



PRIX
CIRCOM REGIONAL
JURY REPORT
2022



Prix CIRCOM 2022 Judges



PRIX CIRCOM REGIONAL 2022

Winners' Citations and Judges' Comments

**Co-Presidents of Prix CIRCOM Regional
David Lowen & Mojca Recek**

report



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report



CO-PRESIDENTS' REPORTS

CO-PRESIDENT: DAVID LOWEN

This year's Prix resumed face-to-face judging after two years of remote viewing and assessment. There are no judges, I am sure, who do not welcome the value of the informal, personal communication in viewing and reaching what are always difficult decisions. Remote judging has its place and has kept the Prix going in the past two years but "normal service is resumed" and we (nearly) all feel the better for it.

However, the impact of the pandemic does seem to have taken its toll on regional production and operations. This year, we had only 130 entries – well down on previous years. Other than exhaustion, it is hard to identify a reason. The Prix, of course, has had only remote gala awards ceremonies for the past two years. That means that there is a backlog of winners already assured of a trip to the gala and conference in Galway, hosted by TG4 Ireland. Perhaps fewer producers felt the need to enter?

The fall was general across all categories and, in the circumstances, the new category of Digital Multimedia did well. News Programme held its numbers – but against a poor performance in 2021. Some categories remain crazily low: News Report (every station transmits several every day...), and Young Onscreen Talent (do we invest in our future or don't we?).

Entries by category:

	2022	2021	2020	2019	2018
Digital Multimedia	13	na	na	na	na
Documentary	21	30	27	42	39
Entertainment and Drama	6	13	9	11	13
Investigative Journalism	9	14	15	21	20
Minorities in Society	15	29	29	25	29
Most Original and Innovative	18	22	28	24	23
Music and Arts (ex Music)	11	24	21	21	21
News Programme	11	11	9	23	na
News Report (ex News Stories For All)	13	19	20	8	25
Video Journalism	7	14	12	16	22
Young Onscreen Talent (ex Rising Star)	6	11	10	14	14
Europe	na	4	14	13	17
	130	191	194	218	223
Citizenship Co-production	na	na	na	21	14
				244	174

When it comes to country of origin, there is considerable variation. There were more entries from Norway (where success seems to follow success), France, Croatia and Italy. On the other hand entries from United Kingdom and Poland have fallen significantly and Denmark (a regular winner) put in no entries at all.

It is possible that in the centre and east of Europe there was some late pre-occupation with the developing tension in the Ukraine which may have diverted attention.



Entries by country:

	2022	2021	2020	2019	2018
Spain	25	29	32	24	32
Norway	18	11	5	15	20
United Kingdom	15	26	35	38	34
Sweden	8	13	5	5	11
France	8	6	16	14	19
Croatia	7	5	7	8	4
Netherlands	6	9	4	5	11
Italy	6	4	5	5	2
Romania	6	12	6	13	11
Czech Republic	5	10	10	10	10
Bulgaria	4	4	5	3	6
Ireland	4	6	14	7	6
Poland	3	15	11	14	9
Slovakia	3	5	3	4	2
Serbia	2	6	6	10	5
Hungary	2	2	4	5	5
Finland	2	2	3	5	7
Portugal	2	2	1	2	1
Slovenia	2	11	8	7	8
Belgium	1	4	1	-	-
Montenegro	1	-	-	1	2
Denmark	-	7	10	16	14
Germany	-	1	2	2	2
Switzerland	-	1	-	-	-
Greece	-	-	-	5	-

The judging was in Sitges, a historic small resort near Barcelona, hosted by CCMA (TV3 Catalonia) and we thank Jordi Fortuny Batalla, his colleagues, and the CCMA Board. My Co-President reports on this below as, in my case, the pandemic kept me remote for one more year.

The judging group was unusual in that most had already had the opportunity in recent years to do some Prix judging – even if only remotely. There were 14 judges in Sitges and a further two contributed remotely in pre-judging. This was, therefore, the most experienced group of judges we have assembled.

The group was also notable because eight of the 14 judges in Sitges were women. When I started as President more than 20 years ago, I would plead with broadcasters to propose women judges: it was an annual task. We could, though, still improve on our geographical diversity, although this is limited partly by our offer of a judging place, if wanted, to sponsors.

The judges were:

Cathrine Gaukerud	NRK	Norway
Adriano Nazareth	RTP	Portugal
Françoise Erb	FTV	France
Klaus Unterberger	ORF	Austria
Gordana Škaljac Narančić	HRT Zagreb	Croatia
Neil Bennett	BBC Bristol	United Kingdom
Montse Armengou Martín	TV3 Catalonia	Spain
Dite Dinesz	TVR Timisoara	Romania
Sybren Terpstra	Omrop Fryslân	The Netherlands
Erica Stenback	SVT Nyheter Dalarna	Sweden
Róisín Ní Thuairisg	TG4 Galway	Ireland
Daniele Guido Gessa	RAI TGR Campania	Italy
Tania Fernandez Lombao	TVG Galicia	Spain
Piotr Socha	TVP Rzeszow	Poland
Joe Reddington	RTÉ	Ireland
Guillaume Kuster	CIRCOM Regional	





Considerable thought and debate went into the creation of the Digital Multimedia category. I thank all those, including the new sponsor ORF, who contributed ideas and comments throughout the process. It is important that our list of categories stays relevant to the activities of all stations – and also sets out some benchmarks for the future. The Prix should show leadership as well as reflect the public service media world.

My thanks, as ever, go to Branka Pražić, Tonja Stojanac and Guillaume Kuster for their efficient management of a long and complex process. Over the (many) years, their vigilance has prevented me making errors and misjudgements and their encouragement has been constant. I know they will offer next year's President the same valued commitment.

Finally, my thanks to Mojca Recek. She agreed to become Co-President for 2022 and have a "watching brief" so she could lead in 2023. Instead, the day before I was due to fly to Barcelona, I contracted Covid. Mojca ran the judging process efficiently and I have every confidence that she will take the Prix to further and greater success in the coming years. She will have my full support.

David Lowen
Co-President, Prix CIRCOM

CO-PRESIDENT: MOJCA RECEK

It has been an honour to be a Chair of the juries. Such a pleasure to be back to a face-to-face gathering! The Prix CIRCOM sets a benchmark standard of excellence to which all producers, all directors and all stations can and should aspire. All regional stations, even smaller ones with fewer resources, should feel more confident to enter the competition.

This year a new category was introduced – Digital Multimedia. The judges were seeking to highlight and reward how regional broadcasters deliver extra value to viewers and users beyond their traditional linear channels and production methods, using the developing benefits of digital processes in content creation and delivery to various devices, not just television sets. The judges agreed that the first year of awarding digital multimedia production created encouraging results. This might become one of the most important awards in digital transformation in the future and will inspire broadcasters to participate next year.

In the News Report category, judges observed a hard competition, but they would like to encourage the news stations to send in more entries next year. They are sure there are so many good and interesting news reports out there that never get to compete.

Surprisingly, the discussion about which of the categories' winner should be The Best of the Best, the winner of the Grand Prix, was brief. The decision was taken unanimously. The announcement will be at the gala in Galway.

Judges were surprised by lower number of entries. All members of the jury agreed that they should encourage programme creators at their home stations to feel more confident to enter the competition.

The judging in 2023 will be in Porto, Portugal, at the invitation of RTP. I thank RTP in advance for the hospitality.

The heart and soul of Prix CIRCOM, David Lowen, unfortunately could not be present at the judging in Sitges. I was looking forward to following Mr. Lowen's steps. However, he supported me from his home. I am deeply grateful to Branka Pražić, Tonja Stojanac and Guillaume Kuster for their guidance and patience.

Mojca Recek
Co-President, Prix CIRCOM





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 during a special meeting of 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.

DIGITAL MULTIMEDIA

This new category, sponsored by ORF Austria, awards a station's efforts and enthusiasm in using all aspects of digital technology to enhance its content creation or distribution and the interactivity with its audience.

The modern regional station has 'users' who 'communicate' with 'devices' as well as viewers who watch television. How can you demonstrate best that you understand and exploit this?

Digital excellence should be demonstrated in the style and approach of content whether 'storytelling' in news or other genres or a mixture of all. This could include any of the production qualities such as graphics, sound, editing, live location reporting - anything, in fact, which brings extra value to the viewer by using digital creativity.

This could also embrace projects which might not otherwise be possible except in a digitally-enabled world. Nowadays, a station has the technology and ability to reach and seek response from its audiences beyond the confines of a broadcast linear version of content. This might include two-way links, streamed services, viewer and user support, regional projects which involve its audience.

Entry should be a compilation video of no more than 10 minutes which explains the activity. The written support needs to explain clearly to judges why this is an output worthy of special merit and what elements of 'digital excellence' are offered. In addition, the entrant may add a link to a web site to give the judges further explanation or evidence of how viewers and users are engaged.

Judges will particularly look to praise stations which are at an early stage of exploiting the digital opportunities to add service for their viewers and users. No regional station should believe entry in this category is not for them.

DOCUMENTARY

The category is sponsored by RTÉ Ireland.

Entries should be documentary programmes on a single subject shot on location. Neither the topic nor transmission is required to be regional but judges will give preference to the examination of issues which have particular regional relevance even if set in an international or national context. Judges will seek evidence of a strong storyline and outstanding professionalism in direction and technique. Programmes of strong journalistic investigation are encouraged (although there is a separate category for Investigative Journalism, see below) but so are programmes with a personal view or an unusual perspective.

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

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



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

Please note that there are opportunities for entering programmes in the documentary form in several other Prix categories: Minorities in Society, Most Original and Innovative, Music and Arts, Investigative Journalism.

Entrants are reminded that the winning and commended programmes must be offered free with all rights cleared for at least one broadcast and at least one repeat (see Rule 11) by any CIRCOM Regional member station.

ENTERTAINMENT AND DRAMA

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

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

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

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

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

INVESTIGATIVE JOURNALISM

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

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

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

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

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





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

- The protection of human rights, pluralist democracy and the rule of law.
- The fight against corruption and money laundering.
- The promotion of awareness of and encouragement of Europe's cultural identity and diversity.

MINORITIES IN SOCIETY

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

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

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

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

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

Some who are relatively few in number – let's say 'supporters of a low division football team' or 'lovers of medieval music' – may suggest they do not get the media attention they deserve. However, they do NOT fall within the definition of 'minority' for the purposes of this award.

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

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

MOST ORIGINAL AND INNOVATIVE

This award, sponsored by NRK Norway, recognises production originality, unusual content, fresh style, new technical skills, innovative ideas and presentation flair. Examples of innovation behind, as well as in front of, camera are welcome.

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

What we want is something new and different – and wakes the judges up!

Judges will seek entries which capture their imagination and surprise them. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from 'everyday' programmes that it stands out as something special. Or perhaps it is a technical advance which can excite others in regional stations.

Perhaps there is the chance to meet some wonderful or unforgettable characters? Perhaps the programme has some special music? Perhaps there is an exciting title sequence? An unusual



presenter? A single flash of television brilliance in an otherwise boring programme? Perhaps the format is new and out of the ordinary? Who knows?

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

MUSIC AND ARTS

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

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

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

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

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

NEWS PROGRAMME

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

The judges want to see a 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. The programme is the point at which people in the region can 'come together' to find out what's happening in their community.

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

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

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

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

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

report



NEWS REPORT

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

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

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

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

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

VIDEO JOURNALISM

This award, sponsored by the BBC UK, is for the best series of news reports submitted by a video journalist – with new emphasis for 2022 on those using mobile phones (MoJo). Two entries are permitted per regional station from two different VJs.

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

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.

Judges need to be told when the VJ work submitted is shot by mobile phone camera (MoJo) and, if so, what equipment was used.

Please note this is a 'skills' category, which is why a range of material to demonstrate all the skills of a good VJ is requested. It is not just the ability to cover a 'hard' story which will be assessed. It is helpful – but not essential - for the judges to see an off-air recording which includes any studio link to the VJ reports, as this will help them understand more about the context of the video report. If an off-air version is not possible, the scripted link would be useful.

YOUNG ONSCREEN TALENT

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



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 the closing date for entries (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. It would be helpful if the judges could see a wide variety of on-screen work so they can judge different aspects of presentation work. Not less than 10 minutes and not more than 15 minutes of video should be provided.

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 entrant has been on a CIRCOM 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 2022 - end May 2023
- yes this entry is available to CIRCOM member stations, June 2022 - end May 2023, but subject to reimbursement of limited but unavoidable fees as may be agreed bilaterally
- no this entry cannot be made available

Winning and commended entries in all categories are, according to the Prix CIRCOM Rules of Entry, available for at least one regional transmission and one repeat of that entry by any CIRCOM member station by the end of May 2023 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.

report



AWARD CATEGORIES

PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2022:

1. Grand Prix CIRCOM REGIONAL 2022

Sponsored by TVP (Poland)

- 2000 euros cash (in addition to category prize), certificate and trophy
- The winner of the Grand Prix will be announced at a gala award ceremony at the CIRCOM Conference in Galway

2. Digital Multimedia

Sponsored by ORF (Austria)

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

3. Documentary

Sponsored by RTÉ (Ireland)

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

4. Entertainment and Drama

Sponsored by TPA Asturias-TVG Galicia (Spain)

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

5. Investigative Journalism

Sponsored by Council of Europe

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

6. Minorities in Society

Sponsored by FTV (France)

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



AWARD CATEGORIES

7. Most Original and Innovative

Sponsored by NRK (Norway)

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

8. Music and Arts

Sponsored by TG4 (Ireland)

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

9. News Programme

Sponsored by RPO (The Netherlands)

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

10. News Report

Sponsored by SVT (Sweden)

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

11. Video Journalism

Sponsored by BBC (UK)

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

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
- Certificate for winner
- Reasonable hotel/travel costs for 2 representatives of winning station to attend the CIRCOM Conference and Awards Gala in Galway



PRIX CIRCOM REGIONAL 2022

DIGITAL MULTIMEDIA

WINNER

ID2022062 – JENNIFER STRIPT (JENNIFER STRIPT), Omrop Fryslân, The Netherlands

COMMENDED

ID2022104 – THERE'S NO GOOD WAY TO SAY GOODBYE IN WARTIME (A HÁBORÚBAN NINCS JÓ BÚCSÚ), TVR Timisoara, Romania

JUDGES

Chair

Klaus Unterberger	ORF	Austria
Joe Reddington	RTÉ	Ireland
Guillaume Kuster	CIRCOM Regional	

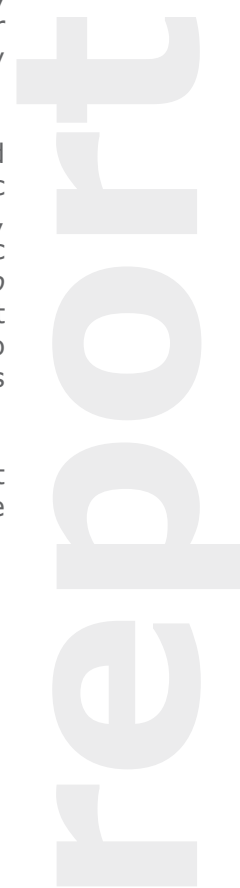
CHAIR'S REPORT

The new established category Digital Multimedia turned out to be a big success right from the start. There have been 13 entries from 11 countries (Belgium, Croatia, Ireland, Italy, the Netherlands, Norway, Romania, Serbia, Spain, Sweden and the United Kingdom). The overall impression was quite empowering: almost all entries used a variety of new opportunities of digital technologies, in production as well as in contribution. However, the jury noticed some 'entries of entries', contributions describing digital and multimedia procedures instead of original content. In order to highlight the criteria of this category, we would like to emphasise media production specifically designed for multimedia purpose, not just adding typical TV content to online services.

