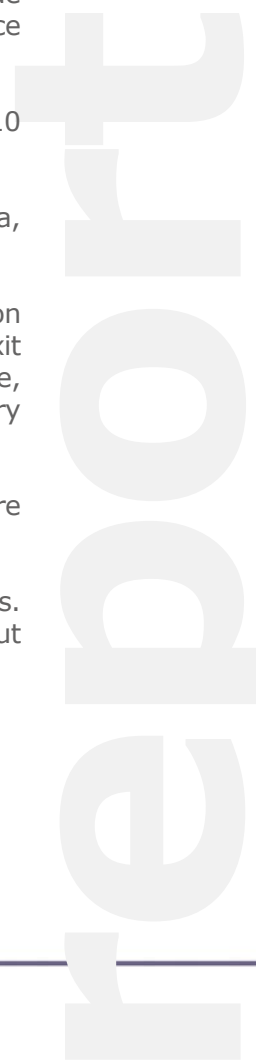
The entries reflect our common European issues – new European law which forbids fees on credit card payments, labour migration from one country to another, the consequence of Brexit on the price of foreign cars in the UK, a beer fountain, forgotten battles from World War One, participatory budgeting (in which people can propose which projects the municipality should carry out) to a closer look at refugee problems around Europe.

The entries were an eclectic mix of several styles: high journalistic quality reports, more institutionalised entries and some examples of beautiful storytelling.

The variety of several styles represents the variety of European public service regional broadcasters. They all have their own quality and style – all of which makes the judging process not easy but very challenging and extremely interesting to do.

We, the judges, just love that!

Bas Treffers
RTV Oost, The Netherlands



WINNER

ID2019104 - FARAOANI, COMUNA CU SATE IN CINCI TARI ●
(FARAOANI, THE VILLAGE SPREAD IN FIVE COUNTRIES) TVR Bucharest, Romania (9 min)

Labour migration is an important European topic.

In Western Europe, labour migration is always about "they (the people from other countries) are taking our jobs". This report is what labour migration does to the home country: it is abandoned by young people, who take their chances elsewhere. The impact is intense on many rural communities, with empty villages and houses and an ageing population.

The storytelling is beautiful, the report well constructed, the topic original. The opening sequence in the church is surprising and strong and in the report there is an interesting effect to show how young people leave (they disappear one by one from the set).

This problem occurs in other countries as well, like Bulgaria and Hungary.

A very emotional and moving report.

COMMENDED

ID2019174 - L'EUROPE SANS BLABLA: L'EUROPE PROTÈGE-T-ELLE VRAIMENT SES CONSOMMATEURS ●
(EUROPE WITHOUT THE BLAH BLAH BLAH!: DOES EUROPE REALLY PROTECT CONSUMERS?)
France 3 Grand Est, France (3 min)

Does Europe really protect consumers? is a short tutorial video, in which European affairs are explained in a simple, understandable way.

A woman presenter talks before a blue screen and animation is used in a humorous way. At first glance, this seems more appropriate for online or social media but FTV3 also broadcast them on television.

This is a good way to 'educate' the audience to become more responsible European citizens. We choose it as the Commended because it is a very successful attempt to explain complex matters in a simple visual way.

We saw this entry together with the entry ID2019173, because they are both part of a series broadcast by regional stations in the East of France.

OTHER ENTRIES

ID2019014 - POSTŘEHY ODJINUD: TRENTINO OČIMA JAROSLAVA SKALICKÉHO (INSIGHTS FROM ABROAD: JAROSLAV SKALICKÝ'S VIEWS OF TRENTINO) ●

ČT Studio Ostrava, Czech Republic

(6 min)

In the beautiful valley of Ledro in Italy many street names are reminders of places in the Czech Republic. This goes back to World War One when many Italians found shelter in Bohemia and Moravia. Thus there is a special bond between people in Italy and the Czech Republic. This entry is a mixture of historical and touristic insights in that area. It fits the category Europe perfectly in the sense that so many places in modern Europe already connect with the past, long before the establishment of the EU. The judges believe that with more extensive footage and creative editing and interviewing the entry would have been stronger. We also would have loved to see more of the beautiful Ledro valley.

ID2019034 - PUT MIRA (ROAD OF PEACE) ●

HRT Centar Pula, Croatia

(4 min)

One hundred years after the battle over the River Soča during World War One the area is a great outdoor museum. This is an interesting topic on a battle which is not well known across Europe. The story is told in a very factual, almost dry, way. We saw a tasteful use of historical pictures and footage. The filming and editing is very classical, with long voice-overs, with only two participants and a presenter just for opening and closing. The idea to use the River Soča as the running thread through the story is very good, but we feel that it did not work out very well.

ID2019068 - CARD FEES ●

BBC West Midlands (Birmingham), UK

(9 min)

Reporter Jonathan Gibson went undercover to investigate how companies in the UK charge extra for credit card payments, while a European law has forbidden that since January 2018. It is a very newsy report but delivered with a light tone of voice and some humour (especially the opening scene with actors in a café). The topic concerns us all but there are only a few people who know about this. There is effective use of music, sound, voice-over and interviews. What we miss in the report is the clear connection with Europe: it is stated nowhere that the card fee prohibition is a European law and Jonathan did his research only in the UK. Excellent craftsmanship, worthy of everything the BBC stands for.

ID2019121 - PARTICIPATIVNI PRORAČUN (PARTICIPATORY BUDGET) ●

RTVSLO Koper/Capodistria, Slovenia

(4 min)

In a "participatory budget" people can propose which projects the municipality should carry out and on which they should spend money. Ajdovščina is one of the Slovenian boroughs that has introduced participatory budgeting. The approach is quite classical, with a voice-over, spokesmen from the town hall (they did not get titles) and we see some examples of projects that have been achieved. In our opinion, the spokesmen are institutional. It would have been better to hear some of the people who brought in ideas and reactions of people for whom the project was done, what they think about it. The report lacks emotion: for example pride in what has been achieved, happiness about a project, maybe sadness when an idea was not honoured.

ID2019216 - SETTLED STATUS

BBC London, UK

(2 min)

Another Brexit oriented topic from the BBC in London: Europeans who have been living in the UK for many years will have to make renewed applications to be allowed to stay. We see evidence of how this will work for several people. Technically it is well made, good camera work, tight editing and the usual, high BBC quality. There is emotion in it (why do we have to apply again?) but the jury was not fully engaged by the entry.

ID2019100 - BEJANSKIA PROBLEM OTBLIZO (CLOSE-UP TO THE REFUGEES PROBLEM)

BNT, Bulgaria

(3 min)

A short news report in which the reporter sailed with a Bulgarian patrol ship in the Greek waters near Lesbos. The ship 'Promorie' keeps an eye on the external border of the EU and sometimes saves migrants, who, by thousands, try to cross the Mediterranean from Turkey. It is well-made report on a 'hot' European topic but we have seen many such reports over the last few years. And we are missing emotion: it is very neutral, almost clinical.

ID2019114 - ZELENO ZLATO (GREEN GOLD)

RTVSLO Maribor, Slovenia

(6 min)

Slovenia is one of the largest producers of hops in the world and 70% of Slovenian hops are grown in the Savinjska Valley. People there were so proud of this, that they dedicated a monument to it: the Green Gold Beer Fountain. They claim it to be the only beer fountain in the world. A beer fountain! It raises questions like: what is it, how does it look like, how does it work? Unfortunately we see very little of the fountain and the brewery which seems to lie underground. The approach is classical, with standard camerawork and editing. There are several voice-overs and people who talk about something we barely see. The relationship with Europe stays unclear. To the judges this is a very interesting and an excellent idea but it has not been worked out enough.

ID2019119 - NAKUP BREZ PLASTIKE (PURCHASE WITHOUT PLASTIC)

RTVSLO Maribor, Slovenia

(4 min)

Everyone in Slovenia generates 100 kg of packaging waste per year, 22 percent of which is plastic. This intense use of excessive packaging has created a worldwide problem in refuse. But how easy is it to go shopping and avoid collecting packaging rubbish? Two young men take up the challenge to buy everyday groceries in everyday stores – but take account of ecology. They compare what they can find and buy. A hot topic but we miss a catchy way of filming or editing to keep the viewers' attention.

ID2019130 - CAR SUPPLY CHAIN

BBC Yorkshire & Lincolnshire, UK

(10 min)

What will be the consequences of the Brexit on the price of foreign cars in the UK? The report is well constructed with official figures. The reporter traced the Kia car import back to Slovakia, through Poland by train, the port of Cruxhaven in Germany, the ship ferry to the UK and into the ports of Grimsby and Immingham. It is a European topic and you could apply this treatment to other European exports to the UK. The location report is followed by a studio discussion which ends rather abruptly with no final conclusion – perhaps because of the category time limit. A solid economic report in the usual high standard of the BBC but with no outstanding element and rather traditional.

ID2019173 - L'EUROPE SANS BLABLA: L'EUROPE C'EST QUE DES TECHNOCRATES QUI DÉCIDENT TOUT SEULS (EUROPE WITHOUT THE BLAH BLAH BLAH!: EUROPE IS A BUNCH OF BUREAUCRATS MAKING DECISIONS FOR US!) France 3 Grand Est, France (3 min) ●

The first of two similar entries – but see also Commended above. They are part of a series of short tutorial videos in which complex European affairs are explained in a simple, clear way with one woman presenter in front of a blue screen and the humorous animations. This episode explains how the European decisions are made.

ID2019202 - COBERTURA PARA INFORMATIVO DE LA SEMANA DE LAS REGIONES (TPA NEWS COVERAGE OF THE EUROPEAN WEEK OF REGIONS AND CITIES) TPA, Spain (2 min) ●

The region of Asturias has been moved by bureaucrats from the European category 'more developed regions' to 'regions in transition'. What impact will this have? For many regions, the investment policy of the EU is of fundamental importance. There is an introduction in studio, then a report from Brussels by a woman reporter with a short interview and then more in the studio. It is a classical approach and rather institutionalised. Also some parts of the report are not subtitled.



JUDGES RECOMMEND

Here are some suggestions, in addition to the Winners and Commended, for viewing in the self-service videotheque at the conference. Enjoy.

Carlo de Blasio, RAI, Italy

Life Under Police Protection (ID2019003 by HR Frankfurt Main in the category Minorities in Society) is a unique insight into the life of a man who is constantly in danger of being murdered for his views on Islam and needs round-the-clock protection by armed police. At the same time it is touching to see how the endangered man (forced to travel a lot and to change bed a lot) tries to find comfort in small things, like always bringing with him his own pillow wherever he goes.

Montse Armengou Martín, TV3 Catalonia, Spain

The Silo (ID2019110 by TV Øst, Denmark, in the category Documentary) is an impressive documentary about the work of a demolition specialist after a silo demolition went wrong. It is not about buildings but about mistakes and how to live with them.

Eivind Undrum Jacobsen, NRK Nordland, Norway

I Do Not Want To Be A Farmer (ID2019177 by France 3 Bretagne in the category Documentary) is a beautiful story about hardship, family, respect and different ways of life.

Dite Dinez, TVR Timisoara, Romania

My favourite is *The Sound Hunter* (ID2019085 by France 3 Grand Est in the category Documentary) because it is a very emotional lesson about nature - a world with trees, sounds and deep nights. If you can be silent and are ready to spend a few hours of the night in a forest, then watch this...

Mojca Recek, RTVSLO Maribor, Slovenia

I suggest you watch *Terka's Animal World* (ID2019142 by CT Brno, Czech Republic, in the category Most Original and Innovative) because the judges loved the presenter - 13-year-old animal lover Terka. The purpose is to contribute to happier and more joyful co-existence of humans and animals. They are successful in this agenda.

Michelle Mayman, BBC North West, UK

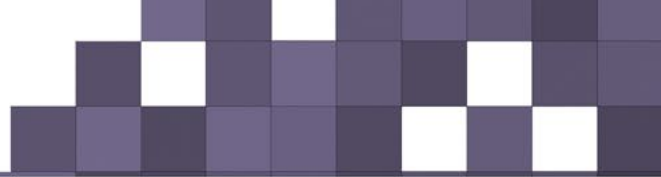
The Silo (ID2019110 by TV Øst, Denmark, in the category Documentary) shows how one mistake has the power to wreck a man's life. Not a shot is wasted as the director builds the character and makes us cheer him on.

Wojciech Malinowski, TVP Wrocław, Poland

A Very British History: The First Black Brummies (ID2019158 by BBC West Midlands, Birmingham, UK, in the category Minorities in Society) is the story of the Caribbean minority in Birmingham. A wonderfully directed film showing good and bad times of mutual co-existence. Very interesting and well-used archival shooting.

Bas Treffers, RTV Oost, The Netherlands

Artur Jakimiak in *Jack of All Trades* (ID2019090 by TVP3 Opole, Poland, in the category Music and Arts) fought drug addiction with music and has won. The story is emotional with humour, sadness, dismay, intimacy - but most of all hope. However much misery you may experience, there is always hope for the future. It grabs you by the throat from the first second.



PRIX CIRCOM REGIONAL 2019

INVESTIGATIVE JOURNALISM

WINNER

ID2019224 - RTÉ INVESTIGATES - STEROID IRELAND

RTÉ, Ireland

COMMENDED

ID2019017 - INFILTRACE: OBCHOD SE ZDRAVÍM (INFILTRATION: HEALTH AS A BUSINESS)

ČT Studio Ostrava, Czech Republic

JUDGES

Chair	Wojciech Malinowski	TVP Wrocław	Poland
	Carlo de Blasio	RAI	Italy
	Nils Chöler	SVT Nyheter	Sweden
	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany

CHAIR'S REPORT

This is the kind of journalism that requires reliability, hard evidence and credible witnesses. The journalist must reach the sources of the problem: to discover a secret that others could not or did not want to discover.

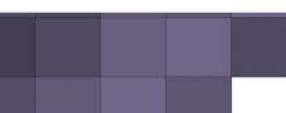
It often works against the interests of many groups, against the system. He repairs the harm to others when other institutions fail. The journalist must believe what he is doing and use all available means to do it.

Investigative journalism is the essence of independent public television - and it certainly should be.

This year we received 21 programmes in this category. All were very interesting - confirming the quality of regional public journalism. There were programmes made with a hidden camera - but there were also those that were made from official and public documents. These require much effort and work but give great satisfaction and often change for the better the lives of many people.

Investigative Journalism is a job that actually provokes public discussion and can change lives.

Wojciech Malinowski
TVP Wrocław, Poland



WINNER
ID2019224 - RTÉ INVESTIGATES - STEROID IRELAND
RTÉ, Ireland

(54 min) ●

Steroid Ireland examines the illegal trade in anabolic steroids, used by an increasing number of young people in Ireland in pursuit of the perfect body image.

During RTÉ's eight month long investigation, undercover researchers found a variety of dangerous steroids being sold online, in car-parks, in gyms and even in seemingly legitimate retail outlets. In some cases, the steroids were supplied and sold by fitness professionals and by certain outlets of large national and international fitness shops.

The treatment in the report of the dealing, legal, physical, commercial, and emotional aspects was impressive.

The heaviest part is when a woman tells about her husband, a father of four, who she believes killed himself under the impact of steroids.

We find out about a vast network of dealers "helping" people in the search for the perfect body. There was also a strong web site and social media support designed to involve and aid young people who might be taking steroids or might be tempted to.

You may have seen programmes like this before - but not as good as this!

COMMENDED
ID2019017 - INFILTRACE: OBCHOD SE ZDRAVÍM (INFILTRATION: HEALTH AS A BUSINESS)
ČT Studio Ostrava, Czech Republic

(39 min) ●

A fantastic story of a health industry that is fooling its clients. Hidden cameras and an actress reveal a totally non-scientific enterprise as abuses and lies are exposed.

This is an important report, done in an interesting way. We hear about "spasms in your mind" or "waves that are sent remotely" and the client is recommended to take a lover. The so called doctor tells us: "We are not a bunch of lunatics..." Oh yes, you are!

It is a long report but every minute has its value. Impressive!

