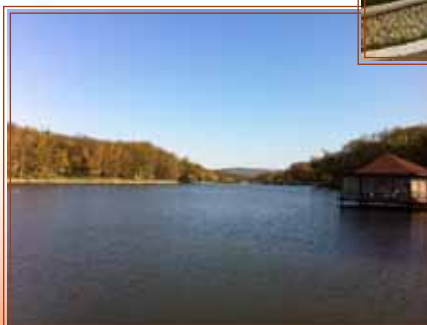




PRIX CIRCOM REGIONAL  
JURY REPORT 2012

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



**PRIX CIRCOM REGIONAL  
2012**

**WINNERS' CITATIONS  
and  
JUDGES' COMMENTS**

**Chairman of Judges  
David Lowen**

**2012**

## TABLE OF CONTENTS

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

### GRAND PRIX CIRCOM REGIONAL 2012

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

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

<b>MAGAZINE AND NEWS MAGAZINE .....</b>	<b>38</b>
WINNER.....	39
COMMENDED.....	39
OTHER ENTRIES.....	39

<b>SPORT .....</b>	<b>46</b>
WINNER.....	47
OTHER ENTRIES.....	47

<b>MINORITIES IN SOCIETY.....</b>	<b>50</b>
WINNER .....	51
COMMENDED.....	51
OTHER ENTRIES.....	51

<b>FICTION/DRAMA.....</b>	<b>58</b>
WINNER.....	59
COMMENDED.....	59
OTHER ENTRIES.....	60
<b>VIDEO JOURNALISM.....</b>	<b>62</b>
WINNER.....	63
COMMENDED.....	63
OTHER ENTRIES.....	63
<b>MOST ORIGINAL .....</b>	<b>68</b>
WINNER .....	69
COMMENDED.....	69
OTHER ENTRIES .....	70
<b>SOCIAL INTERACTION AND VIEWER SUPPORT.....</b>	<b>74</b>
WINNER .....	75
COMMENDED.....	75
OTHER ENTRIES.....	76
<b>RISING STAR.....</b>	<b>78</b>
WINNER .....	79
COMMENDED.....	79
OTHER ENTRIES.....	80
<b>INVESTIGATIVE JOURNALISM.....</b>	<b>82</b>
WINNER .....	83
COMMENDED.....	83
OTHER ENTRIES.....	84
 THANK YOU .....	 90

## REPORT OF THE CHAIRMAN OF THE JUDGES

This was a record year for the Prix with 189 entries, beating the previous best of 183 in 2007 and well above last year's 157. I put the enthusiasm down to two new categories – Investigative Journalism and Minorities in Society – a renewed confidence among regional stations generally and an especially strong performance in entries from UK, Sweden, France and Norway.

But the Prix is less about quantity than quality and the judges are happy to say that the quality is good also. This is important if public service broadcasters are to set the quality standards for regional television.

### Entries

Here are the total entries by category:

	<b>2012</b>	<b>2011</b>	<b>2010</b>	<b>2009</b>	<b>2008</b>
<b>Documentary</b>	<b>46</b>	<b>47</b>	<b>43</b>	<b>42</b>	<b>45</b>
<b>Magazine</b>	<b>26</b>	<b>28</b>	<b>13</b>	<b>27</b>	<b>29</b>
<b>Minorities in Society</b>	<b>30</b>	na	na	na	na
<b>Video Journalism</b>	<b>18</b>	<b>13</b>	<b>17</b>	<b>14</b>	<b>20</b>
<b>Sport</b>	<b>11</b>	<b>13</b>	<b>8</b>	<b>10</b>	<b>13</b>
<b>Fiction-Drama</b>	<b>7</b>	<b>7</b>	<b>6</b>	<b>6</b>	<b>11</b>
<b>Most Original</b>	<b>14</b>	<b>17</b>	<b>14</b>	na	na
<b>Social Interaction</b>	<b>9</b>	<b>8</b>	na	na	na
<b>Rising Star</b>	<b>11</b>	<b>16</b>	na	na	na
<b>Investigative Journalism</b>	<b>17</b>	na	na	na	na
<b>Vivre l'Europe</b>	na	<b>8</b>	<b>14</b>	<b>10</b>	<b>15</b>
<b>Web</b>	na	na	<b>4</b>	<b>11</b>	<b>13</b>
<b>International</b>	na	na	na	<b>12</b>	<b>11</b>
<b>Total</b>	<b>189</b>	<b>157</b>	<b>119</b>	<b>132</b>	<b>157</b>

The Documentary category remains very popular and it is clear that regions are proud of what they can achieve in this genre. The new category of Investigative Journalism, sponsored by the Council of Europe, has proved popular and almost all programmes are in a broad documentary form. The other new category is Minorities in Society, sponsored by France TV, and this attracted 30 entries and a clear indication of the efforts of regional stations in this subject area.