However, most of the entries demonstrated successfully how new digital ways to produce and communicate can be used to attract new, young audiences. Combining it with journalistic content, there have been some encouraging examples of digital storytelling. The winning entry, *Jennifer Stript*, is a striking example of digital multiplatform content, combining a journalistic approach in presenting a topic of high public relevance. Commended report *There's No Way to Say Goodbye in Wartime*, is a courageous and at the same time professional and competent example of quality journalism of Public Service Media, which might inspire other colleagues to engage in multimedia production and quality journalism even if challenges, conflicts and hurdles seem to be overwhelming.

The first year of awarding digital multimedia production created encouraging results. This might become one of the most important awards in digital transformation in the future and will inspire broadcasters to participate next year.

Klaus Unterberger
ORF, Austria



WINNER

ID2022062 – JENNIFER STRIPT (JENNIFER STRIPT)

Omrop Fryslân, The Netherlands

This entry focuses on a very alarming phenomenon of social media: blackmailing by hackers intruding into the private sphere of people. The story covers a variety of extremely important topics, such as exploitation and child labour in the textile industry. The script of the story follows a vlog detective, very much interacting with the followers. Step by step it inspires the followers to investigate actively and/or to read the book *Guilty*, so they are invited to choose different 'storylines'.

This is quite an intelligent way to use and combine traditional and new (digital) ways of storytelling and at the same time activate and include the audience. Watching the story it becomes obvious that it is raising substantial awareness among young people, who might be affected by hacking or blackmailing on the net.

The overall project of *Jennifer Stript* is a remarkable example of connecting the topic of utmost importance for young people with relevant information about problematic tendencies within the world of business, using a variety of digital tools and a very creative multimedia mindset. It is more than 'state of the art'. In fact, it is an excellent and innovative best practice for the category Digital Multimedia.

COMMENDED

ID2022104 – THERE'S NO GOOD WAY TO SAY GOODBYE IN WARTIME

(A HÁBORÚBAN NINCS JÓ BÚCSÚ)

TVR Timisoara

Video Journalist Péter Keresztes delivered an exceptional piece of multimedia journalism. In the midst of the dramatic turmoil of war he focused on the specific tragedy at Sighetu Marmatiei, the smallest border crossing between Ukraine and Romania. Capable of filming, editing and translating by himself he produced with his smartphone, camera and laptop news stories about the humanitarian crisis caused by the war and the situation of the volunteers trying to help the refugees.

He reported LIVE for the news programme of TVR and created a report for Facebook and YouTube, including feedback and comments from the viewers. Producing these stories right at the border was the courageous act. Using his excellent journalistic skills as a reporter he delivered an authentic inside perspective of the dramatic impact of war. Even more impressive is the fact that he could use a multimedia approach, presenting his stories on TVR but also sharing them on relevant digital platforms.

Péter Keresztes qualified as a video reporter/producer, as an online content creator using social media for reporting. Doing so he contributes significantly to the digital transformation of TVR.

OTHER ENTRIES

**ID2022037 – ITINERANT ORCHESTRA 'THE GARDEN OF FORKING PATHS'
(ORCHESTRA ITINERANTE 'THE GARDEN OF FORKING PATHS')**

RAI - Sede Regionale Piemonte, Italy

This entry is about a cultural experiment. We are listening to a person explaining how different musicians, located in the concert hall of Torino and at the same time in various other places (out on the street), can actually play together. New broadcasting technologies are used to generate an astonishing experiment. This is certainly a 'piece of art' demonstrating how new digital technologies and art can be combined and create new dimensions of cultural expression. However, the production of the story itself describes the project, but does not use new ways of digital multimedia creation.

ID2022038 – I'M TELLING YOU (DÍGOCHO EU - APUNTAMENTO LUSOFONO)

TVG, Spain

The entry is an example how to inspire people to learn Galician language. The host of the show is quite a character, creating funny, entertaining perspectives. The story itself, as well as the way it is told, is certainly able to activate young audiences. It creates an entertaining approach to language learning. The story was successfully used in schools, shared on TikTok and achieved astonishing results, even outside Spain. It is vivid, compelling and of high regional value.

ID2022111 – MURDERED ON THE STREETS OF OSLO (DREPT PÅ ÅPEN GATE)

NRK Østlandssendingen, Norway

This is about murder cases in Oslo over the last decade. An investigative journalistic team presents 20 cases by following unknown traces, posing new questions and uncovering new facts. Using this data, the team creates a 'dark journey' through Oslo, a compelling digital storyline including infographics, private photos etc. Its multimedia performance is remarkable: the story has been aired on TV, podcast, social media, radio and online news, reaching out for a broad spectrum of the audience. The project is highly innovative and obviously successful. However, being reduced to crime stories it lacks some social relevance compared to other entries.

ID2022056 – RADIO IS YOUNG (RADIO JE MLAD)

RTS Belgrade, Serbia

This is a series of short episodes of radio video production. Young journalists, technicians and staff members are telling their stories, creating a backstage view as well as an authentic perspective. The story covers a wide range of production genres, presenting the inside world of radio, a variety of inspiring jobs for young people in an 'old' house. However, the story itself is a typical TV piece, very much praising RTS. It addresses the transformation of radio and people creating it. The story certainly opens the perspective that radio is not just for older audiences. Doing so it bridges the gap between listening to the radio and using digital technologies of communications.

ID2022052 – THE FARM (BASERRIA)

ETB Basque Country, Spain

We see the second season of a reality show, with games, quizzes etc. The format includes substantial use of digital tools, like an interactive digital game, an app and social media. It is a successful example of how new digital technologies can be used to address new audiences via social media. However, the entry did not surpass the quality of the winner and commended.

ID2022118 – DIGITAL DIVIDE

BBC West (Bristol), United Kingdom

BBC's initiative *Digital Divide* is basically a charity campaign. It is about donating old computers to pupils and students. Tens of thousands of laptops have been collected and delivered to young people and their families desperately in need of access to online communication. The effect of the campaign was remarkable: having the opportunity to use computers means to be included in the digital public space. The digital divide, separating society in 'have' and 'have not's'. Even though this initiative is of high social value, creating a visible contribution for individuals and society and has been promoted on all linear and digital ways, the story itself is not a digital multimedia creation.

ID2022073 – 'TWO SITES FOR THE EUROPEAN PARLIAMENT? IT'S A WASTE!' TRUE OR FALSE? ('DEUX SITES POUR LE PARLEMENT EUROPÉEN? C'EST DU GASPILLAGE!' VRAI OU FAUX?)

RTBF, Belgium

The entry poses a very interesting question: 'Is it reasonable that the European Parliament is operating at two different sites or is it simply a waste?' The story is introduced by a journalist and told by 'Stella', an animated character, it uses a lot of graphics and animated videos in order to explain the complexity of the topic. The story is part of a 12-item series focusing on 'fact checking', dealing with specific topics related to Europe and some of its current challenges. The story uses very much the 'YouTube' style. However, it's making a difference as it is not used for commercial interest or entertainment, but for quality journalism and public debate, relevant for society. It inspires journalists to use new ways to tell their stories, so it empowers digital transformation. However, although the story has been shared on different platforms, it is purely digital, not using TV or radio, so the multimedia approach in distribution is lacking.

ID2022078 – A RUBIK'S CUBE, A CART OF BOOKS, TWO GRANDMAS, TOTAL AGE: 181 (RUBIKOVA KOCKA, VAGON KNJIGA, DVIJE BAKE, ZBROJ GODINA 181)

HRT Zagreb, Croatia

This is a very sensitive portrait of two grandmothers living in a rural area of Croatia, isolated from the social life in the municipality. Watching the story, we learn about their somehow burdensome life and can follow the daily routine of their life. It is a very careful portrait of loneliness in old age, being cut off from any social activities or care. The two journalists did a great job creating an in-depth as well as sensible perspective, highlighting a specific challenge in remote areas. Camerawork is good and the producers allowed enough space for the two grandmothers to tell their own story. The fact that they shared an adapted version of the story on Facebook created remarkable reactions from the audience, obviously raising some awareness and inspiration to support the two old ladies. However it is a bit too much of a typical TV story to be a winner of the category.

ID2022105 – THE COAST AND THE CLIMATE (KUSTEN OCH KLIMATET)

SVT Halland, Sweden

This entry focuses on one of the most important challenges of our times: the climate crisis. Its most remarkable impact is to 'zoom in' on the regional effects on the coast line of the region. The story delivers relevant facts and figures by explanatory graphics and animations. It includes the audience by raising specific questions related to daily life and challenges of climate change. It offers considerable space to viewers' comments. This mixture and combination of different styles of storytelling and journalistic genres is a very effective example of how Public Service Media can actually 'serve' its audiences as a trusted source of information, relevant, competent to explain global effects and regional aspects. The use of explanatory graphics and the way it addresses a multimedia generation qualifies for being among the best entries of this category.



DIGITAL MULTIMEDIA

ID2022132 – SAMHLÚ CROÍ CRUTHAITHEACH (SAMHLÚ CROÍ CRUTHAITHEACH) ●

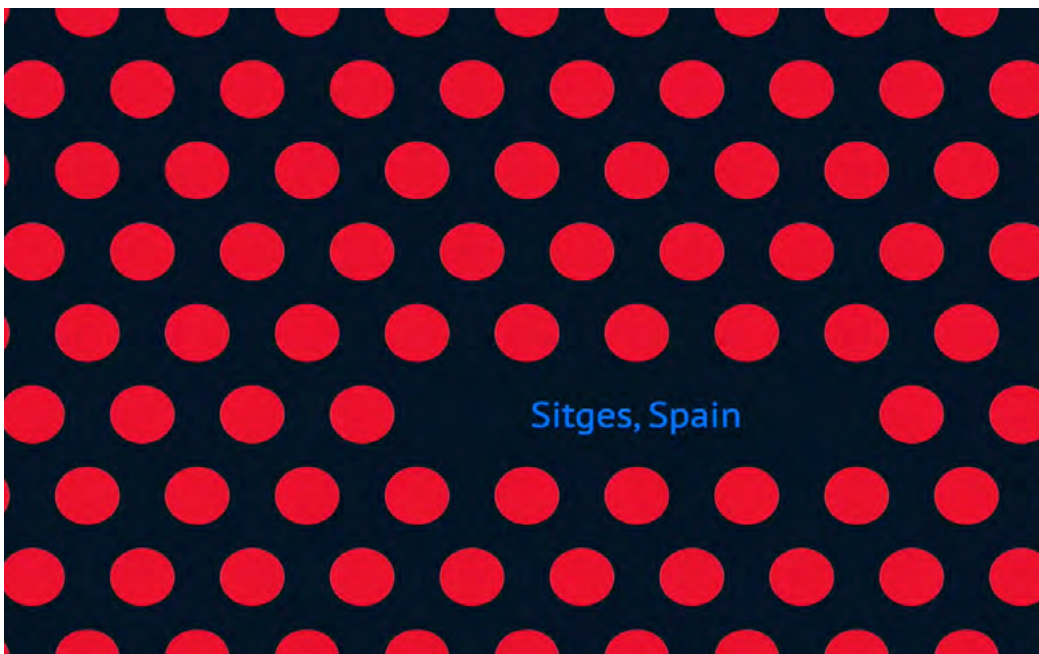
TG4, Ireland

This is certainly a piece of art. Excellent camera work, beautifully done, a stunning presentation of mural art. The complexity and competence of its artwork has been made obvious by the long list of credits, taking a significant time of the video. However, although impressive and captivating, the story itself does not deliver any multimedia perspective in production and contribution.

ID2022119 – ANALYSIS OF THE AREA (OMRÅDESANALYS) ●

SVT Småland, Sweden

The contribution focuses on one of the most important challenges of media these days: relevance and access to the audiences. Following scientific data, social media and digital communication has severely disrupted media perception and usage creating filter bubbles and a highly personalized newsfeed, often manipulated by uncontrolled algorithms. In consequence editorial media is losing access and relevance for its audiences. This alarming trend might become a matter of pure existence for quality media, at the same time it creates an obvious threat for the public sphere of democracy. Who is our audience? Can they identify themselves in our stories? Are we Public Service for everyone, or are there groups that do not feel included in our news? These questions have been the core interest of the project. In fact, this is a remarkable interdisciplinary initiative combining scientific insight with multimedia production. Based on the insights of comprehensive data and journalistic reflection SVT was able to identify new target groups and new stories they would have never produced before. Every story has been published consequently on TV and shared online on each local newsroom's web page. Even more: SVT used an online first-approach. Most of the stories resulting from the process were made primarily for online and for mobile consumption.





PRIX CIRCOM REGIONAL 2022

DOCUMENTARY

WINNER

ID2022010 – FIRST DO NO HARM - THE REAL FRANCE

(D'ABORD NE PAS NUIRE - LA FRANCE EN VRAI), France 3 Grand Est, France

COMMENDED

ID2022053 – DOCTOR (DOKTOR), TVP3 Bialystok, Poland

JUDGES

Chair

Neil Bennett	BBC Bristol	United Kingdom
Cathrine Gaukerud	NRK	Norway
Piotr Socha	TVP Rzeszow	Poland
Françoise Erb	FTV	France
Sybren Terpstra	Omrop Fryslân	The Netherlands
Gordana Škaljac Narančić	HRT Zagreb	Croatia

CHAIR'S REPORT

Again, the standards of documentary-making are high in CIRCOM's members - perhaps not strength in depth – but the quality resulted in some tough deliberations. It was a huge pleasure for all the judges to view the entries. It is a privilege too, to see the ambition and effort of filmmakers from all parts of Europe.