OTHER ENTRIES

ID2019020 - CASO DIANA QUER, 500 DÍAS (THE CASE OF DIANA QUER, 500 DAYS) ●
CRTVG, Spain (64 min)

We follow a police operation to find Diana Quer – alive or dead. It takes 500 days of investigation to find the corpse and identify the man responsible for her death. It is a fascinating story well told, mixing documentary and some dramatic representation. But it is the police who are investigating rather than the journalist. Interesting and engaging but still not investigative in our opinion.

ID2019047 - DE LOVLØSE LASTBILER - 59 TIMER BAG RATTET (LAWLESS TRUCKS - 59 HOURS BEHIND THE WHEEL) ●
TV/Midt-Vest, Denmark (13 min)

Is it possible to drive a truck for 59 hours without proper sleep? Yes. The Danish crew shows this as a fact as they follow truck drivers on their journeys. There are laws and directives which are meant to control this. But there are ways of avoiding restrictions and, following this report, the Danish government is likely to act to attack this avoidance. A good report but not engaging enough to be a winner.

ID2019070 - OPIOID ADDICTION ●
BBC West Midlands (Birmingham), UK (9 min)

We track down a drug dealer who is selling opioids. The scene in which the dealer is confronted with the BBC-camera is priceless. This also proves that you can shoot an interesting story in less than 10 minutes. One question still: where does the dealer get the drugs?

ID2019074 - ARE YOU "DOING LIFTS"? ●
BBC South (Southampton), UK (7 min)

This is the result of a four-month investigation into the huge scale of illegal taxi-style services that are operating via social media across the UK and in particular on the south coast. To find or offer a "lift", young people – often vulnerable young adults – would join social media groups and exchange information. Private cars are used, outside the law. It seems only official taxi drivers, who lose money, complain. The reporter does not try to get a lift himself: why?

ID2019079 - STÅLKATASTROFEN BAG STOREBÆLTSBROEN (THE STEEL CATASTROPHE BEHIND THE GREAT BELT BRIDGE) ●
TV2 Fyn, Denmark (35 min)

A good old fashioned environmental report as we used to see in earlier days. Now we have to go to the south of Italy to find a factory like this. In the Great Belt Bridge in Denmark there are 80,000 tons of steel from the plant in Taranto. The team shows the terrible situation there and they can show figures of how the pollution from the plant is affecting the whole area. The crew collects and offers many facts which are already known – but does this amount to an investigation?

ID2019127 - CRÓNICAS SUBTERRÁNEAS: EL NEGOCIO DE LAS ARMAS (UNDERGROUND CHRONICLES: THE ARMS BUSINESS) ●
Telemadrid, Spain (48 min)

There are hidden ammunition and military exports from Spain to Saudi Arabia. They are legal but, nevertheless, countries like Spain have the responsibility of taking care about what other nations might do with this military equipment. In this case, the Saudis could use it in the Yemen. A huge group of journalists and students are involved in the documentary, which has extensive research. It shows the network of people and companies making big money with the exports. However, the jury had to listen to many in the researching group talking about their researches. Graphics were a regular part of the film but the jury could not grasp how they helped understanding.

ID2019167 - SENSE FICCIÓ:DESAMPARATS. ABÚS. (DEFENCELESS. ABUSE) ●
CCMA, Spain (65 min)

Women tell stories of living with abuse from violent ex-partners. The film is very emotional and close to the women. It is a fantastic documentary with amazing pictures and ideas behind the pictures, like using a puppet on a string for showing what is not to be seen in the women's lives. The jury was greatly impressed! However, it does not really belong in this category.

ID2019080 - LASTEN HENKILÖKOHTAINEN HENKILÖSTÖ (PSYCHIATRIC MISTREATMENT OF CHILDREN) ●
Yle, Finland

This is purely a web article based on scripted text and still pictures without any video. It is impossible to judge adequately alongside other entries.

ID2019102 - ALL INCLUSIVE FÖR GÄNGKRIMINELLA (CRIMINALS LIVE ALL INCLUSIVE FOR TAXPAYERS' MONEY) ●
SVT Skåne, Sweden (33 min)

Criminals in the city of Malmö in Sweden are taking advantage of luxury accommodation provided to them in the hope they will give up their criminal life. Instead – and at a cost of some 7m euros – it is providing a comfortable headquarters for gang and drugs activity. The structure is standard, with stand up interviews, but the content is extremely interesting.

ID2019213 - PAISLEY IN PARADISE ●
BBC Northern Ireland, UK (50 min)

The British MP Ian Paisley accepted a paid-for luxury holiday in the Maldives for himself and his family. He did not register the complimentary trip officially, which is breaking Parliament rules. He denies any offence and the story is about proving that he is lying. It is made in the best possible BBC way but most of the investigation has been done already when the crew takes over. Good camerawork, nice reconstruction, and effective use of graphics.

ID2019088 - LUDZIE, SPRAWY, HISTORIE - "ZASYPANI ŚMIECIAMI" (PEOPLE, MATTERS, STORIES - FLOODED WITH GARBAGE) ●
TVP3 Opole, Poland (11 min)

This is an environmental report which demonstrates that environmental rules and laws are definitely not obeyed. The report is mainly about the work of the authorities against toxic waste that is piled everywhere in the countryside. Interesting and shocking but not really investigative.

ID2019035 - CAPORALATO, I NUOVI SCHIAVI (THE NEW SLAVES) ●
RAI - Sede Regionale Campania, Italy (6 min)

This is about migrants from African countries living in Italy and working for very low wages. It shows with hidden cameras how little they are paid – sometimes for working up to 10 or 12 hours. The content of the film is part of a much bigger story. The authorities are not confronted with the evidence.

ID2019125 - SEX FOR RENT ●
BBC West (Bristol), UK (9 min)

A growing number of landlords are ready to offer flats for accommodation for sex instead of money. The female reporter takes the role of a woman searching for new accommodation who meets with the landlords. The story has everything an investigative story needs. The theme is not brand new even if the numbers affected have increased. The reporter goes on to confront officials with the facts and exposes the landlords' activity.

ID2019148 - ANTIDRASTIRIO – IPIROS: KINITOPIISIS POLITON GIA TIS EREVNES PETRELEOU (ANTIDRASTIRIO – EPIRUS: CIVILIAN ACTION AGAINST OIL RESEARCH) ●
ERT, Greece (57 min)

An oil company plans to explore in the mountainous area at Epirus. Local people say they are not properly informed about what is proposed and organise demonstrations against the research. They fear they might lose their beautiful countryside and the quality of their water resources. The film shows all relevant persons and carries out interviews in relevant locations. What we never see are examples that bring the doubts and fears to life. We do not visit other places impacted by oil drillings in the way that it might happen in Epirus. To that extent, the fears lack impact but this is only the start of a long story.

ID2019128 - NÅR PSYKISK SYGE DRÆBER (WHEN MENTALLY ILL PEOPLE KILL) ●
TV2 Nord, Denmark (9 min)

This is one of a series of reports about mentally sick killers and also discusses a lack in the laws to control them. The entry is a mixture of films and studio discussion. The jury is not finally sure if the programme is entirely appropriate for this category. It is investigative in so far as it is an intervention to change the law system in Denmark. However, it is not revealing something hidden and covered. Nevertheless, it is important, relevant and emotional – not only for Denmark.

ID2019132 - CAND BATE VANTUL (WHEN THE WIND BLOWS) ●
TVR Bucharest (49 min)

In Romania, a former copper mine pollutes the area – including part of Serbia – with a fine dust-like cement when the wind blows. Everything is covered. People suffer from lung cancer and other lung diseases. The authorities know about the pollution and its impact but nothing is done. The story is compelling but fails to develop. We get to know about several victims and people living around the closed mine – and everyone tells the same stories about people dying, getting sick and blaming the pollution as the reason. The documentary would have been stronger, if it was shortened a bit. The jury liked the fact that the problem was visible: the dust could be properly seen on archive pictures and sequences made during the windy conditions.

ID2019145 - POSLOVNA TAJNA (TRADE SECRET) ●
RTV Crne Gore, Montenegro (45 min)

The Abu Dhabi Fund has loaned about a \$50 million to Montenegro for improving its agriculture. However, the money never seemed to reach the agricultural industry. Instead, some large businesses benefitted. Meanwhile, there was a clampdown by officials on what happened and politicians refused to speak. The film has a very modern look in its shooting and editing with attractive graphics. However, at times it felt a bit like radio on TV.

ID2019201 - EN SØSTERS KAMP (A SISTER'S STRUGGLE) ●
NRK Rogaland, Norway (58 min)

Mona Anita Espedal's memories from her childhood home are mostly about violence, torture and abuse. Her stepmother was the offender. For seven years, the Child Welfare Services (CWS) knew about this, but they did not take her out of this nightmare. Her brother had a similar story. Now Mona Anita is fighting for compensation for herself and her siblings and shows the lack in the system of Norwegian child care. The film shows some kind of fight between David and Goliath – kids against the health system. The film is very emotional with sympathetic and strong main characters who represent thousands of victims abused in their childhood.

ID2019208 - CHEATING THE CITIZENSHIP TEST

BBC London, UK

(10 min)

We learn how immigrants are cheating the UK Entry Citizenship Test which they have to pass before getting their British passports. In these days of approaching Brexit, migrants are in fear of losing their permission to stay in the UK. It is a very current and newsworthy theme and shows how criminals get involved. This is a perfect template for investigative journalism as it deals with hidden cameras, reveals an unknown system behind the frontage, and confronts authorities and criminals – it has all an investigative report needs. A very clearly told story with a current and relevant background.



report



PRIX CIRCOM REGIONAL 2019

MINORITIES IN SOCIETY

WINNER

ID2019124 - VEM KAN RÄDDA SANNE? (WHO CAN SAVE SANNE?)

SVT Stockholm/Lokal, Sweden

COMMENDED

ID2019016 - POSLEDNÍ NADĚJE VĚRY BÍLÉ (THE LAST HOPE OF VĚRA BÍLÁ)

ČT Studio Ostrava, Czech Republic

JUDGES

Chair

Carlo de Blasio	RAI	Italy
Wojciech Malinowski	TVP Wrocław	Poland
Nils Chöler	SVT Nyheter	Sweden
Gunnar Henrich	Hessischer Rundfunk – ARD	Germany

CHAIR'S REPORT

This entire category proved extremely interesting. We carefully watched reports produced in 15 different countries (Germany, Hungary, Romania, Portugal, Czech Republic, Serbia, Italy, Denmark, United Kingdom, Finland, Slovakia, Sweden, Spain, France and Greece) for a total of 25 entries amounting to more than 800 minutes of videos.

First of all, it has to be said that the overall quality was so impressive it made our final decisions on the Winner and Commended quite difficult to make. We enjoyed very interesting and even unusual stories ranging from the old man (82 years old) who decided to leave the "civilized world" in order to lead a reclusive and natural life "in the woods" (Denmark TV/Midt-Vest) to the guy who must be "accompanied" by armed guards wherever he goes due to the opinions expressed in his 12 books (Germany, Hessischer Rundfunk Frankfurt Main).

There were, as is predictable for the Minorities in Society category, some stories on immigrants, Jewish communities and other recurrent topics belonging to this area of journalism but we were pretty much satisfied as far as the level of novelty is concerned.

Furthermore, what needs to be underlined is the technical expertise shown by camera operators, producers and all the other professionals who worked on this year's entries. Keeping in mind that most entries had a duration of at least 30 minutes, it is quite significant that none of us ever felt bored even for a few seconds. Actually, there was often a tension and a compelling pace which added strong elements to the validity of all the pieces.

We also noticed that the language of the commentary was itself researched and worked upon (and if we were able to notice that aspect notwithstanding the translation into English, it means that a good job was done in the writing of all the stories).

Another thing we noticed is the frequent use of close-ups, possibly in the pursuit of emotional moments from the people interviewed or in other ways involved. It seems as if Television feels a new need to capitalise on its possibility to show sighs, grins, smiles and many other facial expressions, which could be all emphasised in the editing process thanks to the skillful use of slow-motion, pauses and matching music.

Sometimes the use of actors and fictional reconstructions proved a little too demanding on the



ability of the viewers to quickly distinguish between real-life images and movie-like settings. What we appreciated and valued was a general balance between the parts which necessitated re-enactment and the genuine parts that were shot on the spot, in the streets. We looked for a drama-like vibration (because in our days that is something the public is expecting from TV) but we looked for an effective (even harsh) glimpse of reality as well.

We do think that many entries will have made a tangible difference to public perception of the "minorities" concerned, although it goes beyond our ability as judges to check on that. At the end of the day, this is what TV is all about - when it tells true stories of people, communities and individuals who live at the very margins and borders of our complicated societies.

Carlo de Blasio
RAI, Italy

WINNER

ID2019124 - VEM KAN RÄDDA SANNE? (WHO CAN SAVE SANNE?)

SVT Stockholm/Lokal, Sweden

(58 min)

The story of Sanne, who is anorexic and psychotic, is very, very strong and intense.

The jury was speechless watching the video which identified many gaps in the system of the Swedish health care system.

It is very scenic with moments caught on camera we have not seen presented quite in this way before. The look of filming and editing is very modern and stylish.

All in all, a very strong and emotional story, which stays close always to the main characters.

Well done!

COMMENDED

ID2019016 - POSLEDNÍ NADĚJE VĚRY BÍLÉ (THE LAST HOPE OF VĚRA BÍLÁ)

ČT Studio Ostrava, Czech Republic

(58 min)

The famous Roma artist Vera tries to return to her artistic life having lost both her husband and her son. She is in a terrible state but life slowly returns to normal. Unfortunately, everything crashes again and she is back in despair.

A very interesting story, filmed in a close and special way. You are both touched and engaged and there was an amazing work behind the film.

It is a strange picture of a miserable life and a brutal reality but we are truly impressed by the way the filmmakers have handled the story. Unexpected and unpredictable are two words that come to us after watching this film.

Had we known the artist Vera a bit more, it would have been even more engaging.

MINORITIES IN SOCIETY

OTHER ENTRIES

ID2019003 - ARTE RE: LEBEN UNTER POLIZEISCHUTZ - HAMED ABDEL-SAMADS KAMPF UM MEINUNGSFREIHEIT (RE: LIFE UNDER POLICE PROTECTION - HAMED ABDEL-SAMAD'S FIGHT FOR FREEDOM OF EXPRESSION) HR Frankfurt Main, Germany (30 min) ●

An author who has criticised Islam in the book he has written is the subject of a fatwa and he is doomed to death by fanatic Islamists. This documentary-drama starts with the heavily armed secret service who are following him every step, every day, everywhere. He has had no place to call home for five years. We follow the work of the secret service extremely closely (How can they allow this? Are they not the SECRET service?) and the report gives a picture of a man sailing on an endless sea without land in sight. It is very touching when he picks up his private pillow and his little ceramic angel – that is all of what is left of anything he can call home. The guardians are asked the question: Can you ever relax? And the answer from them and from the main character is: Of course, No, never! Interesting, informative and very well done. Maybe a little too long but still a possible winner.

ID2019006 - NÉGY NŐVÉR (FOUR SISTERS) MTVA, Hungary (26 min) ●

"Life is hard: there is nothing to do about it". These are words from one of the young nuns about a group of nuns working with the poor in the Hungarian countryside. Exciting camerawork with very intimate close ups. The story gets much of its life from the faces of the young nuns but is perhaps a bit too slow and, in fact, a bit ordinary in the telling. Predictable is the word that comes to our minds.

ID2019008 - NĂSCUȚI CU ARIPILE RUPTE (BORN WITH BROKEN WINGS) TVR Iasi, Romania (25 min) ●

This is a terrifying story about how more than 700 very, very young girls in Romania get pregnant and give birth every year. There is much data and many figures but you never really come close to those the story is about – the young girls themselves. When they are filmed they are anonymous of course: and that is a major problem in a report like this.

ID2019009 - NOVOS VIZINHOS: A TERCEIRA TRAVESSA (NEW NEIGHBOURS: THE THIRD LANE) RTP Azores, Portugal (25 min) ●

A story about the clash between the residents and newcomers in a little Azorian village. There seems to be a problem in the relations between the two groups but you never really get close to the conflict or the people in it. Good camerawork, much with drones, but you would like to learn more about the individuals and you would like to have more information to understand the conflict. A bit confusing in our minds and also a bit too long.