The strong activity in UK, Sweden and France is sustained and there is an increase in the entries from Norway, Ireland, Croatia, Belgium and Romania in particular. Despite recent problems, there are still entries from Germany but Italy remains under-represented and there is a fall-off in Slovenia. It is pleasing to see entries from Georgia. I hope that the presence and success of TV Galicia will inspire other Spanish entries.

The source of the entries was as follows:

	<b>2012</b>	<b>2011</b>	<b>2010</b>	<b>2009</b>	<b>2008</b>
Sweden	29	19	12	13	25
United Kingdom	29	22	15	18	16
Norway	19	8	4	5	5
France	17	17	1	7	8
Ireland	11	8	13	9	9
Romania	11	6	4	5	4
The Netherlands	9	9	2	6	2
Belgium	8	2	-	-	-
Croatia	8	3	7	6	3
Poland	8	10	14	22	27
Bulgaria	6	7	3	6	3
Czech Republic	6	6	6	6	9
Serbia	5	8	2	3	1
Denmark	4	3	8	4	5
Hungary	4	8	2	4	10
Georgia	3	-	-	-	-
Germany	3	4	10	7	12
Spain	3	1	-	-	1
Slovakia	2	5	3	3	1
Cyprus	1	-	3	-	2
Greece	1	1	3	1	1
Portugal	1	-	-	-	-
Slovenia	1	9	4	4	7
Bosnia and Herzegovina	-	1	4	-	-
Albania	-	-	1	1	-
Armenia	-	-	1	-	-
FYR Macedonia	-	-	1	-	3
Malta	-	-	1	-	-
Italy	-	-	-	2	2
Moldova	-	-	-	-	1

## Thanks to Sponsors

None of this would be possible without the support of our sponsors. France TV has been steadfast in its support for many years. The BBC, RTVSlo, TVP, ERT, SVT, TG4 have been long-term sponsors and their support for the quality and variety of regional television in Europe is to be commended. TVR has joined the sponsors more recently, with special reference to the memory of Vanda Condurache, a TVR and Circom Regional stalwart. SES-Astra and the Dutch Cultural Media Fund have added to our supporters in recent years. This year, we welcome also the Council of Europe.

## Entry Procedure

The online entry form has been redesigned. It is now faster and clearer and we have had far fewer queries about procedure this year.

Almost all entries are now uploaded directly to the server at HRT and very few DVDs are received for later conversion.

All entries are confirmed by national co-ordinators who have ultimate responsibility for their broadcaster entries and agree any issues between their regions.

This year, we added the rule that any single programme could be entered in only one category. However, we should make clear that parts of that programme could be entered into other categories – such as usage in VJ or Rising Star.

The costs of translation and subtitling remain, as ever, a barrier to entry – and not just for the poorer regions either. Part of the problem is the internal requirements of broadcasters to have these tasks performed either in-house at high internal rates of recharge or externally with agreed suppliers. Such restrictions are, of course, essential to manage broadcast quality. But the Prix does not require this level of perfect English translation or frame accurate subtitling. Entry costs are, therefore, forced artificially high. This was discussed by the judges at length (see later).

I have suggested in the past the use of Google as a first run translation into English, with subsequent adaptation to eliminate the obvious errors. I am not sure what else can be proposed –but am always open to suggestions!

Also, with subtitling, there are agencies and universities which can supply services. I have considered with the judges whether the judging is possible without subtitling but using scripts. See later.

## Judging

The judging was carried out at the Hotel Ciric, Iasi, Romania at the invitation of TVR. The one of the lakes alongside the hotel was especially drained to make leaving the judging rooms less attractive for the judges. However, good weather and another full lake bounded by woodland made it often too pleasant an alternative to the darkened rooms of another four hours of viewing.

My thanks to TVR for offering to host the judging at a late stage and also to the European Parliament, who would also have welcomed us in an emergency.

The judges come from a wide range of cultural and broadcasting backgrounds but share the ability and experience to judge programme quality with efficiency. I thank the broadcasters for making high quality staff available for this demanding and important task.



Nick Simons (NRK Ostfold, Norway) was offered by NRK as an assistant in the management of the Prix and as another judge as required. I thank him for his great help in the preparation of the Judges' Report. Tonja Stojanac (HRT and CIRCOM) is the principal helper from the Secretariat and she works enormously effectively, especially during the period of uploading the videos.

Anca Bordeianu was the main liaison at TVR Iasi and I thank her and the technical support team, plus Vasile Arhire, the Director of TVR Iasi for the efficiency of our operation on site. On behalf of CIRCOM Regional, I present special thanks to all those who make the judging possible.

### Television coverage of judging

TVR Iasi made good promotional value on screen from the presence of the Prix event and the judges. There were several appearances in the studio, with discussions about the role of regional television in Europe and the skills required to be a professional judge of TV programmes.

Judges were also asked to offer short video clips of their work and then were interviewed for a programme about the different styles of programmes around Europe's regions. This was an excellent example of how a regional station can make effective publicity onscreen and off-screen from the presence of Circom judges and derive value for its audience.