I am particularly struck by quality of craft, the deployment of techniques like graphics, animation and reconstruction to an incredibly high standard. Above all, we've seen some camera work of the highest quality, 'Stem' interviews beautifully composed and lit – testament to the skills of our camera operators. We also saw teams creatively use innovative techniques to gather during lockdowns.

A very slight gripe is the over-use of drone shots. We love them – perhaps sometimes too much! There are moments when they are the perfect tool for the job – to be honest there are other times where it has felt like wallpaper (beautiful wallpaper) to cover voice over. Drones are a cost-effective way of gathering those aerial shots but are at their best when delivering shots that no other technique could deliver... and when used sparingly.

Neil Bennett
BBC Bristol, United Kingdom

report

WINNER

ID2022010 – FIRST DO NO HARM - THE REAL FRANCE ●
(D'ABORD NE PAS NUIRE - LA FRANCE EN VRAI) France 3 Grand Est, France (52 min)

A powerful documentary about how sexual abuse affects the female body and the importance on how these patients are treated by medical professionals, especially when it comes to pregnancies. It is impressive how the filmmaker has gained the trust of the characters and how they openly share their stories.

The documentary really raises awareness on how sexual abuse traumatizes the body and how the medical community in Strasbourg are striving to improve the support and treatment for expectant mothers.

The documentary is beautifully shot, with great use of sound and music. The judges particularly liked the drone shot of Nour in the water, and the close-up of the mannequins that symbolizes how victims of sexual abuse feel violated. All-in-all, a beautifully composed documentary that combines compelling case-studies with deeply credible medical professionals.

The quality of the composition, combined with the brutally honest testimonies made this a worthy winner for the panel. The courage exhibited by the women in this documentary is humbling. A film like this won't change the world on its own... but the exposure of these issues in such a frank and compelling way can only advance and influence our attitudes and thinking.

COMMENDED

ID2022053 – DOCTOR (DOKTOR) ●
TVP3 Bialystok, Poland (58 min)

We discover the reasons why a Polish town wants to celebrate and commemorate a doctor who affected the lives of all who lived there. The film starts with a local professor and sculptor being commissioned to come up with something worthy of this celebrated citizen. This begins a thoughtful and beautifully paced discovery of the man behind the story. Our central character gradually reveals the life of this extraordinary man who devoted his life to the local community.

Carefully filmed and presented the care and attention to the subject is clear. The opening sequences of closeups of the sculptor's hands brushing against the hessian of the Doctor's old chair are stunning, as well as the attention to detail of sounds and images. In the end the final product wasn't as clearly presented as we might have liked, but the real aim here was to reveal the Doctor's life and this film does that in spades!

It is the diligence and attention to detail of the film-maker that the jury wanted to recognise in this Commended entry. The minute care and focus are clear. This is an intensely 'local' story. Something that CIRCOM Regional is proud to mark and celebrate. Those devoted to local programme-making and the audiences that respond recognise this.

DOCUMENTARY

OTHER ENTRIES

ID2022019 – THE GREAT WAY (O GRAN CAMIÑO)

TVG, Spain

(93 min)

A travel documentary about hiking in some of the most scenic places in the world. The documentary contains beautiful images of landscapes and wildlife from different continents and shows us how these trails are experienced by hikers. The story has high technical quality and is well edited and easy to watch. However, the documentary could benefit from the main characters (that is also the filmmakers), being better established in the beginning. The judges feel that a clearer point of view and getting to know the characters better through experiencing the ups and downs with them, would elevate the documentary. But *The Great Way* is entertaining to watch and a must-see for adventurous hikers.

ID2022029 – BULBSBOYS (BOLLENJONGENS)

Omroep West, The Netherlands

(22 min)

A short documentary about eleven young entrepreneurs who work in one of the most important industries in the Netherlands - the flower industry. The programme is well-made, the characters are charming, and the host has a great presence. However, the judges would like to get to know the characters better, and get a better insight to what is at stake for the young men. If possible, it would also be nice with more diversity amongst the characters. But all in all, it is an interesting view of the local flower production in a part of the Netherlands that is the largest flower producing country in the world.

ID2022032 – SPANISH FLU (ŠPANĚLSKÁ CHŘIPKA)

Czech Television, Studio Brno, Czech Republic

(52 min)

An examination of our current troubles with a virus through the last great pandemic – the Spanish Flu. Cleverly brought to life through the experiences of the famous writer, Franz Kafka. The film has great ambition and deploys an armoury of techniques to tell the story. Animation, archive, reconstruction and strong stem interviews to carry the narrative. This thoughtful and impressive documentary weaves its narrative with great skill. We particularly liked the attention to the colouring of the programme which made the blend from black and white archive to modern interviews very effective. This was historical storytelling of the highest standard, but found itself up against tough competition in this category.

ID2022040 – WEST COAST TEENS (LA BANDE DU 2-9)

France 3 Bretagne, France

(52 min)

A gem of a documentary about growing up in Penmarch on the coast of France. The filmmaker who grew up in Penmarch herself, get close to the characters, and she really makes them feel at ease in front of the camera. It is interesting to observe their lives, the friendship between them and to hear their perspective on current issues such as climate change and Black Lives Matter, as well as their thoughts on subjects like love and the future. The technical quality of the documentary is good, and it works well with the characters filming themselves with a mobile camera during the time of Covid. However, the judges feel that following the characters even closer in the ups and downs of their lives, maybe at school or with a boyfriend, would elevate the quality of the documentary. But all in all, this was a strong contribution and a captivating insight in the lives of young people living in Penmarch.

ID2022070 – TRANSYLVANIA MYTHICA (ISTORII ASCUNSE: CREATURI ȘI RITUALURI)

TVR Timisoara, Romania

(52 min)

We all associated Romania, Transylvania, with Vampires and the undead. In this film our guide leads us through the villages and hamlets of Romania to tease out the remnants of myths and rumours around the area's association with Moroi – Phantoms – the Undead. It is beautifully

filmed and the progress of the story takes us to unusual and unseen parts of rural Romania. We hear from people who are perhaps the last to maintain the stories of their elders and their elders' elders. It is clear that those stories are disappearing like mist – this film's mission is clearly to document them as their last remnants are lost to society. A slight over-reliance of tracking shots and drones to paint over words (only slight – these were beautifully shot and crafted). A lift at the end as the Vampire legend is used to encourage the uptake of Vaccines.

ID2022077 – PERSONA NON GRATA – SORAN ISMAIL (PERSONA NON GRATA – SORAN ISMAIL) ●
 SVT Göteborg, Sweden (29 min)

The famous Swedish comedian Soran Ismail was reported to the police in autumn 2017 for several rapes and cases of sexual harassment. The police inquiries were dropped due to lack of evidence but his reputation has been ruined. He and his wife bring to us their intimate testimonies how they lived through it. The series was made primarily as an online series and then published on SVT2. The originality of the film is the story told by defendant and particularly his wife who bravely dared to tell how she personally and they as a couple felt and what they were going through. The symbolic role of darkness during the film supports the storytelling and emphasises the delicate situation. In large part the film is very dynamic but the pace slows somewhat in the latter half. We are also left to guess the truth – we look for a sense of remorse or regret? In the end Soran gives us only glimpses. Albeit, with these reservations, this is a thought provoking and challenging topic expertly delivered.

ID2022025 – BLUE SIRENS (SIRENAS AZULES) ●
 CMM, Spain (73 min)

CMM Media team accompanies an elite military unit from the Air Force on an international mission in Lithuania. Seven Eurofighters as well as 140 men and women move for four months to NATO base in Lithuania to become the Baltic air police. The #SirenasAzules team is a first-person witness how are they to respond to any invasion of international airspace in less than 15 minutes. The subject of the film is hugely interesting especially today in the light of the events we are currently witnessing with the war in Ukraine. The flying scenes of military planes are particularly impressive but the film is more intended for a specialised audience that are specifically interested in the military genre. It would be good, in addition to their activities, to see more of the daily life of the soldiers at the base. The use of new technologies is welcomed but the 'piece to camera' filmed on the presenter's phone and by the crew left the judges a little confused.

ID2022071 – ALL THE DECADES OF KLONIMIR (SVA KLONIMIROVA DESETLJEĆA) ●
 HRT Zagreb, Croatia (28 min)

A captivating story. The character of the film is the witness to history but not only Croatian history. An incredibly exciting story of a former pilot and amateur filmmaker at the same time. The film was created with the use of unusual archive material – unique videos from the past recorded by main character. They were made public years later and today they have great historical and cognitive value. Very interesting, engaging and positive story.

ID2022059 – AT THE END OF ONE'S TETHER (NA KONCI SIL) ●
 Czech Television, Studio Ostrava, Czech Republic (51 min)

The film is about three Czech hospitals a year after the Covid-19 started. It's the story about exhausted health personnel and their patients. We could see how they coped with happiness when the patient recovered as well as with the sadness of losing the patient. We see how it affects their private lives. On the other hand, the author doesn't forget patients, too. We are witnessing their gladness because they have recovered and can return to their families. The strength of this documentary is full immersion in treatment of Covid and the impact of the pandemic on the hospital system. Without a narrator the film gives us the honest testimonies of all participants who speak spontaneously with mixed emotions. At the same time, the film might have benefited from tighter editing and, in the judge's view, would have been better at a shorter full length, avoiding some repetition. Less in this case might have been more.



DOCUMENTARY

ID2022063 – SAID AND DONE! – THE YOUNG ACTOR'S 'HOP!' GALA 2020 (ZIS ȘI FĂCUT! – GALA 'HOP!' A TÂNĂRULUI ACTOR 2020)

TVR Bucharest, Romania

(94 min)

This documentary is dedicated to the Young Actor's Gala held yearly in Romania and more precisely the 2020 edition which took place in the first year of the pandemic. This artistic event is the most important means of supporting the debutants in scenic art. The author used two cameras to film the theatrical performances but also the reactions of the young artists backstage after they left the stage. Surprised by the camera, they talk about their stage fright, their happiness to participate and their hope of being an actor. These are very touching moments. The film also explores the work of the choreographer Gigi Caciuleanu, the director of the gala, who explains the importance of Dance Actor. Despite excellent camera work, the choice to show all the artists and to interview them systematically does have a tendency to make the film a little repetitive.

ID2022083 – NOWHERE AT HOME (NEARNE THÚS)

Omrop Fryslân, The Netherlands

(29 min)

This documentary is the third episode of a project called 'Smokkelbern' - Smuggled Children, set up as a world-wide reunion project for the Jewish children that once went in hiding on their own, in Fryslân. The story has been told through the son who tries to explain his family's history on the story of a father who, as a young Jew, was hidden during WWII by one Frisian family. He tried to help his father to close that chapter of his life that has affected the whole family. Film, private and national archive as well as graphics are very well used to explain the history of this family. Turning off the lights in the flat at the end is excellent indicator that the chapter is finally closed. Some of testimonies are very strong and touching, for example when the old man says he would like that his mother takes him with her at the moment when she was arrested and sent to the concentration camp. However, the story is so complex that at times it's not easy to follow.

ID2022024 – THE CHANGE (EL CAMBIO)

ETB Basque Country, Spain

(53 min)

This film is one of six parts of the documentary series on climate change in the Basque Country - *El Cambio*. The presenter Àngels Barceló guides us through the documentary trying to answer the question: what is the future of sea in the Basque Country. This is an interesting film with stunning shots of nature, with lots of interviewees trying to explain climate changes from different angles. We felt the film has a classical approach which is perhaps not enough for such a big and important subject and we would have liked to see more that might truly engage the audience.

ID2022001 – KRISTÓF MILÁK - THE PROPHECY (MILÁK KRISTÓF - A JÓSLAT)

MTVA, Hungary

(114 min)

How the Olympic champion is born? How to create the perfect team of trainer and player? Which factors determine the success? How the road to the top looks like? Authors of the film about Hungarian swimmer - Olympic champion, answer to these questions. Perfectly illustrated film story with the message that every success is the result of talent, hard work and occasionally the coincidence. Beautiful story, filmed very well – but might have had more impact if delivered in a shorter package.

ID2022011 – A VIEW OF PLANOISE (FENÊTRE SUR PLANOISE)

France 3 Bourgogne-Franche-Comté, France

(52 min)

A deeply personal story of a journalist's return to her hometown aiming to show the contemporary and very difficult reality of living in urban settlement. On the one hand, criminality, apathy among multicultural youth lacking motivation and prospects. On the other hand, people who have been living there for years, from their perspective this place is their own, significant part of the world. Old inhabitants struggle to solve problems and save this place, they frequently act against interests of local authorities which don't seem to understand them. Very strong and deep local story with the theme of the doomed bridge campaign which binds the programme.



ID2022103 – READY FOR THE HOLY FATHER (PRIPRAVENÍ NA SVĚTÉHO OTCA) ●
 RTVS - Kosice, Slovakia (27 min)

This film is a deep analysis of the importance of Pope Francis' visit for the Roma community and Slovak people. The Pope visited the biggest Roma settlement - LUNIK in Kosice. The authors show this unique visit of the Head of the Catholic Church and give us insights into the enthusiasm and hope of local people. By preparations for the visit and the moment of meeting with Pope Francis, they show that the visit might be the opportunity for greater integration and more efficient solving of problems in this community. The judges felt the balance of the programme could have weighed more to the visit itself rather than so much on the preparations.

ID2022124 – BETWEEN THE MYTH AND THE REALITY: THE RESCUING OF THE ROMANIAN TREASURE (MIT SI REALITATE: SALVAREA TEZAURULUI ROMANIEI) ●
 TVR Craiova, Romania (10 min)

Interesting episode in the Romanian history. Action takes place during last years of Second World War. The authors tell the story of hiding and securing gold and other state financial resources. The entire operation was shrouded in mystery and the treasures were hidden in the cave. Short film consisting of speeches of history researcher, narrative journalism and artistic shots of the riches.

ID2022127 – TEAM, SPARTATHLON 2021 (EKIPA, ŠPARTATLON 2021) ●
 RTVSLO Maribor, Slovenia (59 min)

Authors of the film accompany the group of runners, participating in one of the most difficult runs in the world – Spartathlon. We follow Slovenian participants of the murderous course over a distance of 240 kilometers. Running is something more than a sporting challenge to them. The camera is close to runners during different stages of their fight with weaknesses including reaching the finish line where everyone is a winner. The film shows the whole truth about effort and sacrifice. While watching it, we are looking for answers why people often not related with sport decide for such extreme physical exertion. The filming was excellent but the judges felt the narrative might have benefitted from following one key character.