ID2019032 - PUT SILA NADE (JOURNEY THE POWER OF HOPE) RTS Belgrade, Serbia (30 min) ●

This was fiction based on reality rather than a factual report as required by the entry criteria. It deals with the struggle of two young boys from Afghanistan who, after a shipwreck, are separated from their parents and are alone on a refugee path through Serbia.

ID2019141 - KETOKOLE ZIRABLE (KETOKOLE) France 3 Nouvelle-Aquitaine, France (2 min) ●

France 3 shows a very creative animation film about words and the use of words, their roots and how you could handle these words. The jury was not sure if this really matches the category criteria. The programme would be ideal for use in social media or online.

ID2019049 - DA GUF GIK I SKOVEN (WHEN GUF TOOK TO THE WOODS)

TV/Midt-Vest, Denmark

(40 min)

Eighty-two-year-old Guf lives alone in an old bus in the woods without water and electricity. Splendid camerawork offers an exciting portrait of a person in the outskirts of modern society. Guf's tragic background is shown to us and, through the camera, we come close to him. A bit too close sometimes. Although it is about a unique personality, we get the feeling that we have seen similar such stories before.

ID2019064 - A VERY BRITISH HISTORY: THE JEWS OF LEEDS

BBC East Midlands (Nottingham), UK

(60 min)

We are shown the history and the present of the Jewish community in Leeds and we are led through it by one of the young Jews, himself a part of that history. Not least of the qualities of the programme is that we can listen to excellent dialogue: "...Every Jewish mother thinks she is not a typical Jewish mother...". Very smartly made and very skilled. We would love to be participating in a more emotional way.

ID2019077 - UMBRELE NUNȚILOR UITATE (SHADOWS OF FORGOTTEN WEDDINGS)

TVR Cluj, Romania

(44 min)

This piece is made with the voices of real people and without third-party commentary. The outcome is a fantastic memory video for all those involved but less appropriate as a report for outsiders. The story is entirely about the wedding traditions in Romania and is very colourful and lively.

ID2019081 - YLPEYS YLLÄNI (WEARING MY PRIDE)

Yle, Finland

Here we have another very good piece about the traditions of a community which values its past and wants to keep it for the present and for the future. Considering that this story is not a video but only a text on a website, it is quite difficult to compare it with others in its category.

ID2019094 - REGNBUEEN OVER KØBENHAVN (THE RAINBOW OVER COPENHAGEN)

TV2 Lorry, Denmark

(14 min)

A young journalist tells the history of HIV in Denmark – and he is part of his own story. He meets some of the first to be affected by the disease. It is an interesting look back and we also meet one of the first homosexual couples to be married. The reporter's direct involvement with the story makes the report very effective. However, we are not really excited by the report.

ID2019140 - STREET FOOD SERVANTS

BBC London, UK

(29 min)

A fantastic story about people who want to help. An army of volunteers is collecting food and clothes for the needy in British cities. This has developed into a business and there is competition between the different helping organisations. The dialogue is fluent and the story is well told. It is quite rare that the focus is on the helpers and not the helped. Sometimes it feels a bit like a commercial for the organisations that we are following and in the clash between the two groups – what happened?

ID2019108 - KÝM EJE ŽIVOT, OSTÁVA NÁDEJ (AS LONG AS WE HAVE OUR LIFE, WE HAVE HOPE)

RTVS – Kosice, Slovakia

(26 min)

The story is about a refugee project with 149 Christian refugees from Iraq who came to Slovakia. Two years later, 65 still remain. There are emotional portraits of refugees – older men, mothers, pupils, young men etc. Without any reporter's commentary, we get close to these people. Maybe

MINORITIES IN SOCIETY

a story just about one person or a family could have been more intense and go deeper rather than trying to tell so many stories. On the other hand, we hear about a wide range of refugees and their individual problems and hopes. The jury liked the camerawork, use of music and editing. We would have preferred discovering real situations instead of seeing so many stills.

ID2019036 - QUANDO MR. HODGKIN SCONVOLGE LA TUA VITA – LA STORIA DI GEMMA GARRIGA SIVILA (WHEN MISTER HODGKIN UPSETS YOUR LIFE - THE STORY OF GEMMA GARRIGA SIVILA) RAI - Sede Regionale Trentino, Italy (13 min) ●

Gemma has cancer stage 4 but has good hopes for recovery. She is a tough 26-year-old woman who is encouraging others with her lust for life. The viewer gets close to her and learns about the disease, the treatments and her inner feelings. However, interviews were often static and people were talking about something instead of being there with the camera at relevant situations.

ID2019129 - ESO NO SE PREGUNTA: GITANOS (DO NOT ASK THAT: GYPSIES) ●
 Telemadrid, Spain (40 min)

This is a deeper look into people's opinions on gypsies as a minority living in Spain. In a studio setup, people reflect and ask questions about gypsies and their role in society. Several Roma respond with clarity to incisive questions about their culture and customs, many of them seen negatively by a large part of society. It is a very modern and creative setting and the programme was made in association with representative organisations. On the other hand, lasting 40 minutes it has little visual variety.

ID2019147 - LIMBA ROMÂNĂ ESTE PATRIA MEA (ROMANIAN LANGUAGE IS MY MOTHERLAND) TVR Bucharest, Romania (51 min) ●

In this filmic anthem on the Romanian language, two women are going deep into the beauties of the country and language. One is a Serbian who lives in between two cultures and two languages. Multi-camera operation and proper light setting give the programme a high-end look. However, it has a static look and sometimes looks like acting. There are no real live situations to discover. It is a discussion about something the viewer cannot experience.

ID2019151 - THE MODERN WITCH ●
 BBC South (Southampton), UK (3 min)

Witches are – or could claim to be - a spiritual minority. Three modern witches talk very openly about their spiritual life and how it changes their views of the world about them. The jury liked the very modern look of camerawork and editing. We would have preferred a more detailed look into how their witchcraft works and what they do when they practise it, rather than just talking about it. It is an interesting theme but with some questions unanswered... such as "Does their witchcraft really work?"

ID2019196 - SAN FHUIL (IT'S IN THE BLOOD) ●
 BBC Alba Scotland, UK (58 min)

This is a film about the crofters (hillside farmers) living in a group of isolated small islands called Uist. It is part of a series in which two young people who have moved to the island of South Uist learn about crofting life, language and culture from two established crofters. It is a very good portrait of people living their hard lives on the edge of civilisation. They have a very lot of nature around for only a few people! The documentary is about their lifestyle nowadays and in history and it is about them living in a community with all their problems in a traditional way. The jury enjoyed the fact that the pace of the film matched that of the crofting life. The camerawork was excellent with beautiful historic pictures from the archives as well.

ID2019155 - ASYLUM SEEKERS VISIT YORKSHIRE FARM

BBC Yorkshire, UK

(3 min)

We meet a sheep farmer in the Yorkshire hills who tends about 500 sheep. To handle the new born lambs and care for them, he has the unusual help of asylum seekers who visit him for at least one day. The film brings different cultures together. It is impressive to see the refugees cuddling the lambs, giving them some kind of calm and peace after their long journeys, fleeing mostly from wars around the world. The jury would have liked to hear more from them about their new lives, about their perspectives, and how days like this affect them - and maybe bring new hope.

ID2019157 - PREPI NA DEIS (MUST SEE)

ERT, Greece

(14 min)

We follow a soccer team in which all the players are blind. It is a film about passion, friendship and about a lack of barriers if you want to realise your dreams. The men have a visual problem but inside they are just like other guys. Camerawork and editing are fantastic and help viewers understand what and how the footballers can "see" as they discover their world. The jury especially liked the part where blind people talk about their dreams and whether they see pictures in their dreams.

ID2019158 - A VERY BRITISH HISTORY: THE FIRST BLACK BRUMMIES

BBC West Midlands (Birmingham), UK

(59 min)

This is a well told documentary about the first black immigrants from Jamaica after World War Two. We hear from the daughter of Jamaican immigrants, living her whole life in Birmingham. We get to know about all the historical details and personal stories of immigrants. Pictures from the archives were used perfectly. The viewer always switches between history and the present and we cover a wide range of social aspects, such as music, culture, religion etc.

ID2019163 - 30 MINUTS: MENORS LLUNY DE CAS (KIDS FAR FROM HOME)

CCMA, Spain

(43 min)

One of Western society's most recent social problems is young people and minors coming from Africa without their parents. They want to stay and live in Spain but many end up on the streets. The jury considered this a solid programme with good camerawork but with a storyline which lacked narrative strength. The jury especially liked the beginning and the end and the fact that it was very close to the refugees. However, in the middle we saw too many people talking about facts instead of showing us or getting close to situations.

ID2019164 - BAJAR DEL DESVÁN (CALL ME MAD)

TPA, Spain

(53 min)

Call Me Mad tells the stories of mentally sick people and the medical treatments available for them. It deals with a theme that is still a taboo in society. The main characters speak very openly about themselves and allow deep searching inside their souls. It was a very good idea to let the main characters video themselves by mobile phones. However, in some parts the jury had the impression of too many arranged official interviews.



PRIX CIRCOM REGIONAL 2019

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2019172 - HÉT VERKIEZINGSPROGRAMMA (THE ELECTION PROGRAMME)

RTV Oost, The Netherlands

COMMENDED

ID2019178 - LE DÉBARQUEMENT VU DU CIEL (THE NORMANDY LANDINGS FROM ABOVE)

France 3 Normandie, France

JUDGES

Chair

Mary Ellen Ní Chualáin	TG4	Ireland
Mojca Recek	RTVSLO Maribor	Slovenia
Lucía Herrera Cueva	RTPA	Spain
Bas Treffers	RTV Oost	The Netherlands

CHAIR'S REPORT

We had 24 entries, from 12 countries. The judges felt that there were a lot of entries that were very similar in their style and approach.

We thought that "most innovative" was more our main focus as none of the entries stood out as "original" but several offered a new take or different angle on how to make programmes.

The four judges in this category agreed on the Winner and the Commended only after much debate. They both stood out for being different in their approach.

Mary Ellen Ní Chualáin
TG4, Ireland

Chair's Report



WINNER

ID2019172 - HÉT VERKIEZINGSPROGRAMMA (THE ELECTION PROGRAMME)	●
RTV Oost, The Netherlands	(240 min)

Very innovative coverage of a regional election and the judges consider it unique in its premise. The aim of the programme is to give the people of Overijssel a direct voice in the election race. The citizens are given the opportunity to voice their concerns on what affects them in their daily lives, traffic, schools, services etc. The public is setting the agenda for the politicians, asking the questions and debating the problems/issues with the politicians with both sides represented.

We felt that it was a refreshing approach on election coverage which would get the people engaged and therefore out to vote.

There were multi-platform elements to the programme also. In essence it gave the voice to the people and the politicians had to engage with them.

An election policy book was created from the citizens' input and sent to all organisations in the province and the Commissioner of the King (like the Mayor of the province) accepted this as a guide for the new cabinet in their new term.

COMMENDED

ID2019178 - LE DÉBARQUEMENT VU DU CIEL (THE NORMANDY LANDINGS FROM ABOVE)	●
France 3 Normandie, France	(10 min)

A drone flies over the D-Day landing places to help explain to younger audiences what happened in June 1944.

We felt that this approach was new and innovative in a way that would engage a younger audience while giving them accurate short concise factual information about D-Day in this instance.

The use of drone as well as informational graphics is outstanding.

We felt that because of the short duration, it is suitable for web and social media as well as a learning tool for teachers.

OTHER ENTRIES

ID2019222 - NATURE LIVE	●
RTÉ, Ireland	(50 min)

Nature Live is an ambitious new concept in wildlife programming. The show is broadcast live from seven locations. This event showed viewers what was happening that very minute in wildlife habitats across the continent. The aim is to celebrate Europe's wildlife diversity. The judges find this approach very fresh and innovative. The base studio of the live programming is located outside and with an audience. The live stand-ups are supported with beautiful pre-shot footage.

MOST ORIGINAL AND INNOVATIVE**ID2019021 - A ESTA HORA (AT THIS TIME)**

Canal Extremadura, Spain

(207 min)

This is a daily magazine that brings the news to Extremadura through a new and original format, mixing traditional journalism, mobile journalism, citizen reporters and the "Lupeneta" (itinerant van) to reach all corners of Spain. It is a live broadcast of 3.5 hrs with audience and contributions reports from studio guests, reporters, VJs, and a van that drives around. There is also direct contact with social media through smartphones and tablets. This was an interactive live programme, so viewers could react live, send pictures, questions, comments, What's App etc. The pace of the programme was fast and a lot of information was being presented to the audience all the time, perhaps too much? It also included radio presenters and a music competition.

ID2019019 - DĚJEPIC: 1848 (HI!STORY: 1848)

ČT Studio Ostrava, Czech Republic

(26 min)

Let's get ready for a journey into the past with this entertaining programme. We are going to see that Czech history is much more crazy than we were taught. In the TV studio, we welcome a very special guest coming from the past to answer all the host's prying questions. We can expect sketches, stories, songs, both regular and irregular sections - and especially lots of fun. Revolution breaks out in Prague. We can hear shooting, barricades are being built. The situation is pretty crazy - who can make head or tail of it! By good fortune there is Josef Václav Frič in the studio, the young man, who has a lot to answer for. He might be just the right person to explain all that... There is a small studio audience of children and the idea is to bring Czech history to life and to engage a young audience. The format includes fast paced studio presentation, sketches, stories, re-enactments - and always delivered with humour. A playful way of teaching children about historical events and facts.

ID2019033 - UPOZNAJTE KORNELIJA (MEET KORNELIJE)

RTS Belgrade, Serbia

(68 min)

Milka, a music academy student, is preparing a project on composer Kornelije Stanković, the founder of art music in modern day Serbia. A boy from the piano department is in love with her but she is ignoring him. All she can think of is her favourite composer. It is a fairy tale about two young people falling in love. Two elves guide us through the story. The two main characters travel back in time to the composer's era and through that we see them fall in love and also learn about the composer. High production values throughout a really great production.

ID2019043 - DESTINO SANTIAGO (DESTINATION SANTIAGO, A DIFFERENT PATH)

CRTVG, Spain

(44 min)

Here is another example of what is now known as "slow TV". It is the second edition of an entertainment show that follows the presenters while walking the famous and pilgrim footpath and seeks to entertain and amuse while accompanying the pilgrims. *Destination Santiago* shares with viewers the gratifying human experience of two popular and funny Galician artists who walk from Vilafranca do Bierzo to Santiago de Compostela. They interact with other pilgrims and talk as they walk together. We the viewers get a glimpse of what is important to them and their lives. There is laughter, crying, sadness and joy to be felt throughout. It seems that they also are given challenges as they go through villages that they must carry out. Slow TV, beautiful scenery, drone shots. It is about the presenters and the journey is just the vehicle for them to tell their story.

ID2019106 - PRIZEMLJENI SVEMIR (GROUNDED COSMOS)

HRT Zagreb, Croatia

(53 min)

The film is intended for an audience that has retained the power to feel the artistic energy that is driven by an impulse that comes from dimensions that are invisible to the eye, and the consequence is lift-off. This is a great film. There are high production values and great cinematography. Interviews, poetry, music all worked really well. But why not enter the Music and Arts category?

MOST ORIGINAL AND INNOVATIVE

ID2019046 - FOTOVOGNEN (CAMERA CAR)

TV/Midt-Vest, Denmark

(27 min)

When the team behind this series go on tour, no-one knows what will happen. Nothing is planned in advance. The team does absolutely no research about the small villages they visit. Two presenters and a camera operator in a van cruise along on the road until they see a person in a village and then they stop and start asking random questions. It is quite slow and the viewer really will not know what they will get from any episode as it all depends on the characters they meet. We felt that some of the interviews were interesting, some not so much.

ID2019067 - MONSEN MINUTT FOR MINUTT MED SOMMERÅPENT (MONSEN MINUTTE BY MINUTE AND SUMMER-OPEN)

NRK Hordaland, Norway

(34 min)

The core of the production was "The Monsen Backpack", a miniature purpose-built control-room, comprising radio-transmitters, TV-mixer and audio monitoring. 32 kg of advanced technology customized for live broadcast on foot in the Norwegian mountains. It is just small enough to be carried as a backpack; just big enough to meet the technical demands necessary for a live multi-camera production; just smart enough to take public service broadcasting one step further into the future. Although it is a great concept: a fully equipped one-man-band for a live broadcast, not all the show was live: there were also edited pieces and drone shots while the main presenter was interviewing guests as they walked. Slow TV and beautiful landscape pictures. Live interactive comments from the audience through social media, live questionnaires etc. Great stuff.

ID2019069 - CLONED NUMBER PLATES

BBC West Midlands (Birmingham), UK

(9 min)

Inside Out West Midlands is a regional current affairs series with a remit to deliver 'surprising stories from where you live'. Jonathan Gibson's undercover investigation into the supply of illegal number plates used an innovative treatment and storytelling. It was an excellent programme and very enjoyable to view a format that worked and the delivery of the programme is without fault. Jonathan is a very engaging presenter and we look forward to seeing more of him in the future.

ID2019073 - BUĐENJE GOSPOĐICE PRIM (THE AWAKENING OF MISS PRIM)

RTV, Vojvodina, Serbia

(5 min)

The Youth Pulse is a multilingual TV magazine, categorised as both informative and entertainment. We explore how the young choose what to read and try also to motivate the viewers to read more often. There is a film video trailer for the novel *The Awakening of Miss Prim*. The young members of the drama club took lead roles in this video and also interpreted the narrative of the book. At the end of the TV package, the journalist asked Miss Prim (Katarina Ivanković) as a star of the novel why the viewers should read this novel and why they should know more about her story. It was, indeed, a very confusing programme. It starts with young people telling us what they like to read, then into a sequence and a video trail of the story. We were not entirely convinced that this would appeal to children.

ID2019161 - NATURA SÀVIA (WISE NATURE)

CCMA, Spain

(43 min)

Nature and surreal humour: two apparent opposites are brought together to create *Wise Nature*, a multifaceted, humorous program fit for a wide range of viewers. *Wise Nature* goes far beyond edutainment; spectators not only learn while having fun, they also need the knowledge being given to them to really appreciate the programme's humour. This format reinvents the widely explored genre of the nature documentary and one of the most innovative traits is that the protagonists watch the documentary for the first time along with the viewers. This creates a special connection. We are not completely convinced that it all worked. It becomes very busy with two- and three-way conversations. The humour throughout and script were very good. Some changes within the format are sudden and the viewer has to catch up but it is certainly a new treatment for nature programmes.

MOST ORIGINAL AND INNOVATIVE

ID2019082 - TESTAA TAITOSI MERISÄÄPELISSÄ: OLETKO MERIKARHU VAI MAAKRAPU – 10 MINIPELIÄ SADESÄÄN VARALLE (TEST YOUR SKILLS WITH BALTIC SEA WEATHER FORECAST)
 Yle, Finland ●

Merisää, the weather forecast for shipping in Finland's coast for the Baltic Sea, is an institution. Yle has broadcast the shipping forecast on radio since year 1926, making it one of its oldest continuing programmes. Now Yle has created a journalistic game targeted to school children. This was an enjoyable interactive online game that teaches you about the Baltic Sea's nature, history and how the forecast is done. It has potential to be used in schools as an online learning option. At the end of the game you get a title, Master etc. and several options of social media click through.

ID2019091 - ŻYWA LEKCJA HISTORII - ŻOŁNIERZE "BARTKA" (LIVING HISTORY LESSON BY PROF. KRZYSZTOF SZWAGRZYKA - SOLDIERS OF "BARTEK") TVP3 Opole, Poland (15 min) ●

We learn about crimes in the Communist era of 1946 against the partisan soldiers of the national armed forces of the Bartek unit. Professor Krzysztof Szwagrzyk, vice president of the Institute of National Remembrance (IPN), conducted a history lesson in the former German estate of Szarfenberg for young people from a nearby school. At the site, the professor shows the ruins of individual buildings and compares them with the testimony of an employee of the communist security service, who claims soldiers were executed here. In 2017, during preliminary archaeological work, objects belonging to the soldiers of the National Armed Forces were found. DNA tests on any bodies found will allow identification, enabling families of the guerrillas to bury their relatives after more than 70 years. Good camera work and editing work.

ID2019041 - FINDES LØSNINGEN PÅ STRESS I NATUREN (CAN THE SOLUTION FOR STRESS BE FOUND IN NATURE) TV2 Fyn, Denmark (28 min) ●

The programme tests if young people can get rid of their stress and anxiety through a series of exercises: "therapy in nature". The format is that of the reality show, very well done and with a happy outcome. It can be used as a role model to other people dealing with stress. We recognise the aim of television to improve the quality of young people's lives. It is most definitely a fresh approach and the social impact of the work could be huge. However, although the topic was original, the television treatment was not.

ID2019136 - CLIP D'OUVERTURE CHAÎNE FRANCE 3 NOA (NOUVELLE AQUITAINE) (OPENING CLIP OF THE FRANCE 3 NOA CHANNEL) France 3 Nouvelle-Aquitaine, France (1 min) ●

This is the promotional video that was used to inaugurate the France 3 NoA channel. The judges understand and welcome the attempt to introduce the region starting with cooking ingredients and then transforming into map and then into different micro locations. We loved the presence of human hand in the clip. However, this kind of promotional clip is quite commonly seen on European TV channels.

ID2019142 - TERČIN ZVÍŘECÍ SVĚT (TERKA'S ANIMAL WORLD) ČT, Studio Brno, Czech Republic (14 min) ●

This innovative and original programme uses contemporary trends in linking the traditional television medium with new media. It encourages the viewers to shoot their own videos, which it then uses in the programme. The judges loved the presenter - the 13-year-old animal-lover Terka. The purpose is to contribute to the happier and more joyful coexistence of humans and animals. They are successful in this agenda. The use of animation and the engagement of the young presenter are innovative and hits the target audience.

ID2019144 - DZIWAKI PRZYJECHAŁY (WEIRDOS CAME) TVP3 Białystok, Poland (18 min) ●

The reportage presents a clash between the world of the village and the world of international theatre culture. We meet two characters discussing the "weirdos" and whether there is any

MOST ORIGINAL AND INNOVATIVE

benefit in them for the community. One of the strongest opponents finally gives in and attends the theatre show. An interesting debate but the judges could not see elements of originality in storytelling, new technical skills, or innovative ideas.

ID2019149 - THE DIGITAL VIDEO UNIT

BBC South (Southampton), UK

(12 min)

The Digital Video unit was set up to make engaging, exciting and meaningful content for BBC South's digital and TV audiences. The small team of four aim to broadcast to an 'under-served' audience - young people, ethnic minorities and those who are less heard. They use the "digital first" approach. The camerawork and editing are very dynamic. The pace of the short reportages is fast, very interactive. It offers deep but different insight into the subject. The judges find the approach to the subject and engagement of the team very fresh.

ID2019160 - ROMANIA VERITABILA -LUMEA COSBUCENILOR (GENUINE ROMANIA - THE WORLD OF THE COSBUC VILLAGERS)

TVR Bucharest, Romania

(24 min)

This is part of a series *Genuine Romania*. In this episode, the idea is to provoke scientists to be "guides" through the "genuine Romania". The documentary has a different approach to other documentaries, relying heavily on what the guide reveals on the spot and with spontaneity. There is good camera work and editing. We get a fine insight into the "guide's" life and place of origin. Although we appreciate that this kind of format has not yet been done in Romania, we can already watch it on some other European channels.

ID2019175 - L'EUROPE SANS BLABLA: L'EUROPE NE NOUS PROTÈGE MÊME PAS DES PESTICIDES ! (EUROPE WITHOUT THE BLAH BLAH BLAH!: EUROPE DOESN'T EVEN PROTECT US FROM PESTICIDES!)

France 3 Grand Est, France

(3 min)

This is a series of short programmes about European issues. They are telling stories in a new, innovative, playful and in a more "youth-friendly" way, highlighting all the aspects of the subject. The storytelling is dynamic, the length is suitable for linear TV as well as for social networks. They use a lot of graphics which help create better understanding. The use of sound effect is maybe a bit too strong. One episode is a Commended in another category.

ID2019199 - CRÓNICAS SUBTERRÁNEAS: APUESTAS, JUGANDO CON CEROS (UNDERGROUND CHRONICLES: BETS, PLAYING WITH ZEROS)

Telemadrid, Spain

(54 min)

A team of reporters follow different lines of research to analyse the multi-million-dollar business of betting shops and the growth of gambling addiction. We see good investigation journalism at work. The storytelling is very interesting with a use of a mind-map graphic. They also use graphics which help viewers to navigate through the enormous amount of information. The judges appreciate the fresh approach but the development lacks originality.

ID2019218 - SJETTE GIR (SIXTH GEAR)

NRK Trøndelag, Norway

(53 min)

A competition show hosting people who have a passion for cars. The participants from all over Norway race with their own cars in order to qualify for a national race. Camera work while introducing the competitors is excellent, like driving by car towards them. The editing and the pace of the programme are dynamic – as you should expect for this subject. The content, the theme of the competition, is new, fresh, although the format is much like other reality shows.



PRIX CIRCOM REGIONAL 2019

MUSIC AND ARTS

WINNER

ID2019180 - MARTWY SEZON (DEAD SEASON), TVP3 Katowice, Poland

COMMENDED

ID2019050 - TATĂL MEU, IMRE (MY FATHER, IMRE), TVR Iasi, Romania

JUDGES

Chair	Bas Treffers	RTV Oost	The Netherlands
	Mary Ellen Ní Chualáin	TG4	Ireland
	Mojca Recek	RTVSLO Maribor	Slovenia
	Lucía Herrera Cueva	RTPA	Spain

CHAIR'S REPORT

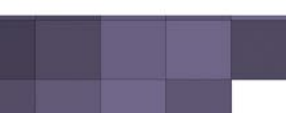
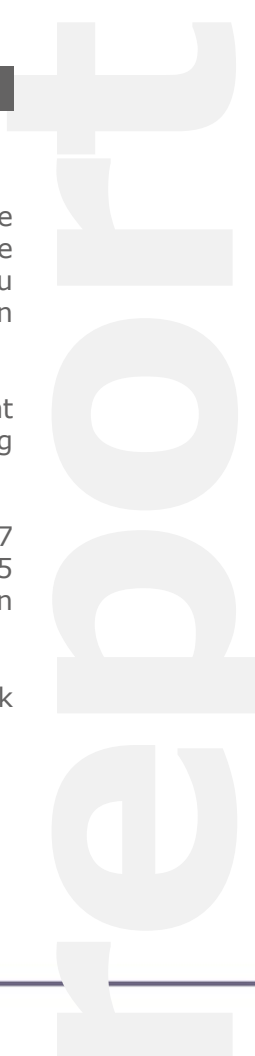
This is the second year in which 'Arts' is added to the original category Music, thus creating the category Music and Arts. This has broadened the spectrum and variety of entrants. At the same time, it is making the judging of this category even more difficult than it was before. How can you even begin to compare reports on a concert for and by deaf people with photographs of a town taken by her citizens or the restoration of a cathedral?

As judges we have seen so many beautiful documentaries and reports about so many different art forms, it sometimes dizzied in our heads. At the same time, this very aspect of the judging process makes it so interesting and exciting to do.

This year we had 21 entries from 13 different countries. We have been watching in total 867 minutes (almost 14.5 hours) of video. The longest entry was 134 minutes, the shortest 4.5 minutes. Some entries were specific for broadcasting on television, some were multi-platform in an attempt to bring the entry to the attention of a wider and bigger audience.

In a way, it is the everlasting - and "go anywhere" search (or even better: quest!) for ways to link the traditional artforms with the multi-platform consuming audience of today.

Bas Treffers
RTV Oost, The Netherlands



WINNER

ID2019180 - MARTWY SEZON (DEAD SEASON)

TVP3 Katowice, Poland

(40 min)

This is a film about Rafał Wojaczek, the most famous Polish poet maudit. The viewer can sense poetry, life and death combined in well narrated story.

We get to know the poet through the interviews with people who were close to him at some time in his life but also with some young people.

The photography, black and white, and the music are in harmony with the plot of the film. The image is poetic and supports the story line. It gives us a feeling of the struggles in the poet's life. It is an extraordinary non-fictional film.

It is like what Wagner called a 'Gesamtkunstwerk', a masterpiece which combines in a harmonic way many different art forms. In this case, poetry, music, audio narration, use of black/white, the tone of the voice-over, are all supportive of the story being told.

COMMENDED

ID2019050 - TATĂL MEU, IMRE (MY FATHER, IMRE)

TVR Iasi, Romania

(38 min)

My Father, Imre is a documentary that gives back to the present the story of a forgotten Romanian master of photography, who died during the Holocaust, at the age of 44.

There is a beautiful start, with letters, images – slow but it builds well. It is a full minute before the first spoken words but you are drawn in by then.

There is tasteful footage, with very artistic way of filming and editing. This allows the viewer time to appreciate the artist's photographic work. The film shots match perfectly with the original photographs.

Underneath, there is a second layer about the photographer's family relationships.

It could be shorter and stayed more constant to the original storyline but it is a strong documentary with outstanding camerawork, totally in line with the photographic signature of Imre.

OTHER ENTRIES

ID2019042 - FESTIWAL ŚPIEWAJĄCEJ DUSZY (SINGING SOUL FESTIVAL)

TVP3 Białystok, Poland

(51 min)

The International Festival of Orthodox Church Music "Hajnówka" has been organized since 1982 and is now one of the most important cultural events not only in Podlasie, but also all over Poland. The mixture of filming parts of the concert and interviews works very well with a tasteful use of historical footage. But you had to look carefully to distinguish old from recent material – and a screen image would have helped. The approach is very classic and traditional.

ID2019011 - PÓRTICO DA GLORIA, POLOS SÉCULOS DOS SÉCULOS (PORCHWAY TO GLORY, FOREVER AND EVER) ●
 CRTVG, Spain (69 min)

We follow the complete restoration of the façade of the Porchway to Glory in the Cathedral of Santiago de Compostela, world famous for the pilgrimage. It is filmed over a long period, with very detailed explanation of the religious symbols found in the Cathedral. The camerawork is very nice, as is the editing. The magnitude of the restoration reminds the jury of the Sagrada Familia in Barcelona. In the first few minutes there is an overload of information and editing is very fast, after that the pace goes down, and thus the enjoyment of viewing grows. The jury can see that a documentary like this appeals to the religious consciousness of a large audience. But to a neutral viewer the concentration on the many religious symbols might appear too detailed.

ID2019015 - ČESKÉ KOMORNÍ ZLATO: PAVEL HAAS QUARTET (CZECH CHAMBER GOLD: PAVEL HAAS QUARTET) ●
 ČT Studio Ostrava, Czech Republic (24 min)

This is a story about the co-existence of the musicians and human beings. We learn about Pavel Haas's String Quartet which is one of the world's best ensembles in the field of chamber music. Their commitment to the music is well presented through their personal stories. We learn about their passion, emotions and fears. The documentary perfectly combines the music and the mood of the performers. The camera and editing is of high quality. The pace is well built. The staging is very professional. However the format is quite standard and brings no freshness.

ID2019025 - PETŐFI ZENEI DÍJÁTADÓ GÁLA 2018 (PETŐFI MUSIC AWARDS GALA 2018) ●
 MTVA, Hungary (134 min)

The PM Awards Gala is the biggest and most widely known pop music event and takes place at the opening day of the Balaton Strand Festival. This is a live report of the competition in which Hungarian songs can be nominated. Both music professionals and the audience decide the winners. There is very professional multi-camera coverage of what is happening onstage. The sound, dressing and stage design are excellent - worthy of the MTV Awards! It is also very appealing to the young people, judging by the audience. The report consists of presentation on stage, inserts on the nominees, announcing the winner and performance by the winner in several categories. The format is not new, not original.