ID2022129 – CONTRACTORS (CONTRACTORS) ●
 TG4, Ireland (50 min)

Being a farmer as a way of living. Despite the hard work, austerities and lack of luxury, characters of the film have consciously chosen working the land. Cameras accompany the farmers closely, showing their every-day toil, and their hopes and dreams. Authors of the film convince us that leaving the 'comfort zone' sometimes leads to enormous satisfaction. The documentary opens mind and eyes of viewers from the cities to what real live is like in the countryside. This was a film that caused a lot of discussion and is a credit to the team behind it.

ID2022036 – WAVES - BACK TO THE ROOTS (UNDAS - BACK TO THE ROOTS) ●
 RAI - Sede Regionale Sardegna, Italy (35 min)

A 29-year-old Sardinian surfer has travelled the world since childhood searching for places with 'perfect waves' to surf on. But after so many years and countries he realizes he doesn't really know his roots and himself. So, he is coming back to Sardinia. This film is a personal story with beautiful shots of nature and surfing. It also gives to us some curiosities from the history of Sardinia and the life of Sardinian surfer. The author is slowing down the dynamic of film, but the use of sunrise and sunset is perhaps used too much as a device. While it shows off the beauty of the island it perhaps leans too much to a touristic discovery than documentary.

report



PRIX CIRCOM REGIONAL 2022

ENTERTAINMENT AND DRAMA

WINNER

ID2022066 – TEDDY BEAR DOCTOR (BAMSELEGEN), NRK Trøndelag, Norway

COMMENDED

ID2022022 – 3 CAMINOS (3 CAMIÑOS), TVG, Spain

JUDGES

Chair

Adriano Nazareth	RTP	Portugal
Montse Armengou Martín	TV3 Catalonia	Spain
Róisín Ní Thuairisg	TG4	Ireland
Tania Fernandez Lombao	TVG Galicia	Spain

CHAIR'S REPORT

The category totalling 6 entries from 4 countries: Norway 2, Spain 2, Ireland and Czech Republic 1 each. The second year of the Covid-19 pandemics created obstacles in television production, but surprisingly the number of entries in the Entertainment and Drama category was very satisfying. Each entry met the criteria for this category and judges had no doubt that these entries were allocated to the appropriate category. Renewed themes like cultural diversity, social integration, gender awareness and health care were noted, all of which certainly have common interest in different European audiences. The quality standard of the entries was high.

The diversity of television genres within the category was also great: we have seen an innovative programme based on the dynamics of the reality show (*The Olympic Dream*, Norway), a series that discusses the opportunities of the gender in sport (*Until victory!*, Spain), a fictional drama focused on the stories of young people from different continents (*3 Caminos*, Spain), a crime comedy (*God's Mills*, Czech Republic), a children's format with excellent educational stories (*Teddy Bear Doctor*, Norway) and a refreshed programme on trips around the country (*Hector - Modern Ireland*, Ireland).

In addition to the work of the screenwriters and directors, the great talent and technical mastery of the production teams also proved to be of a high standard quality.

Motivated by the quality of the entries, the jury was in a difficult position to choose the winner. After a serious debate, it was concluded that the two entries selected, the Winner and the Commended, stand out and clearly fit in the context of regional interest with an international dimension.

Adriano Nazareth
RTP, Portugal

WINNER

ID2022066 – TEDDY BEAR DOCTOR

NRK Trøndelag, Norway

(14 min)

We follow the story of a little girl, Emma, who worries about the health of her teddy bear. With rashes and a fever, she decides to go to the doctor when she returns from a vacation. In the medical field, reality and fiction mix to give rise to an innovative and educational project for children about health. After the first tests by the doctor and Emma, they diagnose a virus. It's not coronavirus, but it's the perfect way to explain the kids the importance of the vaccine to prevent diseases like this.

This entertainment programme features excellent educational storytelling in a child-friendly format. The mix of puppets, children and adults, well-lit scenography spaces with soft colours, offer a very effective narrative, focused on the main message: the importance of health care.

The dialogues are adapted for children, through a clear and simple language of the doctor. Doctor Charlotte is an important element as she teaches Emma how to care for the sick teddy bear. She does it in a natural and cute way.

In addition, the show's soundtrack was specially designed for young people and uses some songs during the episode to separate different parts of the story. These musical themes sensitize Emma and help to de-dramatize the treatment of the disease.

It is a programme with global content. It could be produced by every television in the world, but NRK does it with its own vision and with obvious references to the pandemic without drama. Yes, Doctor Charlotte and Nurse Gilbert are a good match.

COMMENDED

ID2022022 – 3 CAMINOS (3 CAMIÑOS)

TVG, Spain

(54 min)

A fictional drama is focused on the story of 5 young people from different continents who, without knowing each other before, have the same objective: to travel the paths to Santiago as pilgrims. This is an ambitious and well-achieved television production project, with a very well-structured narrative cutting. Cinematography and direction of actors with few weaknesses, takes this tele-dramaturgy on the aesthetic and performative level.

However, the narrative is sometimes not very consistent, because the characters are stereotyped. It is a series that captures the attention, making the viewer feel as a part of the pilgrimage to Santiago. Thanks to an engaging story the viewers learn about the towns and villages in Galicia, along the path that leads to Santiago de Compostela. The fact that five 'pilgrims' come from different parts of the world, makes this series really attractive. It highlights the conflict-free relationship between people and cultures, thus demonstrating that coexistence focused on cultural diversity is possible and healthy.

A brilliant idea that results in an hour-long story that effectively engages the audience.



ENTERTAINMENT AND DRAMA

OTHER ENTRIES

ID2022006 – THE OLYMPIC DREAM (THE OLYMPIC DRAUM)

NRK Østlandssendingen, Norway

(21 min)

This is an innovative programme based on the dynamics of a reality show. It narrates the daily life of a ski team, training to compete in the Beijing Olympic Games. Through humorous and informal language, we become acquainted with the team members and their previous achievements. Perhaps it is a bit too focused on training. And that fact tends to make the audience lose interest in the programme. However, the successful relation between the camera and the athletes stresses the atmosphere of friendship and joviality, which is the strongest element of this programme.

ID2022009 – UNTIL VICTORY! (IRABAZI ARTE!)

ETB Basque Country, Spain

(50 min)

This series is an example of how the audio-visual sector can contribute to gender equality through a production aimed at young and family audiences, using an entertainment format. This important message is explained through the story of a women's soccer team. The main character is a girl who begins her new life in a new city, because of her father's new job. She connects with the audience by representing the changes experienced in adolescence in relation to her family, friends and love. The narrative structure is very well organized which enhances a great involvement in the flow of the story. The voice over (of the main character) accentuates the moments of humour, reflection and other emotions existing in the narrative. However, there are some moments when video editing interferes with the dynamics of the plot development. This element of the production process should probably receive most of the attention. The theme is commendable, a young woman in the role of the main protagonist who plays football, thus showing the male attitudes in the world of football, which still exist today. This offers reflection to the audience and that is also commendable.

ID2022057 – GOD'S MILLS (BOŽÍ MLÝNY)

Czech Television, Studio Brno, Czech Republic

(57 min)

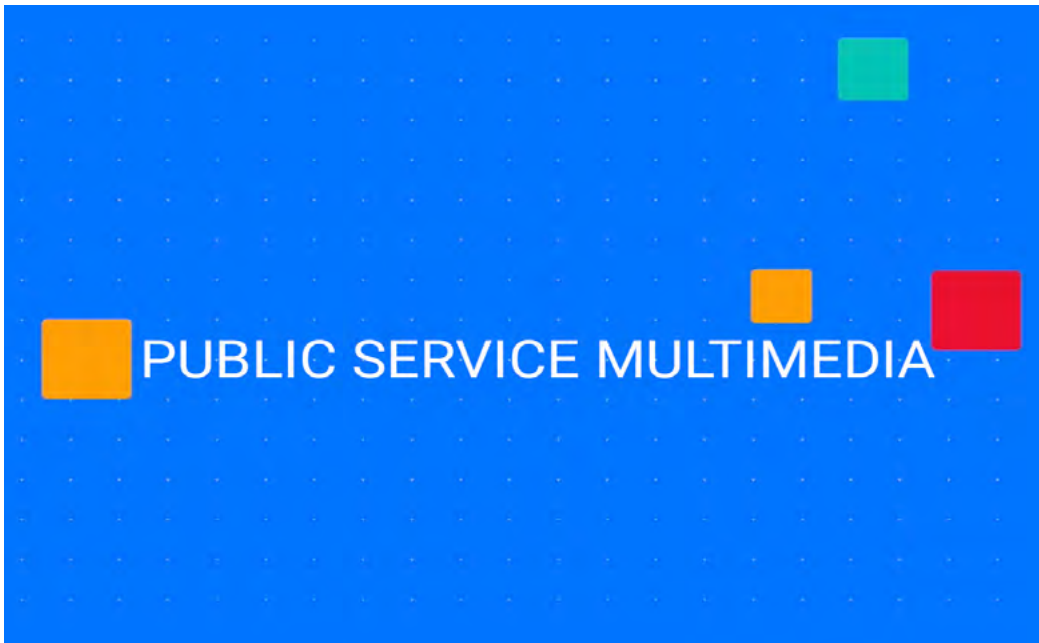
A television drama of the police genre that involves corruption, mafia, journalistic investigation, police and detectives. A model of television production always much appreciated by the audience. A high technical and performative quality stands out, which reveals a very competent production routine. The photographic work is notable for the combination of dark and ochre-toned lighting. This gives the story more realism. The script is built around smart, acidic dialogue. However, the same dominance of television writing that exists in this crime series is also the weakest link, as it lacks creative innovation in this television genre by only mixing drama and humour with genre-typical characters. But at the same time, a very competent television production stands out.

ID2022130 – HECTOR - MODERN IRELAND (HECTOR - ÉIRE NUA)

TG4, Ireland

(50 min)

This programme is a fresh revision of travel programmes around a country. The storytelling is attractive, based on the experience of people who decided to live in Ireland years ago. The technical and aesthetic quality is very good, which highlights the existence of a highly qualified production team. Video editing creates a very dynamic result thanks to the stories, which are the result of six-minute interviews, where interviewees from different parts of the world explain their life story in a vital and motivating tone. However, successive interviews with the same presentation model and duration can be monotonous and produce lack of interest in the audience. But the real added value of this production is the fantastic idea of promoting and disseminating cultural diversity as a model of integration.





PRIX CIRCOM REGIONAL 2022

INVESTIGATIVE JOURNALISM

WINNER

ID2022047 – THE MISOPERATED (DE FEILOPERERTE)

NRK Sørlandet, Norway

COMMENDED

ID2022023 – HERE AND NOW (AQUÍ Y AHORA)

ETB Basque Country, Spain

JUDGES

Chair

Sybren Terpstra	Omrop Fryslân	The Netherlands
Cathrine Gaukerud	NRK	Norway
Neil Bennett	BBC Bristol	United Kingdom
Piotr Socha	TVP Rzeszow	Poland

CHAIR'S REPORT

This category becomes more and more difficult because of the big differences between the entries. Some are old school television journalism and some entries are a combination of text and video and are more digital. We see a difference between the stations that deliver their journalism on all platforms and others who still focus on the importance of linear delivery.

The complexity of multimedia projects makes judging harder with language barriers and text stories harder to include in the decision-making process. But it is good to see that journalists still try to find the truth when politicians and authorities do not do what they have to do.

We were impressed with the investigation of the NRK journalists about mistreated hospital patients. The investigation during a period of three years has led to investigations by the police and Norwegian authorities. This is what investigative journalism is about. An exceptional piece and an example for us all.

Also we have to mention *Here and Now* from the Euskal Telebista in Spain. It shows the power of gang culture on young people, the destructive influence of Drill music, delivered in fast-paced and impactful way.

Sybren Terpstra
Omrop Fryslân, The Netherlands

report

WINNER

ID2022047 – THE MISOPERATED (DE FEILOPERERTE)

NRK Sørlandet, Norway

(2 min)

The Misoperated is two television news stories and one video explaining how NRK Sørlandet revealed how an orthopedist working in hospitals in the south of Norway operated for 11 years without the necessary training. Several patients were misoperated.

The journalists have done impressive work revealing malpractice done in the hospital over many years, resulting in patients having severely reduced quality of life. It started with an ordinary board meeting at the hospital, but great journalistic impulse, hard work and stamina have led to revealing news stories that has forced the health authorities and law enforcement in Norway to react.

This is what investigative journalism is all about!

COMMENDED

ID2022023 – HERE AND NOW (AQUÍ Y AHORA)

ETB Basque Country, Spain

(55 min)

Here and Now investigates the causes of youth violence in the Basque country. The programme interviews experts, authorities, witnesses and a former member of a gang to make a complete picture of youth violence.

It is also about the importance of unexpected effect of social media for the casual gangs as a witness for their deeds. The reporters also went to other cities to compare the violence of the youth. It is a local story but also an international one.

Good journalism, good narrative and important work. It is difficult to win the trust of the youth and the gangs and to make such a good documentary. We were impressed because the approach is original and shows how gangs are working. A strong and powerful entry.

report

OTHER ENTRIES

ID2022013 – MIGRANTS: LIVES ON THE LINE (MIGRANTS, DES VIES SUR UN FIL) ●
France 3, France (52 min)

This is a fresh look at the issue of migrants trying to cross to the UK from Northern France. It not only examines the current situation along that coast but steps back into the rest of France to try to understand the routes that migrants are taking to get to their destination. We're introduced to the desperate attempts by migrants to cross the English Channel in flimsy blow-up boats. The risks are huge – but ones they're prepared to take. The interviews and access are revealing and journalistically strong – particularly the straight-talking of some of the charity workers. Perhaps this lacks some 'holding to account' of authority figures and it is only at the very end some solutions are surfaced. Reporting and presentation are of the highest order.

ID2022028 – THE WOLF IS BACK (QUE VE EL LLOP) ●
CCMA, Spain (47 min)

This investigation into the re-emergence of wolves into the Spanish mountains is exhaustive and engrossing. We meet some remarkable characters and experts as the development of this story unfolds. This is a complete work into the story – no stone is left unturned. We particularly liked the investigation into DNA and to the un-initiated, the use of dogs in the flock was a genuine surprise. The story is well told and delivered, and the judges felt that while this didn't exactly fit the traditional image of Investigative Journalism it was a worthy entry and thoroughly absorbing.

ID2022072 – THE QUALITY OF BREAD (KVALITETA KRUHA) ●
HRT Zagreb, Croatia (5 min)

A story about how most of the bread sold in Croatia now is from the supermarket, making it difficult for local bakeries to survive. 1 in 5 bread products are imported frozen, and some contain additives. It is a story that concerns a lot of people since most of us eat bread. The story could have benefitted from being split up into several stories, one being the story about traditional bakeries having to shut down. It feels like the journalist is trying to cover too much, and therefore the news report comes off as a bit vague. The judges also would like to see more of the investigative work for it to stand out in the Investigative Journalism category. But it is nicely done, the interviews are solid, and the technical quality is good.

ID2022069 – TRACKING (SPOARSYKJE) ●
Omrop Fryslân, The Netherlands (31 min)

A documentary about the desirability and the utility of a new highspeed railroad which the politicians in the northern part of the Netherlands try to arrange, and which they are selling to the people as a railway that brings prosperity. The investigation of the journalist shows that the plan is mostly based on wishful thinking of politicians and it is not very realistic. The documentary shows the opinions of experts from the region as well as from Germany and the European Parliament. The documentary is well made with high quality filming and has a good narrative. It is an important document for the region that shows that there is more than the story of politicians. Good investigative journalism that shows the pros and cons of the railway.

ID2022081 – THE HOUSING BENEFIT EXPERIMENT (BISTÅNDEXPERIMENTET) ●

SVT Uppsala, Sweden

(2 min)

The investigation is about the illegal housing market in the city of Uppsala. Vulnerable people like immigrants became victims of new social benefit rules. The documentary shows that politicians targeted with their decisions vulnerable citizens instead of the house-owners responsible for the housing market. The journalists made not only for Uppsala, but a nationwide mapping of Sweden's municipalities to show that this is the system in many municipalities in Sweden. Good story and good investigative journalism that helps the weaker people who are not capable to fight the governmental system.

ID2022086 – SKIN CREAM INVESTIGATION ●

BBC Yorkshire, United Kingdom

(6 min)

It is about an investigation into steroid based skin lightening creams. We can see how easy it is to buy these creams in shops all over the area. It also explains why young people use these creams to change their looks. The investigation is well done and the results are shocking. It is a pity that we do not see the authorities who are responsible for letting this happen and why they do not control it.

ID2022108 – GREEN FINGERS - BLACK LIES (GRÖNA FINGRAR - SVARTA LÖGNER) ●

SVT Skåne, Sweden

(6 min)

Municipalities in South Sweden paid millions to garden companies that scam, falsify and lie. All garden companies are run by six brothers from Malmö. Three of them have been convicted of financial crime but in spite of that their companies got the contracts. The journalists have witnesses who tell about their experience with the garden companies and how they were deceived. Because of the journalists investigations, police and Swedish tax authorities started their own investigation. It is a well made production and really good investigative journalism. It shows how powerful the work of journalists can be.



PRIX CIRCOM REGIONAL 2022

MINORITIES IN SOCIETY

WINNER

ID2022027 – WE ARE ENGLAND: FARMING ON THE SPECTRUM

BBC England (London hub), United Kingdom

COMMENDED

ID2022045 – STARTING POINT (ABIAPUNTUA)

ETB Basque Country, Spain

JUDGES

Chair	Dite Dinesz	TVR Timisoara	Romania
	Klaus Unterberger	ORF	Austria
	Erica Stenback	SVT Nyheter Dalarna	Sweden
	Daniele Guido Gessa	RAI TGR Campania	Italy

CHAIR'S REPORT

This category saw the high interest between journalists in reflecting minority issues. We had 15 contributions from 12 countries.

A lot of daily questions are raised and answered in these interesting reports.

How can a parent struggle for to help an autistic son? Refugees living in our society, how much can we help? How important is the historical heritage for an ethnic minority? There is a fine border between cultures.

This category is unique because we were faced not only with hard and sad problems but also with the richness of journalistic methods to tell stories, from documentary to tv shows, investigative approach or informative format. It is a challenge for the jury to feel empathy, understanding and judging the journalistic skills behind the story itself. Life is a good storyteller but the journalist has the best pictures and words to make life's stories memorable. In this category we saw how journalism can bring light and hope.

The winners are bringing a strong message of hope, understanding and support for those struggling with a hard life.

Dite Dinesz
TVR Timisoara, Romania

report

WINNER

ID2022027 – WE ARE ENGLAND: FARMING ON THE SPECTRUM

BBC England (London hub), United Kingdom

(29 min)

Very moving and interesting story about a farm where autistic persons can learn and develop. The viewers get to know several people at the farm in a short time, which is impressive.

We get to understand what autism is all about and we especially like the end of the story which gives the viewers hope. The storytelling and the dynamic keep viewers interest through the whole documentary. The judges also appreciate beautiful pictures and editing.

This is a warm and thoughtful story told in a very professional way.

COMMENDED

ID2022045 – STARTING POINT (ABIAPUNTUA)

ETB Basque Country, Spain

(71 min)

This highly entertaining piece is about a social experiment: we can see young people fighting their prejudices on different realities, disabilities and life styles. Six youngsters are spending time with physically impaired people to gain an insight into a different kind of life.

This is a very compelling reality check of their own prejudices. Programme is specifically addressing young audience through a reality show style. Despite being a bit too long, it perfectly fits the criteria of the category. We would recommend to add some relevant facts and figures in order to strengthen the journalistic approach.

OTHER ENTRIES

ID2022012 – THE FAILURES OF SEN SCHOOLS (LES RATÉS DE L'ÉCOLE INCLUSIVE)

France 3 Grand Est, France

(7 min)

This is a story about parents fighting for their autistic son to get proper support in school. We get to see the parents struggle, which is strong. We also get a picture of how the family works at home and their ways to help Remy develop. We would have liked to get to know Remy a bit more to understand his needs. The judges had some problems following the narrative flow in the story but it is an important and interesting issue that the journalist sets light on.

ID2022031 – ANONYMOUS HEROES (HÉROES ANÓNIMOS)

CMM, Spain

(31 min)

This episode focuses on LGBT experiences and life, an interesting and important subject. However, the judges would have liked to get to know the people more and get closer to them in their everyday life. We prefer the parts when the interviews are done while walking and you get a more relaxed conversation. Maybe the story would have gained from focusing only on one or few of the subjects to get closer to the audience.

MINORITIES IN SOCIETY

ID2022039 – WITH THE HEART'S LIGHT (COA LUZ DO CORAZÓN)

TVG, Spain

(31 min)

This is about a blind woman who gets to fly an airplane. The scene when she takes off by the plain is strong and interesting. However, the judges would have preferred if the woman herself was more in focus and telling her own story. We would have liked to get closer to her in her everyday life. For example, she talks about her sensitivity and we would love to see more examples of that. The story of her wanting to fly a plane is interesting and unexpected.

ID2022054 – TRACES (SPOR)

NRK Sørlandet, Norway

(30 min)

This is a very moving story of young people with different disabilities practising for a show together with other students in their school. These are two episodes that give the viewers knowledge, tears, laughs, sadness, hope and joy. All told in a very professional and modern way with beautiful pictures, music and editing. The audience really gets to know the main characters and you care about them through the episodes. The show in the end is beautiful but we understood that the effort and the journey was more important. The message to the viewers about seeing everybody for who they are is so important.

ID2022055 – THE MAN FROM SHANGHAI (ČOVEK IZ ŠANGAJA)

RTS Belgrade, Serbia

(25 min)

The Man from Shanghai creates art with the help from local people in the small town of Mali Idjoš. We get to meet some really interesting people who are a part of his pieces. However, the judges would have preferred if the local people were a bigger part of the documentary since it is obvious that they all carry some interesting stories. It seems to be more a portrait of the artist than of the people living at the outskirts of society. The pictures of the art are beautiful and well edited.

ID2022089 – NEW NEIGHBOURS: LET ME DREAM (NEW NEIGHBOURS: PUSTITE ME SANJATI)

HRT Zagreb, Croatia

(26 min)

This is a story about refugees living in the town of Sisak and how the local people are trying to help them integrate into society. The judges would have preferred a more obvious red line in the storytelling. The documentary has interesting people in it and raises an important and current issue. We appreciate that the storytellers give us some kind of resolution and hope in the end.

ID2022067 – GORIZIA - NOVA GORICA (GORIZIA - NOVA GORICA)

RAI - Sede Regionale Friuli Venezia Giulia, Italy

(3 min)

This entry is about two cities, Gorizia in Italy and Nova Gorica in Slovenia, which are divided by a border but cooperate in many ways. It's a typical TV piece on a well known subject and there's a strong regional angle. However, we cannot find any new relevant aspect being told and most importantly there is no connection to the category of Minorities in Society.

ID2022088 – THE MEETING - SATIRE OR HATE CRIME? (MÖTET - ORTENVISAN - SATIR ELLER HATBROTT?)

SVT Göteborg, Sweden

(14 min)

Claes is a Swedish comedian. He wrote a song about a 'little gangster' and violence and performed it during a live show. Nattalie is a poet and activist of ethnic background. She criticizes Claes's song, writing on the social media that it's not a piece of satire but an example of hate crime. This is a very interesting way of juxtaposing two very different opinions, a format which could work on several other occasions. The characters are very well defined with strong personalities. However, they both are from the intellectual and well educated section of society. We appreciated their will to find an agreement on the issue. However, some additional elements (like facts and figures on the topic and interviews with the affected people) would be an added value.

ID2022090 – STAIRWAY TO A HOUSE IN THE AIR (ESCADA PARA UMA CASA NO AR)

RTP Azores, Portugal

(30 min)

This story is a touching portrait of a friendship between a Colombian woman and an Azorean man. They met in Venezuela and at one point they decided to move to the Azores. So, she lives as a migrant in a very enclosed community and we can see how she is helped by the locals. The story goes deep into their relationship and gives an insight perspective of a woman struggling with everyday problems. We would say it's more of a documentary, even though it fits the category as well.

ID2022093 – STORY ABOUT MOMO (PRIČA O MOMI)

HRT Centar Čakovec i Varaždin, Croatia

(20 min)

This is a very touching portrait of Momo, a Croatian guy of Serbian origin, who died as a soldier in the Balkan war. His friends remember him and describe him as a passionate and good guy. There's a good amount of research behind it (i.e. photographs and documents). It's a personal drama which does not specifically reflect the situation of minorities in former Yugoslavia. Moreover, it takes ten minutes before the actual story is revealed and developed, a bit too long.

ID2022102 – UKRAINIAN MOMS (UKRAJINSKÉ MAMY)

RTVS - Kosice, Slovakia

(25 min)

This entry is about Ukrainian mothers fleeing from war and finding refuge in Slovakia. It is definitely news related content, highlighting the dramatic situation of all the victims of the war. It's basically a collection of interviews with some good footage from the war included. Obviously, the refugees' lives are extremely harsh, and so the humanitarian value of the story is exceptional and real. However, there is too much talking in front of the camera and there's a lack of visual description. Without the footage from the war, it could be a good radio story.

ID2022109 – MUSIC INSTEAD OF THE STREET (МУЗИКАТА ВМЕСТО УЛИЦАТА)

BNT, Bulgaria

(9 min)

It's the story of a violin Maestro who grew up in a Roma neighbourhood of a Bulgarian town. We follow the life of Georgi, raised in Sliven in extreme poverty and segregation, which is typical for Roma and Sinti people. Georgi started a project called *Music instead of the street*, inspiring small children and teaching them classical music. It's an excellent entry of high regional value. The story is well written and well narrated, starting with a strong question. It uses old photographs to depict the story of the town and music to describe Georgi's initiative. It's touching and inspiring at the same time. Most of all, this entry is definitely covering the challenging situation of a minority. It's a best practice example for the category.

ID2022079 – WINDOW ON THE BORDERLAND (OKNO NA POGRANICZE)

TVP3 Wroclaw, Poland

(26 min)

The story is about the historic heritage of Moravian people who moved to Poland decades ago. We can hear individual stories told by Polish people of Czech origin. It certainly delivers a high regional value; however, it focuses almost exclusively on religion and faith. We consider it a rather conservative piece of television addressing an older audience.

report



PRIX CIRCOM REGIONAL 2022

MOST ORIGINAL AND INNOVATIVE

WINNER

ID2022096 – DON'T DO THIS TO THE CLIMATE! (IKKE GJØR DETTE MOT KLIMAET!)

NRK Trøndelag, Norway

COMMENDED

ID2022020 – ANTIBODIES (ANTICOSSOS)

CCMA, Spain

JUDGES

Chair

Róisín Ní Thuairisg	TG4	Ireland
Montse Armengou Martín	TV3 Catalonia	Spain
Adriano Nazareth	RTP	Portugal
Tania Fernandez Lombao	TVG Galicia	Spain

CHAIR'S REPORT

This year I had the pleasure of judging the Most Original and Innovative category, along with my fellow judges Tania, Montse and Adriano. For me, this is a category which incites curiosity, unsure of what to expect when I press play.

This year we judged 18 pieces of content from Spain, Norway, France, Italy, Bulgaria, the Netherlands, Croatia, Finland, Slovenia, Sweden, Romania and Hungary and this diversity provided a great mix to our viewing – ranging from short format to long format, all very good productions but some lacked the originality or innovative ingredient we were after.

As judges we were aware of the tough challenges faced by programme makers over the past two years which forced them to be inventive in a different kind of way. Therefore, we were open to all ideas in this category, focusing on the storytelling and how it was done differently.

We had a tough decision to make between two potential winners, but after discussing the merits of both, the group agreed that our winner was deserving this prize.

This year's winner was chosen because of the original approach to presenting a message, a very serious and dark one to a young audience by doing it in a fun, entertaining and dramatic way.

This superb production made for children about climate change and the impact of consumerism on global warming pushed the boat out in the way they demonstrated the effects of global warming and the rise of our oceans, by creating a real-life flooding scenario, using a house and a huge dock.

The commended was an excellent example of bringing an art form, in this case contemporary dance, to a wider audience and using it as to express beautifully and artistically the emotions of a testimony of a refugee now living in Catalunya.

Róisín Ní Thuairisg
TG4, Ireland



MOST ORIGINAL AND INNOVATIVE

WINNER

ID2022096 – DON'T DO THIS TO THE CLIMATE! (IKKE GJØR DETTE MOT KLIMAET!) ●

NRK Trøndelag, Norway

(21 min)

In the midst of a global climate disaster, which is about to happen if we don't make changes, this deals with the crisis with invention and originality by treating this dark and upsetting subject in a dramatic and entertaining way.