ID2019029 - VOKALNITE METAMORFOZI NA PANCHO VLADIGEROV (VOCAL METAMORPHOSES OF PANCHO VLADIGEROV) ●
 BNT, Bulgaria (30 min)

This is a report on the second edition of an international competition for chamber songs named after the famous Bulgarian composer Pancho Vladigerov. The structure of this entry is very nice: a rhythmic sequence of live music, interviews with organisation and jury, competitors and archive footage. It demonstrates great craftsmanship and experience with music programming. The approach is historical, reflecting the great Bulgarian music tradition. Chamber opera is quite a niche topic, confirmed even by some of the competitors. In a way, the entry is more of a lecture than an engagement of viewers. We also thought that comments by visitors could have made the entry stronger.

ID2019197 - THA THU AIR AIGEANN M'INNTINN (ON THE SEA-BED OF MY MIND) ●
 BBC Alba Scotland, UK (6 min)

On New Year's Day 1919, HMY Iolaire carrying returning veterans of World War One back to their homes in the Western Isles, foundered on the rocks just outside Stornoway claiming 201 lives – one of Britain's worst and most tragic maritime disasters. One hundred years later on BBC ALBA and BBC Radio nan Gaidheal joined the communities reflecting on the disaster. It is a beautiful short animated film. The poem, the images and an intense violin soundtrack contribute to create the feeling of sadness and tragedy.

ID2019059 - KAFKA BAND (KAFKA BAND)

ČT, Studio Brno, Czech Republic

(71 min)

The Kafka Band is a literary-cum-musical project from Prague. It presents a unique history about Czech and German nations in the Czech lands in the past. This is a recording of the Kafka Band's multi-genre concert and their conceptual album, *The Castle*, from Brno's Sono Centre. It is a musical narration of Franz Kafka's unfinished novel "The Castle". The camera work is good, the same goes for the sound quality. The atmosphere of the concert is in accordance to Kafka's work. It is an innovative way to discover Kafka's work.

ID2019063 - POBEDNICI SU DOSADNI (WINNERS ARE BORING)

RTV, Vojvodina, Serbia

(29 min)

Žikica Simić, a publicist and an author of countless music radio programmes and articles dedicated to rock music, gained a cult status, had (and still has) tremendous influence on several generations of listeners. His passionate followers regard him as a legend. There are very surprising and funny animations, which make you wonder when the next surprise is coming. There is a good structure with singer/songwriters performing in surprising places (cinema, shed). We did need to understand more about Žikica (who is he, why is he so popular, what did he do in the past?). It would have made much more sense to the neutral viewer.

ID2019090 - LUDZIE, SPRAWY, HISTORIE - „CZŁOWIEK ORKIESTRA”

(PEOPLE, ISSUES, STORIES - JACK OF ALL TRADES)

TVP3 Opole, Poland

(9 min)

A simple story about the power of dreams and their role in human life. Artur Jakimiak, a man with a difficult past, who works as a lumberjack and carpenter, lives near the forest and loves nature. In the past, he had problems with drugs, suffered from depression and had his family torn apart. In his case, the most effective therapy was music. Thanks to his talent, he started to get out of bed and took responsibility for his life. The report used several music tracks from the album which Artur recorded a few years ago, paying out of his own pocket. There is a beautiful opening sequence with matching footage and music and outstanding storytelling, without any voice-over other than from Artur himself. The story grabs you by the throat and keeps you there till the end. There is humour, sadness and a whole spectrum of emotions and emotional triggers.

ID2019099 - EPK ZA POČETNIKE (ECOC FOR BEGINNERS)

HRT Centar Rijeka, Croatia

(51 min)

This is a well narrated introduction of the two current European Capitals of Culture. We see some nice picture-postcard shooting. The story begins with wider questions about whether culture can help to keep European dream alive. This promises some answers but in fact there are many people just evaluating the current situation, stating facts. The judges miss the implementation of all this in Rijeka which will be the ECoC capital in 2020.

ID2019111 - SPLITSKA FOTORINOLARINGOLOGIJA - VJEČNOST KOJA TRAJE

(SPLIT PHOTO SECONDS - A LASTING ETERNITY)

HRT Zagreb, Croatia

(50 min)

We see the city of Split through the eyes and lenses of its photographers. We meet different kinds of photographers, professional and non-professional, but sense their love of and passion for their hometown, Split. Through their photos, they show us their perception of Split. They see all the lights and colours of the city. Pictures and music work perfectly together. The judges find the camerawork and editing excellent. The storyline is well built and allows us to feel the perception of the participants and the stories behind the photos - but maybe too many stories and too many layers all at once.

ID2019212 - STEVE MCQUEEN TATE YEAR 3 PROJECT

BBC London, UK

(8 min)

Steve's aim is to photograph every Year 3 school pupil in London. It is the result of the "urgency to reflect on who we are and where we come from and what is the future". The class photos will be brought together into a large-scale art gallery installation. The storyline is well built and so is the growing expectation before the photos are taken. We loved the engagement of the journalist and the interaction with children. The camera work, pictures and editing are perfect. The judges did not find any innovative approaches to introduce the story.

ID2019126 - ELECTRIC DREAM - MIHA KRALJ (ELECTRIC DREAM - MIHA KRALJ)

RTVSLO Maribor, Slovenia

(73 min)

Miha Kralj – years ago called "the Yugoslavian Jean-Michel Jarre" - has been faithful to the Hammond organ and electronic music since he started his creative and business career back in the 1980s. There is a cute opening with some good archive footage and storytelling. We learn much about the Republic of Yugoslavia in the 1980s and there is some excellent animation from that time. However, perhaps it is a little too long, indulgent and traditional.

ID2019133 - ACASĂ LA GRIGORE LEȘE (AT GRIGORE LEȘE'S HOME)

TVR Cluj, Romania

(20 min)

Romanian folk artist Grigore Leșe gathers at his country home artists with different skills in a unique event. This seeks to bring to the young a sense of the roots, tradition, and nature. The introduction of the programme promised a wide sense of tradition, myths, music and culture. It is a simple report from the event and judges missed a deeper treatment of the theme. The picture and editing is professional and competent.

ID2019137 - NOA POP (NOA POP)

France 3 Nouvelle-Aquitaine, France

(13 min)

The aim of the programme is to give the many musical groups of New Aquitaine a chance to make themselves known to the general public. It is a good opportunity for young musicians to speak for themselves. It is a multi-camera recording in studio. The judges would have expected young groups to be presented in more innovative way in camera work, editing and graphics. The format is good but maybe too traditional for this subject.

ID2019146 - VOLUME: HAIL SPIRIT NOIR (VOLUME: HAIL SPIRIT NOIR)

ERT, Greece

(60 min)

Volume is a music show for Greek rock bands from the independent scene. The concerts have free entry. Pictures and the lighting are outstanding and give us the feeling of standing on the stage with a band and getting a great experience of the music. We would love to see more reaction from spectators in the concert. We also meet the bands through the interviews also in backstage.

ID2019182 - LA SANTINA (THE SANTINA. HOLY GROTTA OF OUR LADY OF COVADONGA)

TPA, Spain

(23 min)

Covadonga is a place of special importance for the Asturian identity and for the whole of Europe. It is located in the Picos de Europa mountains and the name Covadonga is dedicated to the Virgin of Covadonga. She is the patron saint of the region. The story with its religious symbolism is well told, making use of old documents and painting, with matching music and some incredibly beautiful scenery. There was perhaps too much voice over and a lack of interviews.

ID2019116 - AR LORG ANNIE (SEARCHING FOR ANNIE)

BBC Northern Ireland, UK

(59 min)

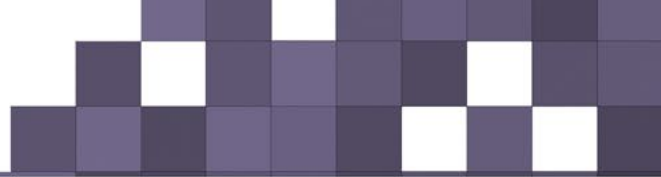
Investigative journalist Kevin Magee goes in search of the lost Irish paintings of the controversial American artist, Rockwell Kent. On his journey, he finds a tale of art, friendship, love and the Cold War. The programme evoked in the audience a nostalgia for an Ireland that they are on the brink of losing and which is already merely a memory or a folktale to many people. The judges appreciate the investigative approach driven by the personal curiosity of the journalist. He manages to get in touch with those involved in stories connected with paintings. The inclusion of archive footage and the combining the impressions in the paintings with the actual places is well done. The storyline is perfectly built through the paintings and we learn a lot about customs and tradition. Judges and viewers enjoyed some beautiful landscapes.

ID2019037 - UN CONCERTO SILENZIOSO (A SILENT CONCERT)

RAI - Sede Regionale Lombardia, Italy

(4 min)

This is a report about a unique concert: for deaf people. Can music be heard and/or created by and for the deaf? Can the emotion of music be transmitted to those who do not know the sounds? Those questions became a reality with the first 'deaf' concert ever in Reggio Emilia, created by the Secret Theater ensemble with the "Silent" music group: 14 people, some deaf, other solo musicians, who gave life to a real concert. This allows deaf people to become musicians, and those hearing to experience the "sound universe" of people who do not hear. A very interesting topic, at the same time a social experiment. The footage is good, we see and hear about the background of this concert, participants, visitors. They talk about the concert but we see only glimpses of the concert itself. And when shown, the voice-over is quite distracting. The jury would have loved to see (and hear...) more of the concert itself.



PRIX CIRCOM REGIONAL 2019

NEWS PROGRAMME

WINNER

ID2019189 - BUENOS DÍAS MADRID (GOOD MORNING MADRID), Telemadrid, Spain

COMMENDED

ID2019112 - TV 2 LORRY 19:30 (TV 2 LORRY 19:30), TV2 Lorry, Denmark

JUDGES

Chair	Nils Chöler	SVT Nyheter	Sweden
	Carlo de Blasio	RAI	Italy
	Wojciech Malinowski	TVP Wrocław	Poland
	Gunnar Henrich	Hessischer Rundfunk – ARD	Germany

CHAIR'S REPORT

This is the first time the category is judged. It is – as all categories – a difficult one, ranging from less than three minute programmes to more than two hour programmes.

It is obvious, watching the eight entries, that we are very conservative in our programme making. It is studio, it is a host and there are a number of reports. Everything looks a bit the same. Why? Because this is a very efficient way of bringing news to the audience and because this is the way we always have done it.

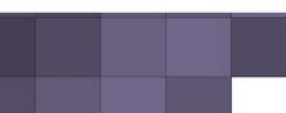
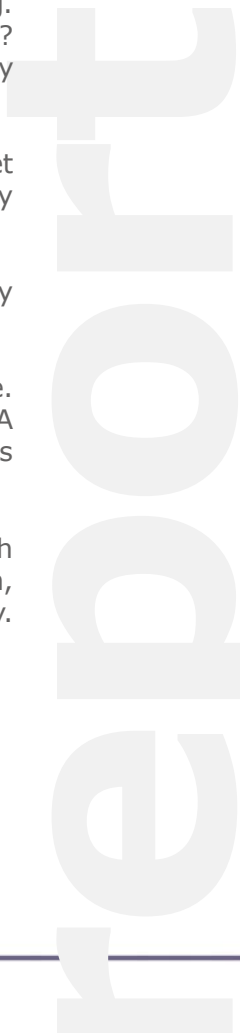
We are now searching for new ways and the jury has been looking for surprises. Did we get them? No, not really, but we have noticed some good attempts. All the entries have been very competently made. Conventional – but still high quality.

The ones that add a little more are the Spanish entry *Good Morning Madrid* and the Danish entry from TV2 Lorry.

Good Morning Madrid is our winner. It is a programme with an obvious presence. We are there. The studio is the base but we get reports from all over and it is all happening, all the time. A bit annoying with the music but this is extremely lively. News stories are mixed with funny clips which gives you the feeling that there is something for everybody.

The Danish entry has abandoned the studio. The reporters introduce their own reports, which makes you feel that you are there with them out and about wherever they go. With this form, you lose a bit of the credibility that a host can give but you win something else. Well worth a try. We want more experimentation and more courage next year, but this was a good start.

Nils Chöler
SVT Nyheter, Sweden



WINNER
ID2019189 - BUENOS DÍAS MADRID (GOOD MORNING MADRID)

Telemadrid, Spain

(116 min)

Good Morning Madrid has a wide-ranging format which deals with everything from regional news to world news as well as a sprinkling of humour and clips from the internet.

Telemadrid seems to have vast resources of reporters and staff collecting all the news and being on the streets. It is very fast paced, giving the viewers hardly time to breathe. But the music underlay did not appeal.

There is much use of split-screens to heighten the impression of being in the middle of the action. Maybe "a soup with too many ingredients", but it gives you the feeling of being "there".

There is never a dull moment in *Buenos días Madrid*.

COMMENDED
ID2019112 - TV 2 LORRY 19:30 (TV 2 LORRY 19:30)

TV2 Lorry, Denmark

(25 min)

No host and no studio is an interesting way to bring fresh life and a documentary feeling to a regional news programme.

The risk is that you lose the credibility that a host can give. This is the "self-service" restaurant compared to one where you are being served by a good waiter!

But it's a brave try and a fascinating guide to another (and exciting) way of presenting news.

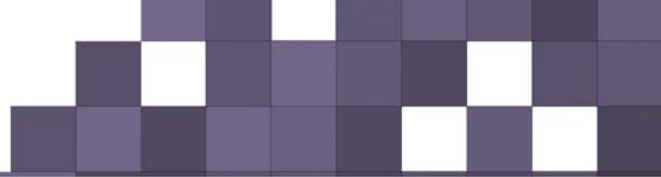
A good commended, we think.

OTHER ENTRIES
ID2019165 - AKTUALNOŚCI (DAILY NEWS)

TVP3 Rzeszow, Poland

(27 min)

This is a very good, but rather ordinary, news show. It promises excitement with the news reporters in "windows" waiting for their appearance but they deliver nothing that offers surprises. Polite and clean but nothing extraordinary. There are many different topics and it is very comprehensive, ranging from boar hunting to pollution and sports.



NEWS PROGRAMME

ID2019192 - EUROFAKTY (EUROFACTS)

TVP3 Wroclaw, Poland

(13 min)

This is a weekly magazine show about the EU activities with impact on Poland. It is a very good initiative to spread knowledge of the EU and its regional importance. But the programme is very conventional in its structure and does not bring any "aha!" reactions or surprises. Does the EU make financial contribution? That may be an issue...?

ID2019038 - LA TRAGEDIA DI RIGOPIANO: UNA FERITA ANCORA APERTA (RIGOPIANO TRAGEDY: AN OPENED WOUND)

RAI - Sede Regionale Abruzzo, Italy

(9 min)

This tells the story of a natural disaster killing 29 people in an avalanche. It analyses the reasons for the tragedy with the authorities. It does not really match the category of News Programme as it is more of a report. There is no main character telling the story nor any surviving family members or friends interviewed.

ID2019075 - BICIKL VS. AUTO (BIKE VS. CAR)

RTV, Vojvodina, Serbia

(3 min)

Bike vs Car tells the story of an unequal race between man and machine – car versus bike. The jury could hardly identify the category News Programme in it. And we were missing some necessary facts in the beginning of the film like getting the setting explained. How far do contestants have to go? Where is the finish line? What are the rules of the race? At the end, we did not see a real winner. We identified a clear message of protecting Nature by using bikes instead of cars but we could hardly identify the news in it.

ID2019203 - TPA NOTICIAS CONCEJO A CONCEJO (MUNICIPALITY TO MUNICIPALITY)

TPA, Spain

(21 min)

This midday news magazine includes a wide range of themes: politics, economics, science, handicrafts, agriculture and events as well as relationships and social content. The jury missed personalised or heartwarming storytelling even if it is a news programme. The show and its films have a high pace. From the setting of themes in the magazine we were wondering about the line up order. Was the most important story of the day really the potato planting at the beginning? The magazine for sure is interesting for people in this region. There were gaps in the subtitling.

ID2019205 - BBC MIDLANDS TODAY

BBC West Midlands (Birmingham), UK

(28 min)

BBC Midlands Today deals with a wide range of regional and local stories. The presenter was very professional and always focussed on personal emotions and involvement in the stories. There are plenty of "flashing blue light stories". There is good storytelling and a compelling range of stories which are relevant in the region.

REPORT

JUDGES RECOMMEND

Here are some suggestions, in addition to the Winners and Commended, for viewing in the self-service videotheque at the conference. Enjoy.