This produces an excellent series designed for young audiences warning them of the dangers of climate disasters and how we can avoid them. The main focus in this episode is consumerism.

We also loved the originality of the science experiment. They went big with this by creating a real-life event of a flooding. A life-sized house was placed in a huge dock and purposely flooded with two young presenters experiencing what it would be like to be caught in a flood. The only way out is to go up.

The two presenters fit perfectly into their roles, and the use of humorous scripting does not detract from the seriousness. The message is clear and without a doubt will have an impact on any viewer.

The production was well made. We liked the different POV of the camera angles, well chosen scenarios for the developed themes, the use of CGI when needed and the overall look of the programme.

We were delighted to choose this as a winner.

COMMENDED

ID2022020 – ANTIBODIES (ANTICOSSOS) ●

CCMA, Spain

(25 min)

A personal refugee's testimony told through the expression of contemporary dance.

Nadi Ghulam's narrative, an activist born in Kabul, switches between her storytelling on a stage with the choreographers and the dance interpretation of her story. It is a brilliant example of treating a dramatic story in a poetic way.

She begins talking about her childhood days, one of happiness, and this is reflected in a playful dance sequence at a suitable location. The tone of the dance and locations change as we begin to hear her life story. It uses impressive shots of the dancers expressing emotions such as happiness or sadness, depending on the part of the story. The imagery is very strong.

The choice of music and sound effects chosen are relevant to her country and adds pace to the story.

It is an innovative and original television programme about the consequences of the war in Afghanistan and the women struggling for their rights under the Taliban regime.

Commendable.

report

MOST ORIGINAL AND INNOVATIVE

OTHER ENTRIES

ID2022002 – ROSEMARY HUT - BIRTHDAY OF QUEETY (ROZMARING KUNYHÓ - DESKE SZÜLINAPJA) MTVA, Hungary (14 min)

This is a beautiful production set in Rosemary's Hut, full of colourful characters in the form of puppets and their friend Sunflower who is the granddaughter to the previous owner of the cottage. The opening sequence is made in the style of a 'pop up' book providing us with the background story of how Sunflower's granny died and left her the hut. This opening sequence is very creative. In this episode The Toffees prepare to surprise Queety with a birthday party, promoting friendship values and focussing on recycling and reusing toys and clothes. The set has been creatively designed, looks friendly and no doubt, the target audience would be drawn into this magical space. It was a surprise for us to see the puppeteers working the puppets and felt that this broke the magic of the experience for the viewer. This format has been seen before in children's television where puppets are used to drive home important messages to this age group, therefore we didn't feel it was a strong contender.

ID2022003 – FATHER'S ROAD (DRUMUL TATEI) TVR Iasi, Romania (95 min)

'I should do this march in the memory of the yesterday people of Balti'
 This story takes us on a pilgrimage with professor Ion Mărgineanu from Moldova to Romania with a historical purpose celebrating the centenary of the great union of Alba Lulia. This 30-day challenge brings him on a 450 km journey and is supported along the route by friends and family. The documentary is interesting because of the historical and political questions and provides the viewer with a chance to explore different parts of Romania and Moldova, as the man advances on his journey. However, there was nothing innovative or original of the treatment of this story and it felt like a very traditional documentary.

ID2022005 – NEW LOVE OF THE SAUNA NATION (PALJU KRUUNASI SAUNAKANSAN KYLPYONNEN) Yle, Finland (13 min)

New Love of the Sauna Nation is an interesting short documentary which explores the role of this recent phenomenon in Finnish culture made with the typical elements of television. The opening scene shows a group of four chatting in a tub but it soon becomes clear that the hot tub isn't just a place for conversation and socialising, but focuses on the importance of mental and physical health. It mixes testimonies from people who use sauna as a therapy, and we also hear about the manufacturing of the tubs. Although this story would encourage all of us to invest in a hot tub, we didn't see any effort of an inventive way to tell this story.

ID2022016 – DISMANTLING THE MIÑO RIVER (DESMONTANDO O RIO MIÑO) TVG, Spain (53 min)

Traditional issues as geography, natural and cultural heritage combine with technology and the most spectacular 3D images to discover incredible and emblematic places in Galicia in a most attractive and entertaining way. *Dismantling the Miño River* and getting to know a region from there is a very interesting and possibly original idea. The use of 3D graphics provides an attractive narrative structure. However, the development of the story has a somewhat conservative format with an argument always supported by the interview with an expert guest on the river bank.

ID2022035 – SAND TALES (CONTOS DE ARENA) RAI - Sede Regionale Sardegna, Italy (23 min)

The old tales from Sardinia find a new life through the original sand drawings by Simona Gandola, a famous Sardinian sand artist. There is a very well cared for television aesthetics, based on the artist's talent and a narrator's voice over. It only fails to present itself as a television story. It may have been much more interesting if the narrative structure resulted in a shorter format.

ID2022007 – NORWAY SWIMS (HELE NORGE SVØMMER)

NRK Østlandssendingen, Norway

(60 min)

Synchronized swimmers with a catchy tune, open this TV show which creates curiosity to what is in store for us. The show is a live broadcast, presented by two women, and its focus is to bring awareness to water safety in Norway in a funny, diverse and entertaining way. The presenters are on the location of an Olympic size swimming pool and throughout this live broadcast we are treated to inserts from various water challenges, in different areas in Norway using lakes, pools, seas, and fjords. From sea swimming in cold waters, to practicing apnea, lifeguard training and even a TikTok dance routine, this is a busy show. We admire the idea of taking a studio format and creating it at a different location. And the message here of water safety is an important one.

ID2022014 – 2 MINUTES FOR THE CLIMATE (2 MINUTES POUR LE CLIMAT)

France 3 Hauts-de-France, France

(2 min)

Why some countries emit more greenhouse gases is the subject of this 2-minute short format made for fast consumption on social media. A relevant and important topic in the midst of the climate crisis, this short format video, provides the answer aided by a contributor's interview with strong clear graphics and statistics. However, we felt the interview could have been set up differently to reflect a social media audience and their expectations. For example, the interview was filmed in a very traditional way and the contributor dressed in a suit and tie resembled more a banker or politician than a climate scientist. We also felt that the message could have been more impactful if it was coming from a younger person. The format is attractive and the message is an important one in the current climate.

ID2022033 – RETOUR (RETOUR)

RTVCyL, Spain

(19 min)

This road show in one of the biggest regions in Europe shows a large concentration of bikers in Castilla y León. They are the protagonists of a motorbike journey by showing the geography and history of this part of Spain. The programme has two presenters in studio, who explain the challenges the bikers face at the different stages. Focusing on the main monuments of the region, the shots are really impressive. Production included thirty hours on air and filming is optimum. Moreover, the selected soundtrack is of an epic nature, creating a sense of drama. Although there were some elements of innovation, this was a format we had seen before.

ID2022049 – HURRAH ONCE A DAY (BIBA EGUNEAN BEHIN)

ETB Basque Country, Spain

(61 min)

This marathon/live game show encourages the audience to download the app and play along with a chance to win a cash prize. But the main idea is to raise funds for the Alzheimer charity. We were impressed with the idea of the programme makers taking advantage to connect with people at home and engage them throughout the show. The action cuts between the studio and the call centre keeping an eye on the money raised throughout the show. It is a brilliant idea to raise money for a worthy charity, but similar to other formats we have seen over the years.

ID2022107 – THE EATING DISORDER CLINIC (ÄTSTÖRNINGSENHETEN)

SVT Uppsala, Sweden

(2 min)

This is a short content video made for consuming on social media. It is important to raise awareness about anorexia amongst this age group. It is made under the clinical point of view using youth testimonies to connect with the audience. Vertical mobile phone shots are mixed with cool filters and the information is presented with use of young people's language: short and strong statements. The shots are interesting, combining the personal experience of the anorexic girls and the doctor's opinion. We would have loved to have seen a male contributor to talk about his anorexia as sometimes this gender is excluded from this discussion and it's important to note that this is a disease that affects men too.

MOST ORIGINAL AND INNOVATIVE

ID2022061 – MISS & MISTER ASTURIAN BEEF (MISS & MÍSTER TERNERA ASTURIANA) ●
 TPA, Spain (60 min)

A TV contest in which the best cow and the best bull in the region are chosen. This is a very cheerful format, produced in the natural landscapes of Asturias, combining satire and irony in a very interesting way without destroying the credibility of the competitors. The transvestite reporter with humorous moments, contextualization videos of the contestants, separating graphics all ensure great interest in the entertainment format. We admire the idea of taking this talent show format and producing it in a humorous way for a very important industry in Asturias.

ID2022080 – CODPIECES - THE PROTECTION FROM COLD LIKA WINTERS ●
(NAKURNJAK - ZAŠTITA OD LIČKE ZIME) HRT Zagreb, Croatia (9 min)

A story of a woman who seeks to keep alive the Croatian traditions of making warm clothes by hand, demonstrated the artisan's testimonies sometimes 'painted' with images of the articles produced. An aesthetic and technically innovative story. However, it lacked creativity in the way they told the story.

ID2022084 – MEALECTION QUIZ (VALGOGMAT) ●
 NRK Nordland, Norway (4 min)

A television show which combines politics and cuisine and begins with a question – what is the favourite meal of a voter of a certain party? A format sustained by the irony and satire of the main theme that even teaches small tricks... of cooking. However, it would be interesting to show another 'course' to create an opposing taste to the main dish. Also, the judges felt it should have been important to clarify the characteristics of the politician to the audience.

ID2022106 – BULGARIA IN 60 MINUTES (БЪЛГАРИЯ В 60 МИНУТИ) ●
 BNT, Bulgaria (60 min)

This is a live broadcast which airs from Monday to Friday covering all of Bulgaria with reporters for 60 minutes. The format is similar to a social news magazine where the goal is to give a 'voice' to the whole country. However, it would be interesting if the structure presented some technical, aesthetic or linguistic element that differentiates it from others that are produced regularly.

ID2022122 – FERDINAND, THE HAPPY PATHMAKER (FERDINAND, THE HAPPY PATHMAKER) ●
 Omrop Fryslân, The Netherlands (25 min)

A documentary about a Dutch community that cares about each other. Ferdinand recovers from a stroke at his brothers' place. The whole family is involved in finding out how to help him recover. The programme reveals some deeply rooted community values in a globalizing, individualistic world. A simple story, and interesting. However, one feels the absence of some element, whether in the argument or in the visual and sound structure to be able to produce a dynamic of innovative or even original interest.

ID2022133 – TEXTILE INNOVATION AND TOURISM FOR A NEW CENTURY (INOVACIJE V TEKSTILU IN TURIZEM ZA TRETJE TISOČLETJE) ●
 RTVSLO Center Koper/Capodistria, Slovenia (31 min)

This documentary explores the ideas which entrepreneurs and scientists develop to keep Slovenia competitive. The ideas presented, one about the textile industry and the second in sustainable tourism, are filmed in a traditional 'reporter and interview' format. Contextualization is carried out live with a reporter using images that visually support the argument.



MOST ORIGINAL AND INNOVATIVE



report



PRIX CIRCOM REGIONAL 2022

MUSIC AND ARTS

WINNER

ID2022021 – THE SKIN OF THE WALLS (LA PELL DELS MURS)

CCMA, Spain

COMMENDED

ID2022048 – DANCING WITH TOMKE (DÛNSJE MEI TOMKE)

Omrop Fryslân, The Netherlands

JUDGES

Chair

Róisín Ní Thuairisg	TG4	Ireland
Montse Armengou Martín	TV3 Catalonia	Spain
Adriano Nazareth	RTP	Portugal
Tania Fernandez Lombao	TVG Galicia	Spain

CHAIR'S REPORT

Exploring different types of music and art help people feel more connected to one another.

This year there were 11 entries ranging from kids entertainment to music concerts, art projects, a music report, documentaries and a music travel show. The judges felt the standard was satisfactory.

Music and art content play a fundamental role in the public broadcast service and this was reaffirmed during the pandemic when audiences turned to their local and regional television service to escape the everyday doom and gloom of the news.

The judges were delighted to be involved in this category and had a definite winner of this category when it came to decision time.

This year's winner *The Skin Of The Walls* was chosen because of the important connection the artist made with a group of elderly people, a group who were most affected by the pandemic. The artist' project, a mural depicting elderly people in an embrace, stood out for the judges. The use of this urban art with a collaboration with the elderly, was very clever and the judges felt that this type of art sometimes doesn't get the recognition that it deserves.

The commended, *Dancing with Tomke*, is an example of a quick reaction to the lockdown using whatever tools were available for filming in isolation. This produced an entertaining, fun and interactive kids show which deserved a commended award for their effort for providing a service for young kids in lockdown.

Róisín Ní Thuairisg
TG4, Ireland

WINNER

ID2022021 – THE SKIN OF THE WALLS (LA PELL DELS MURS)

CCMA, Spain

(25 min)

This programme profiles the evolution of a graffiti artist and a project motivated by the lockdown. We are given a quick summary at the beginning of Maria Capdevila Papió's career to date and it is clear that she is a reputable artist.

Based in Catalonia, we are shown how she prepares herself for this project which is a large mural. The mural is an image of elderly people in an embrace and the storytelling connects the artist with old people as well as the process of the production. This connection was important because during the pandemic this group was the most affected, so it was lovely to view an art programme that involved them.

The format is dynamic and the storytelling is swift, mixing images of painting with interviews with Maria and the old people who collaborate with her.

The photography is good and the selection of television shots are very suitable for the story. They play with scenes to show the size of the project and we feel the pain of the artist when she admits that she is scared of the height of the wall.

The story comes alive when we meet the elderly people, all ends on a positive note.

The programme uses urban culture in a simple way to showcase this art to the general public.

The final art project is impressive and the judges felt *The Skin Of The Walls* was a worthy winner.

COMMENDED

ID2022048 – DANCING WITH TOMKE (DÛNSJE MEI TOMKE)

Omrop Fryslân, The Netherlands

(29 min)

A 'false live' show TV format strictly designed for a children audience and produced with ingenuity and creativity, during the Covid pandemic.

A musical entertainment using song, dance and storytelling was made possible only with the participation of the audience interaction in their homes, and their parents filming them. The interaction of the children is crucial to the participation in the script led by the hostess and her hero Tomke.

The use of the Frisian language is very important as they compete with the international platforms, like Netflix or Disney.

MUSIC AND ARTS

OTHER ENTRIES

ID2022015 – THE HAUTS-DE-FRANCE TAKE CENTRE STAGE (LES HAUTS-EN-SCÈNES) ●
France 3 Hauts-de-France, France (52 min)

This is a well-produced music programme based on emerging artists from the 'Hautes de France' region which includes two different live performances in symbolic locations of the region, in this case a cathedral and old mine. This show goes beyond a conventional TV programme because of its 15-day and some very short 50-second episodes. The production value is high and the clever use of a strong lighting set up, playing with different tones, compliments the locations. Although the programme is not driven by a presenter, the musicians talk about their music and influences between their performances, which is important. Would have liked to have seen a third performance in this episode, but we also felt that this idea of using symbolic unusual buildings as a setting for music performances, is used often in music programmes.

ID2022030 – CANTOS ROLADOS (CANTOS ROLADOS) ●
TVG, Spain (43 min)

A daytime format in which the host (and musician) is the central figure and switches between interviews and musical moments in a remote production model which is a natural setting in Galicia. The result is an interesting series that 'travels' to experience Galician musical groups, especially in Galician language. However, this programme should offer a little more visual diversity to aid the main idea, which is to show to audiences different musical groups in different regions.

ID2022026 – GAZTEA DEMO COMPETITION 30TH ANNIVERSARY (GAZTEA MAKETA LEHIAKETA. 30. URTEURRENA) ●
ETB Basque Country, Spain (61 min)

This is a special programme to commemorate the Gaztea's thirty years. The documentary style programme covers the history of this three-decade festival, interviewing some of the past participants and involving some of the groups who took part in different editions. The aim of the programme is to include music from Basque groups of all genres. By doing so, this festival is a reputable event for the Basque music scene. As a commemorating spectacle, the documentary exhibits pieces from previous year's festivals. It is interesting to observe the changes that television production has experienced during the last thirty years in image quality and the type of shots. The interviews were filmed in an exterior setting, offering the audience a break from the studio. The use of modern graphics adds to the dynamics. However, the programme felt like two programmes in one. We feel it could have had the 'look back' sprinkled throughout the programme, maybe taking it by each decade, instead of the first half of the show racing through all the winners over the past thirty years. The second part follows the contestants this year, in the lead up to the competition and this is interesting as it contrasts well with the type of music seen on stage 30 years ago.

ID2022125 – I SEE HORSES (VAD CAI) ●
TVR Craiova, Romania (12 min)

This is a short documentary about a painter's work specialising on horses. It combines shots of his work style with clips of an interview where he explains his inspiration and motivations. The television production is focused on the artist's hands where everything starts. The selection of black and white is truly appropriate, because the absence of colour concentrates the attention on his hands. There are some silent moments, just with music whilst he is painting. This production choice is suitable for creating an emotional short documentary. Although it was an interesting story of an artist, it didn't offer anything extra in the creative approach to the filming.

ID2022076 – FELLINI MUSEUM (MUZEJ FELLINI)

HRT Zagreb, Croatia

(45 min)

We are on a journey to Fellini's native city. The location, Rimini, is shown in a reportage-like format where a presenter/reporter interviews figures connected to the museum and thus gives the viewer an insight into the life and work of one of the greatest filmmakers of the Seventh art. Perhaps the format is too classical.

ID2022094 – THE BOOK OF SOUNDS (O LIVRO DOS SONS)

RTP, Portugal

(77 min)

It is a slow tv production, a format quite difficult to find nowadays in television. From the beginning, it tries to hypnotise the audience with nature sounds. The documentary is about *The Book of Sounds*, Hans Otte's masterpiece, and the voice-over was made by Joana Gama, who invites us to follow her. A woman walks the Botanic Garden of Coimbra connecting us with peace and tranquillity of nature. She ends up at a greenhouse where there is a piano. She starts to play and magic is made. The rest of the programme is a concert inspired by Hans Otter. The shots selected are impressive as they show the pianist's talented performance. The production plays with the environment of the greenhouse, music and the pianist's hands, and this transmits elegance. This video creates a type of refuge inside the turbulent and speedy audio-visual world. Perhaps this production needs to offer a little bit more to go beyond being simply a recorded concert. Also, it could work better as short content piece of 5 minutes or so.

ID2022034 – WAKE UP! (SCÈTATE!)

RAI - Sede Regionale Campania, Italy

(5 min)

A nice idea to say 'good morning' in this sequel to an Italian music programme with Celine Dion singing a Neapolitan song. The lighting, camera movements and artists' performance produce a very pleasant effect. An example of a programme where the talent of the production team is an asset.

ID2022131 – HEARTLANDS (HEARTLANDS)

TG4, Ireland

(26 min)

This music show is hosted by Sharon Shannon and her niece Caoilinn Ní Dhonnabháin as they make their musical journey on the River Shannon, stopping to meet other musicians and historians. The rich landscape is complemented by historical and mythological stories and this offers something else to the viewer. This provides great entertainment for people at home, in the absence of live concerts. The content is good, too. However, there was little freshness in the format.

ID2022060 – PAVEL HAAS QUARTET (AVEL HAAS QUARTET)

Czech Television, Studio Ostrava, Czech Republic

(58 min)

A string quartet concert at St. Wenceslas with an audience. It is a classical music programme, which, in addition to being very well interpreted by the musicians, gains substantial interest by the techniques and ideas of the production team. We would have welcomed a little more context about the artists.



PRIX CIRCOM REGIONAL 2022

NEWS PROGRAMME

WINNER

ID2022113 – BBC NEWSLINE BALLYMURPHY SPECIAL

BBC Northern Ireland, United Kingdom

COMMENDED

ID2022018 – START OF ELECTION PERIOD (VAALISTARTTI)

Yle, Finland

JUDGES

Chair

Erica Stenback	SVT Nyheter Dalarna	Sweden
Dite Dinesz	TVR Timisoara	Romania
Klaus Unterberger	ORF	Austria
Daniele Guido Gessa	RAI TGR Campania	Italy

CHAIR'S REPORT

Climate change, Covid, regional elections and impact of the war in Ukraine. These are just some examples of the themes in the News Programmes this year – a wide spread of subjects.

Most of the entries are done in a professional but quite traditional way. The judges would encourage the regional stations to show more of their innovative examples of News programmes. A genre that is being put into hard pressure when most young people are taking part of news online.

We have noticed that some of the entries had some kind of interaction with the viewers, which we appreciated.

The winner of the category from BBC Northern Ireland really caught the jury's interest and gave us knowledge about a historical moment. It is a good example of investigative journalism and how to connect the past with the present.

The commended programme from Yle Finland shows the importance of public service media and its role in the democratic society. Yle guides people on how to vote in new regional elections. The judges are impressed with the fact that the programme has also reached an audience under 30 years old – which we all know is difficult, but crucial to our existence today and in the future.

Erica Stenback
SVT Nyheter Dalarna, Sweden



WINNER

ID2022113 – BBC NEWSLINE BALLYMURPHY SPECIAL

BBC Northern Ireland, United Kingdom

(58 min)

The Ballymurphy Special is about the killing of ten people shot by the British Army in West Belfast in 1971. It is an excellent example of how to connect daily news with an investigative journalism. The mixture of reporting on site, reporting from the studio, documents, footage and interviews perfectly illustrates the events which happened during the most troubled years of Belfast.

In general, this news programme is a compelling summary of a very controversial issue – the British government proposing a general amnesty. Despite of the fact that the incident has taken place more than 50 years ago, the BBC journalists are able to link it to the contemporary issues and to stimulate a public debate using Facebook and Twitter.

It is also a touching piece, working on the victims' relatives' emotions and needs – they need justice but they also need to reconcile with the past.

COMMENDED

ID2022018 – START OF ELECTION PERIOD (VAALISTARTTI)

Yle, Finland

(102 min)

This is a news programme about a new regional election in Finland. The programme is guiding the viewers through the new part of their democratic system with help from experts, facts, voters and example of what kind of services the election is about. The audience can ask the experts questions and get their answers during the evening of the broadcasting.

Even if the show is quite long it seems to be appealing to the local audience due to the numbers of viewers in television and online, even among young people.

This is an example of how public service has a unique opportunity and responsibility to help people be a part of the democratic system, not just by informing the citizens but also inviting them to be a part of the content by asking questions relevant to them.



NEWS PROGRAMME

OTHER ENTRIES

ID2022008 – THE NOTRE DAME DE PARIS FIRE: PRESUMED GUILTY (INCENDIE DE NOTRE DAME DE PARIS, PRÉJUGÉ COUPABLE) France 3 Grand Est, France (14 min)

This episode of the monthly news magazine 'Regional Surveys' follows up on the big fire at the Notre Dame in Paris. We get to hear from people in the company that designed the scaffolding inside the Notre Dame. The company that was accused for the tragedy. It is a really interesting story told through interviews and a lot of describing and historical pictures. However, the judges see this more like a long news story than a news programme with different angles and subjects put together in a programme.

ID2022043 – BBC NORTH WEST TONIGHT SPECIAL - 52 WEEKS BBC North-West (Manchester), United Kingdom (28 min)

This is a news programme from BBC North West Tonight that marked one year from the first lockdown. The host guides the viewer through this heavy and serious subject. We get to meet people that tell us how they are being affected of the pandemic in different ways which is strong and touching. The host is standing among candles that symbolise people who died of Covid in the one local area. A different and innovative way of visualising the number of deaths. The combination of hard facts, presented in creative ways, and human stories gives the audience a broad picture of the situation for the last 12 months. Even though there is a lot of sadness and tragedy, the programme succeeds in telling what people are looking forward to in the following 12 months and what has been positive under lockdown – stories that give joy and hope for and from people.

ID2022050 – TODAY (GAUR EGUN) ETB Basque Country, Spain (53 min)

This news programme is putting the light on the climate issue and starts with reports about and from the Climate Change Conference in Glasgow. The programme takes on the subject from different angles with help from reporters explaining. Sadly, the judges couldn't understand some longer parts of the programme, since it wasn't subtitled all through. Since the programme has a very fast way of telling the news it includes a lot of angles and subjects. However, the jury would have preferred a more varying speed in the storytelling.

ID2022068 – SIMONE AND THE WOLVES (SIMONE E I LUPI) RAI - Sede Regionale Molise, Italy (4 min)

This story is about a programme for the monitoring of wolves and teaching people about wild life and bio diversity. Interesting but the judges think this is more of a news report than a news programme.

ID2022064 – NEWS FROM ROGALAND (DISTRIKTSNYHETER ROGALAND) NRK Rogaland, Norway (14 min)

This news programme focuses on regional topics and events. The first story is about the regional impact of the Ukrainian war in Rogaland. There's an in-depth coverage of a protest against the war led by Ukrainians living in the area. We appreciated the fact that the journalist reported from the site. Moreover, we can also hear the stories of Ukrainian seasonal workers living in Rogaland. The rest of the news programme is dealt with a traditional approach, it's a collection of stories from the region.

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ID2022098 – FACTS (FAKTY) ●

TVP3 Wroclaw, Poland

(16 min)

It's a collection of relevant stories from the area, starting from the consequences of the pandemic. They use some international resources to deliver a wider perspective on the subjects. There is a strong regional angle when they deal with arts, culture and food. We appreciated the balance of interviews and footage.

ID2022110 – GJERDRUM - ONE YEAR AFTER (GJERDRUM-SENDIN) ●

NRK Østfold, Norway

(14 min)

This is a typical news programme, with three main stories regarding a landslide, wolf hunting and new year's eve's fireworks. The stories are presented in a traditional way and their style is plain and simple. The infographics and the music are appealing. However, investigation and background information are lacking. For example, we would have expected some footage of the landslide from the day it happened.

ID2022116 – AROUND THE WORLD AND HERE AT HOME (ПО СВЕТА И У НАС) ●

BNT, Bulgaria

(41 min)

Most of this news programme is about a bus accident which took place on a Bulgarian motorway. 45 people got killed, most of them from North Macedonia. The BNT investigation on the accident is comprehensive. Using detailed graphical content, interviews, on site reporting, live reporting from North Macedonia the programme allows us to understand what happened that day. This is an excellent example of how to include investigative content into a news programme.

ID2022120 – SUNDAY POLITICS WEST ●

BBC West (Bristol), United Kingdom

(29 min)

BBC South West delivers a very interesting programme on social inequality. Two Bristol men are challenging the mayor on poverty and social issues. It has a high social and regional value and delivers an in-depth perspective into the daily life of people living in the most deprived areas of the city. However, the programme is missing a reference to daily news.



PRIX CIRCOM REGIONAL 2022

NEWS REPORT

WINNER

ID2022074 – THE CASE OF MORRIS (MORRIS-SAKEN)

NRK Nordland, Norway

COMMENDED

ID2022115 – LIFE ON THE FRONT LINE (ЖИВОТЪТ ДО ФРОНТОВАТА ЛИНИЯ)

BNT, Bulgaria

JUDGES

Chair

Erica Stenback	SVT Nyheter Dalarna	Sweden
Dite Dinesz	TVR Timisoara	Romania
Klaus Unterberger	ORF	Austria
Daniele Guido Gessa	RAI TGR Campania	Italy

CHAIR'S REPORT

The jury was really touched and impressed by the entries in this category. It's a wide range of different subjects and journalistic skills. From emotional reports about death and disability to investigative journalism and a story about life in Mariupol in Ukraine.

The winner of this category, from NRK Nordland, affected the judges in a special way. It is a strong story about how life can change very fast. Except from the excellent news report in video there is also an online piece which the jury appreciated a lot. The fact that The case of Morris raised a debate about why young people are often placed in homes for the sick and the elderly made this story even stronger.

Russia's invasion of Ukraine affects all of us right now and in our choice of commended, from BNT Bulgaria, we got to meet people in Mariupol just when the war started. The report tells us how bad the situation was there even before the big invasion. A brave and important news report.

Even though it was a hard competition in this category the judges would like to encourage the news stations to send in more entries next year. We are sure there are so many good and interesting news reports out there that never get to compete. Don't be shy – journalists all over Europe do news reports every day.

Erica Stenback
SVT Nyheter Dalarna, Sweden

WINNER

ID2022074 – THE CASE OF MORRIS (MORRIS-SAKEN)

NRK Nordland, Norway

This is a very sad and strong story that goes straight into the viewer's heart. It's a story about how life can change fast. We get really close to Sofie from Norway who found the love of her life in Uganda. A tragic incident of violence caused her boyfriend, Morris, serious brain damage. We get to meet the family and learn about Sofie's struggle to get Morris out of the nursing home for the elderly, and home to his family.

Except from the excellent news report in video there is also a very well-made online piece which the jury appreciated a lot. The fact that *The Case of Morris* raised a debate about why young people are often placed in homes for the sick and the elderly made this story even stronger.