Gunnar Henrich, Hessischer Rundfunk – ARD, Germany

Must See (ID2019157 by ERT Greece in the category Minorities in Society) is about team of blind soccer players. It's a fantastic work that lets the viewer step into the world of blind people. With beautiful pictures, the viewers can feel how it is to be blind. And the enthusiasm of the players demonstrates the proof that inside every adult there is a young child who just won't grow up.

Bas Treffers, RTV Oost, The Netherlands

I love *Cloned Number Plates* (ID2019069 by BBC West Midlands, Birmingham, UK, in the category Most Original and Innovative) because the outstanding undercover reporter Jonathan Gibson has a strong signature in the way he builds his report. He uses television tricks or sometimes actors to draw attention of the viewer. In this report he is even "cloning" himself.

Lucía Herrera Cueva, RTPA, Spain

Func (ID2019188 by BBC Alba, Scotland, in the category Entertainment and Drama) is a Gaelic language sketch show comedy with all the key ingredients to enjoy and laugh. It's a comedy about mainly the Gaelic world but also the rest of world. Brilliant, awesome, and with well-developed scripts. Highly recommended

Wojciech Malinowski, TVP Wrocław, Poland

Trade Secret (ID2019145 by RTV Crne Gore, Montenegro, in the category Investigative Journalism) is about political and economic corruption in Montenegro based on official archives and the internet. A very modern television form.

Françoise Erb, FTV Grand Est, France

The Silo (ID2019110 by TV Øst, Denmark, in the category Documentary) shows how a silo crashes down destroying a house. A captivating introduction and based on excellent storytelling. A film which makes you discover a difficult job and an endearing character.

Nils Chöler, SVT Nyheter, Sweden

Must See (ID2019157 by ERT Greece in the category Minorities in Society) is about Greek blind footballers. You are thrown from happiness to despair by this. They may all be blind but they love to play football. It is difficult when you cannot see the ball or distinguish between enemies and teammates. But you love it. Their energy and enthusiasm is contagious, tender and loving about men who do not want to see (!?) any problems.

Mojca Recek, RTVSLO Maribor, Slovenia

I recommend *My Garden* (ID2019101 by NRK Østfold, Norway, in the category Entertainment and Drama), an informative show about a special garden north of the Arctic Circle in Norway where the family lives on what their garden provides. There is a good rhythm in the editing, good interviews and some breathtaking pictures.

Bas Treffers, RTV Oost, The Netherlands

Watch *My Garden* (ID2019101 by NRK Østfold, Norway, in the category Entertainment and Drama) because it is the optima forma of entertainment. We visit a family in the north of Norway who live on what their garden can provide. The gardener and handy woman give useful tips and the chef cooks only what comes from the garden. The tone of voice is very cheerful and light, it makes the viewer happy.



PRIX CIRCOM REGIONAL 2019

NEWS REPORT

WINNER

ID2019052 - UFRIVILLIG DELTID (INVOLUNTARY PART-TIME JOB)

NRK Nordland, Norway

COMMENDED

ID2019162 - FRIT LEJDE (SAFE PASSAGE)

TV2 Fyn, Denmark

JUDGES

Chair

Françoise Erb	FTV Grand Est	France
Eivind Undrum Jacobsen	NRK Nordland	Norway
Michelle Mayman	BBC North West	UK
Dite Dinesz	TVR Timisoara	Romania
Montse Armengou Martín	TV3 Catalonia	Spain
Todor Ignatov	BNT	Bulgaria

CHAIR'S REPORT

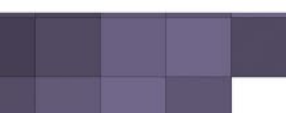
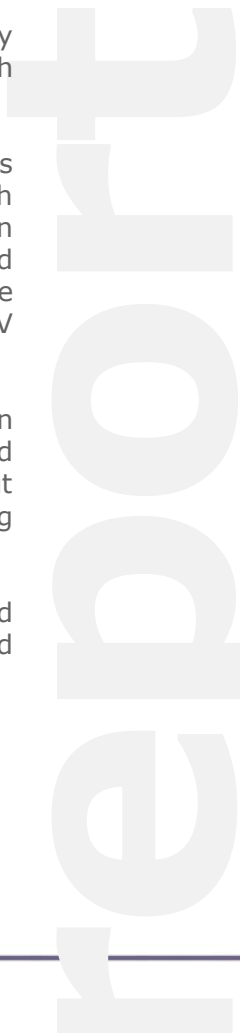
The jury considered 23 entries from 13 countries. There was a wide range of skill on display and it was interesting to see the development of stories and techniques which worked for both traditional television and online audiences.

Norway is leading the way in this digital commissioning and it was one such example which was our winner this year. *Involuntary Part-time Job* from NRK mixed modern filming techniques with graphics and onscreen text to explore the issue of part time work and the impact on women in particular. An excellent case study made this engaging. The report was packed with facts and figures that informed the viewer and highlighted an unintended consequence of flexibility in the workplace. We liked the way it appealed to younger audiences while satisfying a traditional TV audience's desire for in-depth coverage.

Commended was *Safe Passage* from TV2 Fyn. This was an example of engaging the public in news story. The journalist appealed for people to get involved in considering the life span and waste of electrical goods. The public responded wholeheartedly, handing in unwanted items but then later, equally showing there is a market for used electronics. It was a novel way of exploring an issue and informing the public – an interesting example of public service broadcasting.

It is worth noting that the BBC regions also produced reports which appealed to emerging and younger audiences, too. We liked the use of graphics in BBC South's *County Lines* report and appreciated the light touch and humour in *Drug Fight* from BBC London.

Françoise Erb
FTV Grand Est, France



WINNER

ID2019052 - UFRIVILLIG DELTID (INVOLUNTARY PART-TIME JOB)

NRK Nordland, Norway

This is a piece about the salary problems involved in part-time job, specially for young women, based on the case of hospital worker Marthe.

The report was constructed to work fully on all digital platforms and only one journalist is in charge of film, editorial content, graphics and all other aspects of the report.

The jury was impressed by how the data was presented, especially through graphics to make the content comprehensible.

Discrimination and equal chances for women are subjects which have resonance in other countries.

COMMENDED

ID2019162 - FRIT LEJDE (SAFE PASSAGE)

TV2 Fyn, Denmark

We are throwing away too much electronic waste. Now a professor and TV2 Fyn want to find out how much could be re-used or repaired. It is estimated that 80% of the devices which are discarded could be repaired – so why do so few do it?

Viewers were encouraged to take electronic devices to four recycle centres. They were basically overrun by people who wanted to participate and more than 1600 electronic devices were handed in. The campaign ran for a month and ended with a flea market where people could buy cheap but still functioning tv sets, kitchen appliances, hairdryers, computers and much more.

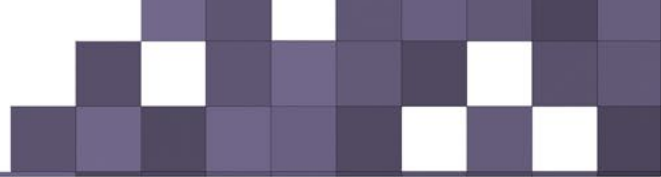
TV2 Fyn is doing this in an attempt to change European legislation – one of the main objectives for public state channels.

OTHER ENTRIES

ID2019159 - NAZI

BBC West Midlands (Birmingham), UK

Stanislaw Chrzanowski, aged 96, has become the first UK citizen to be charged with war crimes from World War Two. An investigation which involved his stepson working with the BBC, secret papers and war experts discovered that the man he called "Dad" had been involved in killings documented in previously unseen Waffen SS files. Following this investigation, Germany's Federal Court ruled Chrzanowski should face criminal proceedings in Germany. This is an interesting and well-crafted report with strong research. Archive materials, interviews, tight, but clear, presentation with a high pace of editing are the basis of this report.



NEWS REPORT

ID2019181 - NEBEZPEČNÉ PROHORMÓNY VO VOĽNOM ONLINE PREDAJI (DANGEROUS PROHORMONES IN FREE ONLINE SALE)

RTVS - Banska Bystrica, Slovakia ●

What is the answer if you are lifting weights and want big muscles fast? As shown by this report, it can be the internet and some powder. But thereby lies danger to your health. Now the authorities are warning those who want a quick fix. This report was made to address young people, perhaps not regular viewers of mainstream news. It is informative and with a direct approach to the topic. Still, sometimes it might be considered a little bit old fashioned.

ID2019186 - SINDROMUL ITALIA (THE ITALIAN SYNDROME)

TVR Iasi, Romania ●

Over three million Romanians have emigrated, 1.4 million of them to Italy. It is especially women in their 40s that travel. Many of them take work as "badanta", caring for elderly people. Now psychologists in Romania are talking about the Italy Syndrome, a state of exhaustion after hard work, lack of family and in many cases being outside the law with no work permits and without rights. This is a traditional storyline with two examples and two experts underline the flaws of the system. The story could have benefitted from less focus on describing the story and searched more for authorities who might find solutions.

ID2019010 – ULJANIK U ŠTRAJKU (ULJANIK ON STRIKE)

HRT Centar Pula, Croatia ●

A piece about the first day of the strike against the closure of one of the most important shipyards in Croatia. The report involved workers, citizens and people who support the strike. The camera reflects very well the tension and the anxiety of these workers who have devoted their whole life to this once great enterprise. However, the jury would like to see more on the effects on their daily life and not only the street protest.

ID2019086 - MENO-PALUU SUOMEEN (RETURN TICKET TO FINLAND)

Yle, Finland ●

This is a fascinating report about the increasing number of Chinese visitors in Laponia. It offers an interesting point of view of why Chinese people are interested in tourism in Finland and what they want to find there: security and fresh air above all. The jury appreciates the effort to follow a young couple from China to Laponia and the cultural shock between the two populations. However, the jury would like to see a deeper approach to the contradictions of this phenomenon in a small community.

ID2019118 - NEVARNA CESTA (DANGEROUS ROAD)

RTVSLO Center Maribor, Slovenia ●

A report about a dangerous road that takes a lot of lives every year and the measures required to stop it. The intention to help save lives connects very well with the social meaning of a public TV station. However the jury would like to see more characters involved: families of injured, neighbours, more authorities. The focus seems a little too much on explaining the technical solutions but not emphasising the human responsibility.

ID2019153 - ROCZNICA POWSTANIA W BIAŁOSTOCKIM GETCIE (BIALYSTOK GHETTO UPRISING)

TVP3 Bialystok, Poland ●

A report about the Bialystok ghetto uprising that is celebrated yearly. Through this celebration we are able to remember and not forget the disaster of the Holocaust, so necessary nowadays. Among the official acts, the report rescues some survival testimonies of the recent past. It is certainly another good example of the commitment of public TV services but the jury would have liked a closer approach to survivors if possible.



ID2019154 - COUNTY LINES

BBC South (Southampton), UK

We learn about drug gangs that operate in small towns and take advantage of vulnerable people. There is interesting and deep research, not usual in such short reports. There is a good interview with a victim and very comprehensible graphics to explain how these gangs operate. Good rhythm and presentation – and a public service to help prevent falling into the clutch of these gangs.

ID2019215 - THE PILOT: LONDON'S AIR AMBULANCE

BBC London, UK

A piece about how to be a pilot in an emergency unit and how he is involved with medical team. The jury appreciates good camera work and live interviews during stressful moments in an emergency. However, the jury would like to explore more about the pilot's feelings and emotion.

ID2019097 - YN AKSJE FOAR DE FRYSKE READBÛNTE KIJ (SAVE THE FRISIAN RED COW)

Omrop Fryslân, The Netherlands

It is possible that the Frisian Red Cow faces extinction as only 500 animals are left. Through interviews, archive footage and debates, the programme seeks to help to save the endangered cow. There is an entertaining mix of different sources and places, and excellent archive research. It is a good example of participating journalism: viewers can adopt a cow in order to save the Frisian race!

ID2019187 - TJÄRNA ÄNGAR INIFRÅN (INSIDE TJÄRNA ÄNGAR)

SVT Dalarna, Sweden

Burning cars, youth criminality and lack of trust in government and police are the background of this news story. The news report tries to tell the views of youngsters who feel that the police are not trustworthy. With graphics and anonymous interviews, the reporter tries to tell why the breach of trust has occurred. Our understanding of the conflict would have benefitted from a summary of what had happened earlier.

ID2019190 - TOALETA LA PRET DE VILA (SCHOOL SANITARY GROUP COSTING A TWO STOREY VILLA)

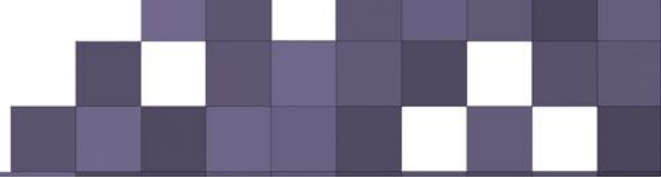
TVR Iasi, Romania

The school has been unchanged since 1948. In 2009, the authorities tried to build an extension on few square metres to add modern toilets. The price of the extension was estimated at 100,000 euros. Today, there are still no finished toilets. The builder is bankrupt and no-one knows where the funds have gone. The story has the necessary sources and is told in a traditional and effective way. However, it is difficult to find any different or innovative approach towards a non-linear audience. This would have been a good subject for social media.

ID2019210 - DRUG FIGHT

BBC London, UK

What do you do when you feel drug dealers own your street and your neighbourhood? Of course, you appeal to the government and the police and ask for stronger controls. But these neighbours also join on social media and gather pictures and videos to send to the police. Some even use civil disobedience and put up signs and mark the streets with ironical messages both to the authorities and drug dealers. In the end, the reporter shows how the police have strengthened their efforts. This story shows the problems and gives solutions. You feel the despair of the inhabitants and see the drug dealing on the streets. With a twinkle in the eye, inhabitants mark the street "Parking for drug dealers". Their efforts make you smile, even though you feel their desire for change. This story also shows the whole picture. The police are allowed to tell their part and with their videos we see their effort to run down the drug dealers.



NEWS REPORT

ID2019004 – HAJKA (THE CHASE)

HRT Centar Pula, Croatia ●

A lively report about the efforts to chase the wild boars from local parks and beaches. It takes great skill to track down the boars – and the boars show even greater skill in evading the hunters. The script is tight, with plenty of interviews. The camera operator did especially well to catch the animals as they made their escape.

ID2019005 - SEX ADDICTION

BBC Yorkshire, UK ●

The World Health Organisation now considers "compulsive sexual behaviour disorder", like gambling, an addictive disease. Sex addiction is a difficult subject and the reporter did well to get a young woman to talk on camera. The views of the second interviewee were represented by an actor, which the judges found confusing and distracting. The piece could have been given a more imaginative treatment.

ID2019031 - NOĆ U SNEGU SA HITNOM POMOĆI I VATROGASCIMA (NIGHT IN SNOW WITH EMERGENCY AND FIREFIGHTERS)

RTS Belgrade, Serbia ●

When two metres of snow fell, the authorities quickly declared a state of emergency. Reporter Dušan Jemuović shot this report and edited it on his iPhone in his car for first prime time news in the morning. He followed a medical crew as they struggled through the extreme weather conditions. It was good to get such close access.

ID2019051 - FØDSELSSKADER (ABDOMEN INJURIES)

NRK Nordland, Norway ●

A report about the injuries women can be left with after childbirth. We have evidence of two case studies and advice from a legal expert but would have appreciated a deeper medical explanation or medical expert. This report was primarily designed for digital platforms based on text, still images and the use of social media.

ID2019060 - PALACH X OPLETAL (PALACH VERSUS OPLETAL)

ČT, Studio Brno, Czech Republic ●

We find out how two men sacrificed their lives in the cause of democracy. Yet the younger generation is unaware of their heroism or influence. There was a novel approach to re-telling their stories. But perhaps the two subjects would have benefitted from separate treatment.