COMMENDED

ID2022115 – LIFE ON THE FRONT LINE (ЖИВОТЪТ ДО ФРОНТОВАТА ЛИНИЯ)

BNT, Bulgaria

The news report is produced on the eve of the war in Ukraine. The journalist is in Mariupol and we can see people living in growing instability and fear.

It's an excellent piece, which has been produced under very challenging circumstances, in a place 'where nobody would like to be now', as the presenter said in the end. It takes some courage from the reporting team, who look and sound very professional and informative. The news report is complemented by a comprehensive online coverage. It fulfils the criteria and it's amongst the best entries of this category.

OTHER ENTRIES

ID2022017 – THE COVID TESTING SCANDAL

BBC West (Bristol), United Kingdom

The *Covid Testing Scandal* is about people getting negative answers on their Covid tests even though they had the virus. The story came from people contacting BBC news with their observations and frustrations. It is an example of how journalists are depending on people's observation to be able to investigate the truth. The storytelling is fast and very efficient. However, the judges would have liked to get a little bit closer to the people who were affected by the problem.



NEWS REPORT

ID2022046 – MONTSERRAT'S FAREWELL: WHEN ASKING FOR HELP TO DIE IS A TRIBUTE TO LIFE (L'ADEU DE LA MONTSERRAT: QUAN DEMANAR AJUDA PER MORIR ÉS UN HOMENATGE A LA VIDA) ●
CCMA, Spain

The news report from CCMA is about the sensitive matter of euthanasia and a family telling the story of the death of their mother/wife. The storytelling gets us close to the family and the judges especially appreciate the part when the son is reading the letter his mother wrote before she died. This is a touching story told in a professional way. However, the judges would have liked to see how this material was presented for the online audience.

ID2022058 – WEEKLY NEWS ROUNDUP (SOUHRN TÝDENNÍCH ZPRÁV) ●
Czech Television, Studio Brno, Czech Republic

The weekly roundup is a nice way for people to catch up with the local news in English. A way to make public service available for a larger part of the audience – for instance the refugees that have not learned the local language yet. However, the judges think this is more of a short News Programme than a News Report.

ID2022075 – TALENTED CHESS MISTRESS (TALENTOVANÁ HRÁČKA ŠACHU) ●
RTVS - Banska Bystrica, Slovakia

Eleven year old Agatá Berková is a great chess player who grew up under poor conditions. In this news report we get to know about her and her success as a player. The story is interesting and it is done in a professional way. However, the judges would have liked to get even closer to her and hear her describe her background, present and thoughts about the future.

ID2022097 – THE MYSTERY OF OBESITY (FEDMEMYSTERIET) ●
NRK Trøndelag, Norway

NRK looks into overweight among Norwegians in a really appealing online presentation. The story is being told through pictures, people's stories and facts. The story shows both journalistic skills and a professional and creative storytelling. However, the judges would have liked to be able to meet some of the people in the story in videos – presented among the other online material.

ID2022123 – CARRYING THE SCARS ●
BBC North-West (Manchester), United Kingdom

This news report tells the story about how staff in the Covid intensive care was affected by the extreme situation for a long time. There are very touching and emotional stories told in a straight forward way. The viewer gets close to the people in the news report in a short time. Professional, interesting and emotional.

ID2022051 – #EKIN_klima BILBAO-GLASGOW 0 EMISSIONS (EKIN_klima BILBAO-GLASGOW 0 ISURKETA) ●
ETB Basque Country, Spain

This news report is the story of a journey from the Basque Country to Glasgow, Scotland, where the conference on climate change is being held. The journalist's purpose is to make us reflect on pollution and global warming and he sets an example avoiding the plane and cycling for most of the trip. There's a good amount of facts and figures. More over the report is empowered by a comprehensive website addressing the online community. However, the purpose of the journalist's journey is not clear all the way through and we would have liked to hear some interviews for different points of view on the subject.

report



ID2022087 – BED POVERTY

BBC Yorkshire, United Kingdom

This brilliant piece on bed poverty in Leeds follows the life of Bex, a local teacher starting a charity to provide beds for poor children. We follow her through the streets of Leeds. The interviews give us an idea of what poverty and deprivation are. We know that showing children on camera is difficult and sometimes impossible, however we would have liked to listen to their voices or at least to see them in their everyday life.

ID2022091 – UNIVERSAL CREDIT

BBC North-West (Manchester), United Kingdom

The 72 per cent of people going to food banks are workers. This is what happens in Liverpool, where the journalist investigates on the consequences of a £20 a week cut of benefits. This story reveals the dramatic impact of this governmental decision on daily life. This is a compelling story, we can see an excellent camera work and a high aesthetical value. The interviews deliver an insight perspective of poverty and struggle in England.

ID2022099 – BIRGIT AND THE BOAT (BIRGIT OG BÅTEN)

NRK Trøndelag, Norway

This online report is the story of a disabled female athlete, Birgit, who is looking for some help. She is a rower in need of a new boat and she is helped by some special designers. It's well written and well documented and gives a dramatic insight of her struggle to recovery. We appreciate the fact that this is an online news only. However, it does not involve the audience in the daily news agenda.

ID2022117 – ECSTASY MUMS

BBC Yorkshire, United Kingdom

This piece is a remarkable and touching story of a mother whose daughter died from drug abuse and the mother of the drug dealer involved in the case. Despite this tragic constellation the two mothers started a campaign aimed at preventing drug abuse. It's a plain and simple news report, based on straightforward interviews and creating a very authentic atmosphere. It's a story of great emotional impact.

report



PRIX CIRCOM REGIONAL 2022

VIDEO JOURNALISM

WINNER

ID2022004 - DARKO BULATOVIĆ, RTV Crne Gore, Montenegro

COMMENDED

ID2022112 - MAGNUS BRENNALUND, NRK Østfold, Norway

JUDGES

Chair	Klaus Unterberger	ORF	Austria
	Dite Dinesz	TVR Timisoara	Romania
	Erica Stenback	SVT Nyheter Dalarna	Sweden
	Daniele Guido Gessa	RAI TGR Campania	Italy

CHAIR'S REPORT

Video journalism delivers added value for its audience, using flexibility and having access to places and situations camera crews usually have not. Being closer to people create more intimate stories, a second and in-depth perspective, producing a special quality going beyond traditional TV. Most of the entries have demonstrated this competence and professional skills of Video Journalism. The ability of selecting stories have proven a comprehensive journalistic perspective; we appreciate the amount of social competence when choosing characters for the portraits, people who would be in the shadow of public awareness otherwise. This certainly is a distinctive quality for Public Service Media, being aware of social diversity and including all segments of society.

The winner of the category, Darko Bulatović, achieved to fulfil all requested quality criteria of the category: excellent camerawork and technical and editing skill including a professional journalistic perspective of high public relevance.

Commended in the category, Magnus Brenna-Lund, presented an outstanding selection of intimate portraits of people, who would hardly be found in the limelight of public attention. Using VJ's mindset and abilities, he creates a special perspective for the viewers, allowing an inside view of people and their life.

Both entries delivered substantial regional value.

However: surprisingly most of the stories did not use the unique opportunity of VJs choosing places and situations a camera crew would not have access to. We would have liked to see more MoJo this year. This is why we would like to inspire future entries to use all tools available of media production. Looking at the dynamic changes and disruptions of media perception due to digital transformation, especially in the world of social media, VJ's might become even more important in the future.



We saw excellent entries from individuals using a range of equipment from traditional VJ to MoJo. This year it is hugely encouraging to see a winner from an arguably unexpected location. Evidently VJ'ing and MoJo are rapidly becoming essential tools of our newsgathering.

Klaus Unterberger
ORF, Austria

WINNER

ID2022004 - DARKO BULATOVIĆ

RTV Crne Gore, Montenegro

This excellent example of video journalism is a well-produced collection of stories coming from inland Montenegro. The journalist flies in a plane, meets a foster parent and goes to the mountains to understand how harsh life can be in a cold and snowy environment.

The quality of the footage is very high, the interviews are appealing and the characters are very well defined. This entry is definitely a benchmark for the category and we should appreciate the journalist's will and effort to give voice to everyday heroes.

COMMENDED

ID2022112 - MAGNUS BRENNALUND

NRK Østfold, Norway

This entry is a collection of intimate portraits of ordinary people living in some Norwegian cities. We follow them on their daily routines, and we listen to their life stories. We are able to understand what their dreams and needs are. They are strong characters and they are presented in an accurate way. It allows us to come in touch with people we would never see in a news programme.



VIDEO JOURNALISM

OTHER ENTRIES

ID2022085 - BEN GODFREY BBC West Midlands (Birmingham), United Kingdom ●

The reporter tells interesting and important stories about different social issues in the region. The pictures and editing are very professional and the journalism is carefully made. However, the jury would have liked to see a bit more of the benefits of being a VJ in the storytelling.

ID2022092 - JACOB TOMLINSON BBC Yorkshire, United Kingdom ●

These three news reports are made in a creative and a bit different way from the traditional news reports – something the judges appreciate a lot. The pictures show the benefit of being a VJ - to get close to people and use creativity to capture the pictures. We especially like it when the VJ is filming himself in TikTok-style and from the trolley in the shop. We also like it when the interviewees are walking and the VJ follows them.

ID2022101 - MARK ANSELL BBC Yorkshire, United Kingdom ●

This diverse collection of stories deals with an old boxer, a group of students in a school and a man who has been racially abused. The in-depth interviews are well done. We appreciate the fact that most of the work has been produced in MoJo, however the stories could have been easily recorded by a camera crew. We think that mobile journalism should show us different locations and points of view.

ID2022121 - THOMAS YSTRØM NRK Rogaland, Norway ●

This entry is a collection of delicate portraits of ordinary people, with their needs and necessities. An old man retires, another man talks about the Holocaust and a young girl speaks about her problematic life. However, these stories lack contextualisation – the VJ should have shown us different locations and hidden aspects of what is being told. This work could have easily been done by a camera crew.

ID2022128 - KELLY FORAN BBC North-West (Manchester), United Kingdom ●

Three main stories are shown – the daily work of emergency services, the difficult life of middle-aged veterans and the new, fancy life of a Holocaust survivor. This diverse collection is a good example of video journalism. The first two pieces deliver an insight-perspective which can be better created by a video-journalist. However, regarding the third story, we can't see any added value linked to video journalism, its style is definitely different.

report





PRIX CIRCOM REGIONAL 2022

YOUNG ONSCREEN TALENT

WINNER

ID2022041 - NOELIA REY, TVG, Spain

JUDGES

Chair

Françoise Erb	FTV	France
Gordana Škaljac Narančić	HRT Zagreb	Croatia

CHAIR'S REPORT

Unlike other years, there are fewer entries to judge in the category of the best young talents in regional public service television. Six entries! It's a pity because young presenters are important for the future of broadcasting stations.

But the quality was there and we could appreciate the work of talented young people who try to find sometimes new ways of presenting in order to hook the audience.

We could summarize the situation of this year by calling it a battle between the participants of the South and the North. The South (Spain) with its enthusiasm, the North (Norway and Sweden) with its sobriety. Both sides were interesting.

It the end, we were seduced by the fire of a Galician young journalist.

Françoise Erb
FTV, France

report



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

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

WINNER

ID2022041 - NOELIA REY

TVG, Spain

Noelia Rey, who is also screenwriter, editor, and reporter, is very popular in Galicia thanks to many TV programmes where she appears. It is true that she breaks through the screen and behaves natural, in a studio as presenter as well as live reporter.

She has a strong personality. The camera likes her and she likes the camera, too. She speaks freely, is passionate and has the capacity to take the audience with her whatever the subject. The way to announce that she is going to meet the first person vaccinated in Galicia is a good example. The topic is grave but she turns it into a funny, spectacular and, in the end, a quite moving moment.

She is comfortable in the infotainment where she shows talent of acting but she knows also how to deal with more serious subject like the cost of life in her rubric of the daily and live news programme 'Malicia Noticias'. Without wanting to be cruel to her older and notorious colleagues, she obviously steals the show when she is on stage.

The jury was impressed by her ease in all kinds of programmes and her energy. Noelia Rey is an absolute winner.

OTHER ENTRIES

ID2022114 - RAHAND BAZAZ

NRK Østfold, Norway

Sober, keeping his composure, Rahand is at ease in a studio as an anchor man who gives the headlines or outside, when he has to announce bad news about the confinement. He also masters the exercise of the live interview in the field with specific questions. Live situations seem to suit this Norwegian reporter who is very natural in front of a camera and reliable.

The jury would have loved to see him in some other manner than the traditional way of presenting.



YOUNG ONSCREEN TALENT

ID2022042 - CAROLINE UTTI

NRK Østfold, Norway ●

We are introduced to a versatile young journalist. Caroline Utti knows how to stage herself skilfully in the reports in order to present the classical storytelling. She also has a skill to use the mobile phone as a camera and the headphones as a microphone in order to explain difficult weather conditions. She manages to make live report.

The reports are practical and concrete, her stories are easy to follow, and she shows empathy with her interlocutors. But the jury would have liked to see a bit more of her work especially in some other topics.

ID2022044 – ESTHER ESTÉVEZ CASADO

TVG, Spain ●

Esther Estévez has the talent to make you love the Galician language even if you don't understand a single word. She describes (in the concept DigochoEu) the peculiarities and subtleties of this language in form of a very pleasant lesson. She does it with humour, in a fancy and modern way, and this is the reason why her content, made for social media and television, is popular among the young audience.

Esther, who has acting skills, is also at ease in more journalistic work when she has to report an event simultaneously for the TV, the radio and Twitch! The jury appreciates her freshness, spontaneity and professionalism.

ID2022095 - ELLEN PAN

SVT Uppsala, Sweden ●

Ellen Pan has been working for a short time as a reporter for SVT Uppsala. But she already has a talent for taking viewers by the hand. In the report where she gets a vaccine, she represents people who fear needles and, at the end, we are reassured when we see and listen to her. When she explores abandoned houses, which we can find a bit worrying, we have a pleasure to discover the environment with her, thanks to an effective and modern storytelling.

Ellen knows when it is appropriate to be onscreen herself and when to step back in the reports. She shows great versatility in the subjects she treats and is very comfortable when going live. She could be a rising star.

ID2022126 - VALENTINA BAISOTTI

NRK Hordaland, Norway ●

Valentina Baisotti is a live reporter with a committed and confident presence. She is always natural, whether interviewing students or the prime minister. She is trustworthy in all roles as well as she seems engaged in all situations.

She is also anchor for the regional news show and, during summer, on national TV. She is doing the presentation very professionally but it lacks a bit of dynamic.

report



THANK YOU

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