ID2019083 - "HERÄSIN SIIHEN, ETTÄ OLIN VETÄMÄSSÄ TYTTÖYSTÄVÄÄNI TURPAAN" – KATSO VIDEOлта, MITEN RAUHANTURVAAJAN RAJUT KOKEMUKSET VOIVAT SEKOITTUA ARKEEN SUOMESSA (21ST CENTURY VETERANS - PTSD)

Yle, Finland ●

A creative treatment to explore the issue of PTSD – post-traumatic stress disorder - in army veterans. The production treatment and effects aim to illustrate a complex set of symptoms. There were some moments when the film was successful in conveying the difficulties of living with the condition but we felt less narration and a better mix of testimony and images would have given a better outcome.

ID2019219 - ARCHÍVY V KYJEVE O OKUPÁCII ČESKOSLOVENSKA (KGB ARCHIVES IN KIEV ABOUT THE INVASION OF CZECHOSLOVAKIA)

RTVS – Kosice, Slovakia ●

The KGB archives have been opened after 50 years to reveal fascinating stories of the people of the time. The report had some excellent archive footage but we would have liked to have seen some of the individual cases followed to help to explore the history more fully. There was too much script at the top of the report.



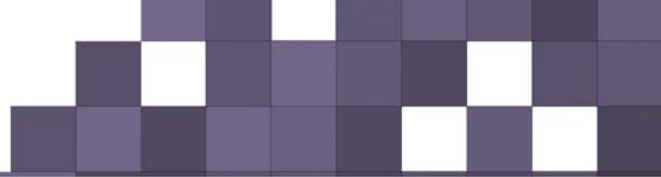
**ID2019092 - KURIER OPOLSKI - OPOLANIE W GRUZZI
(KURIER OPOLSKI - OPOLANIE IN GEORGIA)**

TVP3 Opole, Poland ●

A new exhibition "Katyń: A Day with a Unique Beginning" documents the Katyń massacre conducted by the Stalinist regime on Polish officers in the forest of Katyń in 1940. We see the opening ceremony of the exhibition in the Georgian National Defense Academy in Gori, with commentary from the curator and guests. It was well filmed and colour treated but we would have liked to have heard from people outside the exhibition space in addition to those present.



report



PRIX CIRCOM REGIONAL 2019

VIDEO JOURNALISM

WINNER

ID2019076 - SAMANTHA EVERETT, BBC South (Southampton), UK

COMMENDED

ID2019169 - LEONOR SUÁREZ RODRÍGUEZ, TPA, Spain

JUDGES

Chair

Gunnar Henrich	Hessischer Rundfunk – ARD	Germany
Eivind Undrum Jacobsen	NRK Nordland	Norway
Michelle Mayman	BBC North West	UK

CHAIR'S REPORT

The VJ category has again, like last year, a wide range of different themes and styles. Every VJ had to enter three reports, filmed and edited personally. The jury had to select the best VJ from reports of natural disasters, heart-warming portraits, social reports or news programmes.

Some entries were clearly told news stories – but they did not really demonstrate the creative potential of what a VJ could achieve. But the jury also saw some journalistic diamonds, stories that we had never seen before and some with outstanding craft in the technical skills of storytelling, filming and editing.

For the VJ category, the jury always compared the options to produce the same film with a conventional team and editor. Therefore, we were searching for a unique "VJ selling point" - being closer to the main characters, telling the story in a special personal way.

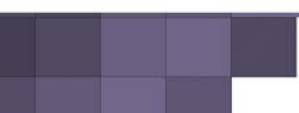
What is confirmed by this category this year is that "MoJo" work has become an everyday production tool in VJ work but with the sound as the highest challenge.

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! However, it is still the story that grabs the viewer! Surprising content, secret stories filmed with hidden cameras, reporters pushing to the limits and heart-warming content which tell stories of humans at a turning point.

Such stories demonstrate the opportunities of working as a VJ - getting that little bit closer and telling stories which a conventional team might be unable to do.

Gunnar Henrich

Hessischer Rundfunk – ARD, Germany



WINNER

ID2019076 - SAMANTHA EVERETT

BBC South (Southampton), UK

Sam Everett gets close to the people and tells their stories and emotions. She has a nice touch in mixing text, stills and video. Her look is modern and "exotic" and maybe not familiar to most people but feels accessible to a younger audience.

Sam lets us be part of the drugs scene and shows us the drug dealer's tactics in hiding their business. It is a really close report with many graphic elements.

Then she lets us step into the world of black women playing video games. It's an inside look at a scene that has to cope with sexism and racism.

She uses graphics in explainers in a constructive way to make it easier to understand. She has a creative use of the camera and makes most of the situations caught on video. Her skills in camerawork and editing are fabulous. And she sticks to the focus she's chosen.

Only the use of music sometimes seemed a bit unnecessary and some shots seemed a bit directed and not fully natural.

COMMENDED

ID2019169 - LEONOR SUÁREZ RODRÍGUEZ

TPA, Spain

Leonor is not afraid of addressing taboos and confronting or talking to people who have problems of one or a different kind. She has a wide spectrum of sources in her reports and searches out people in difficult situations that will have an impact on the viewers because of their great photo and video opportunities.

Maybe sometimes she could have found a clearer focus in her reports.

Leonor shows the consequences of drug related crimes and prison. She follows drug addicted prisoners as they attend a special institution to get clean again. The story is empathetic and gives all necessary numbers and facts. The prisoners were filmed anonymously but with beautiful framing Leonor found ways let the viewer get close to them. Perhaps the impact on the audience would have been stronger if she got at least one case study on camera.

"It is something not seen before" is the first sentence of the film about fitness runners in a coal mine. And it is exactly what the jury thought when watching this film. A closed mine, not profitable anymore, finding a new future in opening it for tourists and runners. The story is told by two runners who used to work in the mine. It has beautiful pictures and is well edited.

Her third entry shows the sad consequences of a volcanic eruption that buried more than 1000 victims under the ashes. Leonor tells a very emotional story of people searching for their beloved in the ruins of their shattered houses without government support. A very strong story with fantastic pictures, edited with a unique look and with an emotional use of music.

OTHER ENTRIES

ID2019054 - ALBERTO MANCEBO

CRTVG, Spain ●

Alberto shows a wide range of themes, recording and editing with his smartphone. He works quickly with only a little time for producing his films. He lets the viewers take part in specific Galician cultural events like the annual cemetery cleaning, takes us to a fair, or shows the discussion about the switch from winter to summer time. There is a clarity to his work; solid in storytelling, filming and editing; perhaps a bit static in shooting and storytelling but nevertheless a steady VJ-handcraft. Maybe with a bit more time he could use his skills to play more with the camera and make his news stories more filmic.

ID2019220 - PETER KRYGER

TV ØST, Denmark ●

Peter has an eye for the small things which make life better and a little more worth living. The jury would sometimes have wished a bit more variety in pictures and creativity in discovering alternative situations. There is a portrait of a man who has dedicated his musical career to the famous dead singer Kim Larson. He brings him back to life and shares his music with others. It is a solid film with a good story. A procession of an old ship being brought to town once every ten years is an old Norwegian tradition. We also discover the Hedde church and find out its hidden places and mysteries. There is a beautiful mixture of drone pictures and point of view shots with creative use of voice over combined with interviews. Peter sticks to his chosen focus and makes the most of some of the situations he's caught on tape. The walk down the steep stairs made the jury's stomachs turn. ;-)

ID2019072 - BEN MOORE

BBC South (Southampton), UK ●

Ben Moore really finds and tells good stories combined with the skills of filming and editing as a pro in all genres – a great videographer! He also makes good use of his own voice. Ben visits a refugee camp in Iraq. He tells the story of refugee women having lost husbands and families and their hopes for a better life. A team of British women helps them to make a new life by encouraging a project of creating a profitable business with sewing bags and clothes. It is a long report but without enough voice of the refugees: too many white women talking instead. Ben shows his creative ability in the editing and filming of a piece examining the illegal taxi business in Bournemouth with drivers giving illegal lifts for cheaper prices than the ordinary taxi business can offer. He shows his range of skills also in the last piece on the renaissance of Hi-8 filming. The jury liked the switch of filming between digital and Super8. Sometimes the jury had the impression that the music is added unnecessarily to make it more dramatic.

ID2019107 - NIELS CHRISTIAN BUHL

TV2 Lorry, Denmark ●

Niels Christian shows a nice mix of stills and videos, with some funny and surprising touches. He makes some use of graphics but they could have been used more creatively. On the downside, the jury saw too much repetition and a loss of focus on his storyline. The first entry was a portrait of a Copenhagen district through the eyes of people who live there, for example a photographer or a retired sailor. It is a composition of personal stories and the special architecture in Copenhagen combined by the music and well-arranged pictures. We then see the beauty in a sport in which athletes are not normally considered beautiful: the Danish strong-man-championship. The film has some very artistic pictures, well edited, with matching sounds and music: beautiful to watch. Finally, Niels Christian takes us for a ride with an experienced hitchhiker. It is the first part of a road trip where they meet people and discuss cars, life etc. In all of his entries he shows a flair for the use of music and finds new ways of telling his stories visually.

ID2019113 - MARTIN TANGEN SCHMIDT

NRK Østfold, Norway ●

Martin tells how an enormous monolith is transported with ancient machines and ships from the quarry to the place where it is exhibited. A club of historians has built a kind of a museum in the shape of the original monolith. This film lets history come to life and shows how time changes the processes by modern techniques. Martin shows a nice use of archive material and stills mixed with video. He is true to his focus and has a comfortable sound of voice with good picture framing. We meet a passionate blues musician playing on the streets for only a few people. He gives his all playing and singing even for one man listening him. Martin displays great composition and patient storytelling. He lets the situation evolve. Perhaps at some points he could have got a little closer to the action.

ID2019105 - OLA HELNESS

NRK Nordland, Norway ●

Ola Helness made the jury laugh with the story about a stadium facility manager who saved a football match from being abandoned after a snowfall. He just drove a super tractor to push the snow away, even though afterwards he was held by the police. It is a really nice story behind that lets us look behind the scenes and brings an event to the viewers in a very personal way. He has a smart sense of humour also when telling us about a day in June with only 5 degrees in the north when the rest of Norway is sweating. It is a different take on a weather story. In the third entry, he is testing some steam e-cigarettes and lets smokers try them out. But the film does not show the consequences of smoking e-cigarettes - so are the people risking their health in the same way as usual smoking or are they any better? Ola doesn't offer us any conclusion.

ID2019131 - VICTORIA HOLLAND

BBC Yorkshire & Lincolnshire, UK ●

Victoria shows in a series of reports different houses, streets, neighbourhoods and how neighbours live together. Where you might expect anonymity she finds friendly people caring about each other and telling their own intimate stories. The jury liked the idea of showing these neighbourhoods. The film about cycling safety is a news report with all its necessary ingredients. Victoria is on the road with a helmet camera, showing dangerous situations, telling the story of an accident victim and speaking with politicians and associations. Using herself makes the story more credible. A solid and interesting entry! In her last entry she reports on a funeral scandal. The ashes of hundreds of stillborn babies were buried anonymously or kept without the knowledge of their parents. Victoria is with parents, politicians and those in authority. It is a very strong story, well told.

ID2019221 - SEÁN MAC AN TSÍTHIGH

RTÉ, Ireland ●

Seán tells brilliant stories of people at the turning point of their life. His camera work and editing are solid but without any stylistic highlights. Seán follows a young mother of five children dying of cancer as she tries to make the best of her last days to ensure a safe future for her children. This is a very emotional film that tackles the fears we all have. We would, of course, wished to have been with her when she met the doctors who would decide her fate. This was thoughtful and well-planned filming. The jury would have liked a statement from the authorities blamed and accused in the story. We are told also of how post offices are closing in a lot of small villages on the countryside and how young people are moving away. Only the older ones stay there and the infrastructure is melting away. Finding a key lead character might have helped. The third story tells of a sailor on his self-made boat who is going to travel around the world in the age of 80. Fascinating – more please!

ID2019156 - ELSA POIMENIDOU

ERT, Greece ●

Elsa examines a fairy tale told in Thessaloniki. She gets to the root of the story to find out what is fiction and what is reality. Elsa films on a mobile phone but the jury felt some shots could have been better arranged and there were times when she struggled with sound. The same was true for the story about special districts with many singers and bars. The jury was missing a clearly told story, maybe with a protagonist living in the district. Nevertheless we get a strong feel for the way of life in this district. Elsa tries to hold herself back in the storytelling but in doing so it takes time for the audience to understand the story. The choices of the journalist must help the viewer, not confuse. This journalist's desire to show an authentic environment and the lives of real people is praiseworthy - but the situations are not established well enough.

ID2019207 - TOMÁS Ó MAINNÍN

RTÉ/TG4 Nuacht, Ireland ●

We get a look into the fish industry in Ireland with all its problems and factories closing down. The fish resources are shrinking and the fishermen are losing their income. We meet people talking about the situation but we are not really close to a fisherman or factory owner who is forced to quit or see the impact on their family. It is for sure an important theme but we would have preferred not to see that lot of talking heads. The same is true of the report about the increasing number of people speaking Welsh. It is very informational but lacked emotion. The jury made the same criticism of the report about agriculture and dying calves on farms in Wales.

ID2019214 - PAUL MURPHY-KASP

BBC London, UK ●

The King's Cross Steelers are a rugby team of gay players and bisexuals. Homosexuality and sport is a theme relevant right now in many countries, especially in sports like rugby or soccer. We get a look inside that team and its shared brotherhood. But we would have preferred a personal story so we could have established a stronger bond. Jessie is a Border Force dog at Heathrow Airport - and she is very successful, like all the other 16 sniffer-dogs. The film has a good beginning, pictures and storytelling. There could have been more care about details or situations which can make the story better or bigger. As less is sometimes more, Paul could have reduced his text at some parts and not talk over the pictures.

ID2019217 - JULIETTE PARKIN

BBC South-East (Tunbridge Wells), UK ●

Kelly Holmes, a double Olympic champion, travels to Malawi to help fight for a better understand and response to malnutrition in that country. Kelly takes on different endurance sports challenges to collect money for the Malawi people and meets the Minister of Sports, who promises greater investment in endurance sports. The jury liked the project and the sympathetic main character but would have wished the story was told more filmically. We find out much about Kelly's private problems and what drives her but we could have been even closer. The death of little Alex dying of malnutrition was heartbreaking!

ID2019061 - JAMIE COULSON

BBC Yorkshire, UK ●

Jamie Coulson is a guarantee for good stories and emotional presentations. He is working as a health correspondent, where he finds people at a turning point in their life. He is good at finding and telling strong stories with compelling characters. He shows a stroke care and rehabilitation centre and spends several weeks with a sufferer. He lets the viewers be part of the last days of Denise's life in a hospice and he tells the story of a young girl who took her own life after being raped. Jamie has this special ability to be extremely close to the people without being voyeuristic. It is the personal stories that count and their emotions. Maybe sometimes we could be given a little more sense of place but he never fails to deliver his stories with sensitivity.

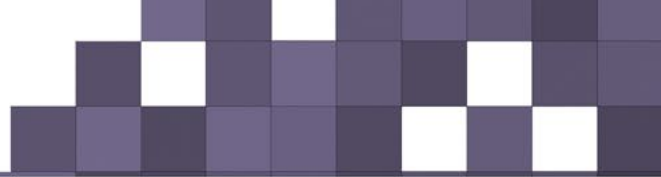
ID2019179 - PHILLIP NORTON

BBC Yorkshire & Lincolnshire, UK ●

Phillip offers a news report from Tenerife on the search for a missing woman after an evening with friends in an Irish pub on the isle. Police find a dead body in the sea and Phillip speaks with people on the beach and with the owner of the pub. He then visits a district with crime, drug problems and anti-social behaviour one year on from a previous visit. He shows how life is now much nicer and calmer. Police and inhabitants have been cleaning up and arresting more than 40 criminals. Flowers in the streets are representative of the change. A nice constructive news report with all its needed ingredients. We get to know about a Viking new year ceremony with fire and costumes: a nice news report again. In some of his stories the viewer might have got a little closer to those involved to get a more personal view. Phillip demonstrates traditional and steady storytelling.



report



PRIX CIRCOM REGIONAL 2019

YOUNG ONSCREEN TALENT

WINNER

ID2019055 - ALBA MANCEBO, CRTVG, Spain

JUDGES

Chair

Dite Dinez	TVR Timisoara	Romania
Wojciech Malinowski	TVP Wrocław	Poland
Mary Ellen Ní Chualáin	TG4	Ireland

CHAIR'S REPORT

This year we watched just 14 performances of the best young talent in regional public service television. That maybe does not sound a lot but our task was not easy at all.

First, we were disappointed by the number. Where are the young journalists and presenters from regional TV stations? Only 14 across all of Europe – it is hard to believe! I do not have the answer to this question but as a journalist, I must ask! The success of our stations depends on new and bright talent.

Presenter engagement in a journalistic programme is very easy to observe on the screen. The screen is more than a mirror: it shows above all your life and your background. And engagement means the love you put into your work and how much you want to show your love story around Europe. In 2019, 14 young presenters chose to show us their love story on the screen. I congratulate all of them for telling their story to Europe!

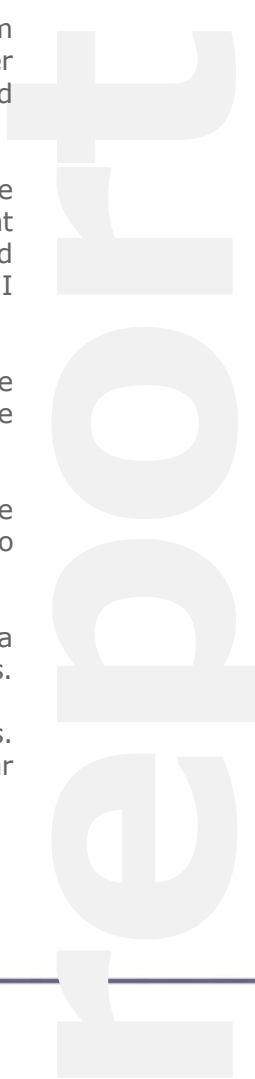
What came through was a new intention, a new trend: to act rather than to communicate. To be a successful and convincing on-screen journalist is much more than to be an actor. It has more fun, more inspiration, more risk, because you should not know the entire script.

The jury discovered happy young people, loving to be on the screen and sharing that with us. We found dedicated journalists with the ability to communicate information. But, please, develop also the courage to be yourself, to smile, to be not perfect, because you are only a journalist.

From the very beginning, the jury was impressed by Alba Mancebo from CRTVG, Spain, as a winner. We liked natural manner, to be herself on the screen. And of course, the way she smiles.

I hope that next year more young presenters will take part. Let's have more clips, more subjects. Every month put a video in a basket for the Prix CIRCOM basket. Make the jury for the next year happy to have to watch 100 young presenters. That would make their job easier!

Dite Dinez
TVR Timisoara, Romania





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

ID2019055 - ALBA MANCEBO

CRTVG, Spain

Alba is a journalist who presents different types of programmes. She has a fantastic onscreen presence.

The jury thought she breaks through the screen, speaks freely, and behaves naturally. She has a very obvious power to take the viewer with her wherever she goes. She is very comfortable on screen and in herself.

Alba has an unique way of carrying out interviews, as if the people standing next to her are very old friends, bringing good news. When she gets answers, she knows how to continue the dialogue, in the same natural way.

Her smile is also very important. Never too much, never too little!

Her eyes are also following us, the viewers, helping us to remain there, in front of the screen.

Brilliant and natural... keep on smiling.

OTHER ENTRIES

ID2019027 - BORBÁLA KOLTAI-KISS

MTVA, Hungary

Borbála is a presenter and editor of programmes for children, especially dealing with the environment, history and cultures. The jury enjoyed her great work with children as viewers. Much of it was really good but perhaps it sometimes felt more like she was acting than presenting.

ID2019039 - BOGI DALLOS

MTVA, Hungary

Bogi is a young journalist but also a singer and performer. The essence of her talk show is that she invites well-known people to discuss the important issues of life, to tell exclusive stories and even to face 'challenges', all in a very relaxed atmosphere. She behaves naturally and has a great talent for a 19+ audience and a presence which would work well on YouTube. The jury thought that her acting quality was stronger than her journalism.

ID2019057 - OLE MARIUS HÅGENSEN RØRSTAD

NRK Nordland, Norway ●

Despite his age, Ole Marius is already very experienced in front of the camera. He is anchor in NRK Nordland, where he also edits news reports and arranges his own transmission. He is also skilled as a live reporter and on social media. The jury found him very focused and serious, doing his presentation very professionally. A more dynamic approach might make him a more complete journalist. However, he has every chance of journalistic success.

ID2019058 - INGRID HENRIKSEN JUELL

NRK Nordland, Norway ●

Ingrid is a journalist presenting short stories while not being afraid to control big spaces. The jury observed with great interest her charm and her capacity to be natural in front of the camera. However, they realised that she could be even better with a more stable intonation and more confident gestures.

ID2019066 - DAJANA MARKOVIĆ

RTV, Vojvodina, Serbia ●

Dajana works as a journalist for a magazine, *The Youth Pulse*, and has an impressive curriculum vitae. The jury recommends a stronger journalistic approach to assess her true talent as a presenter. At the moment her presence is more that of an actress.

ID2019078 - ANA ZORNJAN

RTV, Vojvodina, Serbia ●

Ana graduated from the Academy of Arts, University of Novi Sad, Department of Ethnomusicology and is currently studying for the Master's Degree at the same department. She has been working as a journalist, presenter and host in the Slovak Department of RTV since 2015. She presents short stories in a very original way with some good voice over – but a lack of questions.

ID2019103 - FRANCISCO REGO GONZALEZ

CRTVG, Spain ●

Fran Rego is full of talent as a sports journalist and he presents general magazine shows also. The jury was convinced from the very beginning that he is a credible on-screen journalist. He is afraid of nothing and nobody and communicates well. However, sometimes he seemed to dominate too much, leaving no time or space for others. But, well done!

ID2019117 - RAHAND BAZAZ

NRK Østfold, Norway ●

Rahand has been presenting programmes only since December last year and has worked in television for less than a year. He is a great presenter and great presence on camera. The jury believed him from the first moment and followed him with great interest. He is an effective, natural and committed reporter. He has learnt a lot, fast and looks certain to become a complete journalist.

ID2019209 - CAROLINE DAVIES

BBC London, UK ●

Caroline is a news reporter with a committed and confident presence. The camera likes her. She easily comes through the screen, having the ability to turn weak stories into something much better. But maybe she could be a bit braver sometimes – we have yet to see the best of her.

ID2019143 - KATY AUSTIN

BBC Yorkshire & Lincolnshire, UK ●

Katy is a multi-skilled VJ and reporter for the regional programme *Look North*. She also reports live on radio and works with online and digital teams. The judges thought her a very good and professional news reporter, with good intonation and communication skills. She has a strong personality and it comes across with impact. Clearly, a top class reporter, she might improve with a little more dynamism perhaps.

ID2019168 - STEPHAN SVINGKÆR

TV ØST, Denmark ●

Stephan is a former intern who is now a freelance journalist. He has been a reporter, video journalist, web reporter, and social media creator. The judges believed he showed great empathy. The jury found that sometimes he takes himself too seriously and we do not get all the time a sense of his real personality. But they appreciated fully his talent to enjoy his work.

ID2019183 - JAKUB BIEL

TVP3 Opole, Poland ●

Jakub hosts *Conversations of the Day* - a journalistic programme in which relevant invited guests discuss the most important topic of the day. He is comfortable on-screen and the judges appreciated his personality and his confidence in presenting the subjects. However, they found him sometimes a little too serious: he should allow a little more of his well-educated personality shine through. He has a great future.

ID2019198 - CEITLIN L R SMITH

BBC Alba Scotland, UK ●

Ceitlin graduated from university in June 2014 and began a ten-week placement as a trainee continuity presenter. She is now an established 'face of the channel' as part of the on-screen junction presentation team. As Presenter and Digital Producer, she has presented various documentaries, voiced characters for cartoons, produced, presented online content and, more recently, fronted an awards show programme. The jury found her very capable with great potential. She is a very pleasant presence on the screen, dealing very naturally with people. However, the jury found that she needs to add sometimes more personality and more engagement. For sure, in time she will become a very charming and experienced presenter.



report



PRIX CIRCOM REGIONAL 2019

CITIZENSHIP CO-PRODUCTION SPECIAL AWARD

Every year for the past six years, Prix CIRCOM has been delighted to host the award also of the best report in CIRCOM's Citizenship co-production.

This is not part of the Prix as only those stations which are already members of the co-pro can enter, compared with the Prix categories which are open to all member stations once the Prix is launched.

The judging process is different. This award is not judged by our panel in Delden but by invitation of the administration team of the co-production and takes place in Brussels.

The prize is also different. There is a trophy just like the trophy for the Prix categories and the winner is also invited to attend the conference with travel and subsistence paid. However, there is no cash award as with the Prix categories.

As supporter of the co-production, we are delighted to welcome the European Parliament onstage at the Prix gala.

David Lowen
Prix CIRCOM Regional President and the Chair of the Judges

WINNER

C34 - 100PAP (100PAP) RTBF, Belgium

JUDGES

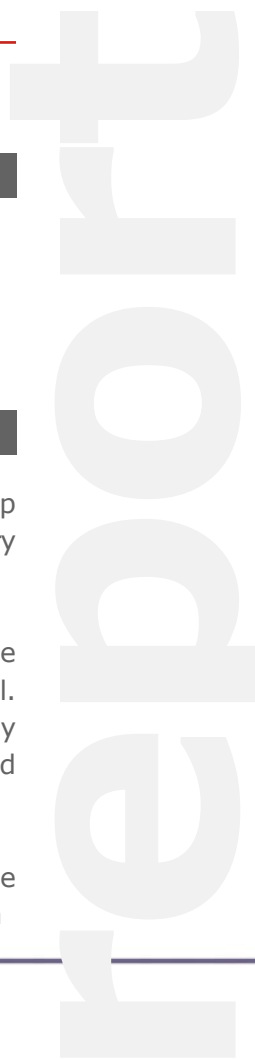
Chair	Alexandre Pletser	RTBF and Citizenship Co-production co-ordinator
	Christine Schwarz	RTBF, Belgium
	Guillaume Kuster	CIRCOM Regional Media Expert

CHAIR'S REPORT

With the support of the European Parliament, CIRCOM is now in the sixth 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.

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.

This year the judges noticed the quality of the information in the Citizenship stories. However, the judging was based on the Citizenship project guidelines which recommend that the information



should be given in the stories by the citizens in action during their daily activities rather than in static interviews of the citizens, interviews of experts or by voice over. So, although the information was very well balanced in some stories, such as the Bridge of hope (HRT), Time Change (TV3), or Roads made by plastic (RTVS), we kept 7 stories as possible winners: Purchase without plastic (RTVSLO), Coding (RAI), I boycott (RTBF), Running Mine (RTPA), Money is not Everything (TVP), Stipendium Hungaricum (MTVA) and 100PAP (RTBF).

Alexandre Pletser

CIRCOM Regional Citizenship Co-production Co-ordinator

WINNER

C34 - 100PAP (100PAP)

RTBF, Belgium

The jury found in this story the best balance to deliver the information between the citizens in action and the voice over. The judges underlined that for a so sensitive topic, this treatment reinforces the given information. Indeed, the right to housing is an everyday struggle. The Belgian Constitution stipulates that everyone has the right to lead a life in keeping with human dignity and that this right includes the right to decent housing. But the reality is very different especially when one is a foreigner and undocumented. 100PAP is a social and solidarity economy project that generates benefits to finance the access to housing and raise public awareness of the cause of undocumented migrants.

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.

Three main themes have been defined for the 6th round of the Project: "Clean Europe", "Money Money Money", "Brussels decides?". It is interesting to note that the judges considered also the 4th category of the 5th round, "Innovation Paradox" that was not part of the Prix 2018.

The stories produced are about real people living in real situations and facing real problems. They are not a series of interviews with specialists or politicians.

This is what the judges have underlined in their choice of the winner. Putting together the reports on 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.

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



CITIZENSHIP CO-PRODUCTION

broadcasters who are 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 sixth project was launched in October 2018 and will finish by end of June 2019. 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, as TV3 Catalonia and CRTVG Galicia from Spain joined the sixth round, which widens the active members to fourteen 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



OTHER ENTRIES BY CO-PRODUCTIONS' THEMES
Co-production theme INNOVATION PARADOX

- C01 MTVA, Hungary: Platio (Platio)
- C02 RTPA, Spain: El dron que ve lo invisible (A drone that sees the invisible)
- C03 RTVSLO, Slovenia: Zeleno zlato (Green gold)
- C04 RTP, Portugal: Estudo Cetaceos ("Monicet" - Digital Project)
- C05 BNT, Bulgaria: Как новите технологии могат да променят живота и работата на хората? (How the new technologies can change people's life and work)
- C06 RAI, Italy: Codifica (Coding)
- C07 FTV, France: Les constructeurs allemands mettent le pied (German builders putting their foot down)
- C08 TVR, Romania: Copiii codează viitorul (Coding the Future)
- C09 RTVS, Slovakia: Kvety.sk (Kvety.sk)
- C10 HRT, Croatia: Teret uspjeha (The Burden of Success)
- C11 TVP, Poland: Elektryczne paradoksy (Electric paradoxes)
- C12 RTBF, Belgium: Vivre demain (Living tomorrow)

Co-production theme CLEAN EUROPE

- C13 CCMA, Spain: Plásticos (Plasticised)
- C14 RTVSLO, Slovenia: Nakupovanje brez plastike (Purchase without plastic)
- C15 RAI, Italy: Fattore umano (Human touch)
- C16 RTP, Portugal: Quando o quase nada faz toda a diferença (When almost nothing makes all the difference)
- C17 RTVS, Slovakia: Cesty vyrobené z plastu (Roads made of plastics)
- C18 CRTVG, Spain: Meirama, a vella mina que se converteu nun lago (Meirama, old mine transformed into a lagoon)
- C19 HRT, Croatia: Zlarin, otok bez plastike (An Island Free of Plastic)
- C20 RTBF, Belgium: Je boycotte (I boycott)
- C21 TVP, Poland: Smog (Shadows)
- C22 TVR, Romania: Navigația pe Bega (Bega Navigation)
- C23 FTV, France: Pologne: mon plus cher charbon (Poland: My dearest coal)
- C24 RTPA, Spain: Corriendo dentro de la mina (Running inside a mine)
- C25 MTVA, Hungary: Vízválság (Water scarcity)
- C26 BNT, Bulgaria: Идват ли старите дизели на Европа у нас? (Does Bulgaria accept old second hand diesel cars from Europe?)

Co-production theme MONEY, MONEY, MONEY

- C27 RTVSLO, Slovenia: Oblikovanje lesa z Evropskim denarjem (Woodcraft design with European money)
- C28 BNT, Bulgaria: "Бонус - малус" (Bonus-Malus)
- C29 CCMA, Spain: Canvi d'hora (Time change)
- C30 CRTVG, Spain: O efecto Inditex (The Inditex effect)
- C31 RTVS, Slovakia: Baníctvo na Slovensku (Mining in Slovakia)
- C32 TVP, Poland: Pieniądze to nie wszystko (Money is not everything)
- C33 HRT, Croatia: Most nade (The bridge of hope)
- C35 MTVA, Hungary: Stipendium Hungaricum (Stipendium Hungaricum)
- C36 RAI, Italy: Peccioli: una discarica per tutti (Peccioli: a landfill for all)

Co-production theme BRUSSELS DECIDES?

- C37 TVR, Romania: Brexit vs. Regions (Brexit vs. Regions)

THANK YOU

CIRCOM Regional and the Prix CIRCOM Regional wish to thank:



TVP Poland, sponsor of the Grand Prix



RTÉ Ireland, sponsor of the Documentary Award



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



BNT Bulgaria, sponsor of the Europe Award



Council of Europe, sponsor of the Investigative Journalism Award



FTV France, sponsor of the Minorities in Society Award



NRK Norway, sponsor of the Most Original and Innovative Award



TG4 Ireland, sponsor of the Music and Arts Award



RPO The Netherlands, sponsor of the News Programme Award



SVT Sweden, sponsor of the News Report 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



RTV, Vojvodina, Serbia
host of the Prix Gala



RTV Oost, The Netherlands
host of the judging



HRT, Croatia, technical
and administrative support

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