### VJ Training

It is worth mentioning that TVR Iasi and CIRCOM organised VJ training for eight young television journalists led by Karol Cioma and Tony O'Shaughnessy. Both then stayed on to join the judging panel - and provide another effective co-operation for Circom and the host station.

### Categories and criteria

This year, Minorities in Society was added to the range of categories. This is a highly topical subject for television programme production and a key political issue in many countries as well. France TV decided that it was more relevant than the previous Vivre l'Europe category. Their judgement is rewarded by a good number of entries and good quality also. It is an excellent innovation.

Equally, we now have a category for Investigative Journalism. The category may be new but those with longer memories will recall the Special Award of France 3, which was for the high journalistic quality of programmes. This category now allows a change of emphasis within the Documentary category because much high quality reportage has a new home. The sponsor is the Council of Europe and the criteria seek to recognise the

values of the Council in its search for a fully transparent democracy.

Other, smaller changes have also been made. For instance, we have emphasised in the category Social Interaction and Viewer Support that activity by regional stations which is “community based” rather than solely through web and other technical back-up. In the Rising Star category, we have accepted that, since all our entries seem to be coming from in front of camera reporters and presenters, the award will recognise this aspect of production activity.

## Awards

Last year, we introduced the “commended” award in all but one category. This was to recognise special achievement and, although the award carried no trophy or prize money, it did offer to the winner a chance to attend the conference.

Last year I thought that the award went to, if you like, the “second best” in the category. This year I have asked the judges to concentrate more on rewarding the “deserving” candidates. It is a small but significant difference. This award should encourage those who perhaps never believe that winning a category is possible or whose programmes offer a special enlightenment that we might not have expected. Many times such a programme could also be the “second best” – but we should not feel trapped by that requirement.

## Judges comments on 2012 and recommendations for 2013

It is important that we maintain the very highest of standards for the Prix in its organisation, its relevance to regional broadcasters and its programme quality. This demands regular annual “health checks” and the judges help provide this. They are regional practitioners of high standard and we should always listen to what they have to say.

They have contributed strongly to what follows but I am responsible for the views expressed.

There is a feeling that the judging is still too rushed and perhaps we need half a day longer. We can probably best achieve this by increasing the number of judges on the pre-judging day. However, we need to bear in mind the costs to the host. We will examine if there is value in a pre-view from home of any entries but I suspect this will be difficult to co-ordinate effectively.

The judges welcome the two new categories and say the quality was high in both. They agree the Investigative Journalism category and criteria fits well with the Council of Europe but there was some nervousness about a criteria which is too politically driven, rather than defined for television programmes. In Minorities in Society, they ask that stations should look beyond the now traditional programmes about gypsies.

There is concern that the Magazine and News Magazine is too broad and they would prefer separation. This, of course, will depend on sponsorship.

In Social Interaction, there is concern at the low number of entries but determination that we should succeed as this should set a benchmark for regions new to this aspect of regional inclusivity.

The Rising Star category has given great encouragement because of the link between success and the CIRCOM training schemes. I should point out that, although the chair of the category is from TVR, he played no part in the final decision.

In Documentary, the judges plead for fewer travelogues.

On translation costs, the judges agree that they need words in English as a judging language and say they cannot work from a script rather than subtitles. However, they do suggest that, in some cases, a second sound track might carry English where costs for subtitles are too high. We will investigate this. We do not want cost to be a barrier for any Prix entry – but we must be practical.

Finally, on hotel accommodation, the judges would wish to emphasise to any prospective host (1) comfortable judging chairs (2) wifi availability in all rooms and (3) non-stop coffee. Opa!

## Conference in Malmö

The Gala award ceremony is on the evening of Thursday 17<sup>th</sup> May and we hope it is a special occasion not just for the winners but for all members of CIRCOM Regional.

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

The categories will also have one hour viewing and discussion sessions, led by the judges, in the conference schedule, so please check the conference programme for details of when and where for each category. Note that, unusually, some of this will take place on Thursday – before the awards.

There remains only the announcement of the winner of the Grand Prix. The judges made this decision in April in Iasi but we keep it secret until the gala awards night.

## Next Year

Consideration is being given to the judging venue for 2013 and it is hoped this may be in France.

**DAVID LOWEN**  
**PRESIDENT, PRIX CIRCOM Regional**  
**and Chairman of the Judges**  
**April 2012**

## AWARD CATEGORIES

### PRIX CIRCOM REGIONAL AWARD CATEGORIES

The following award categories were contested in 2012:

#### 1. Grand Prix CIRCOM Regional 2012

##### **Sponsored by SES-Astra**

- 3000 Euros (in addition to category prize) and trophy
- The winner of the Grand Prix is announced in Malmö only!

#### 2. Documentary

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

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

#### 3. Magazine and News Magazine

##### **TVP Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

#### 4. Sport

##### **ERT3 Award**

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry

## AWARD CATEGORIES

### 5. Minorities in Society

#### France Télévisions Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

### 6. Fiction/Drama

#### TG4 (Ireland) Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

### 7. Video Journalism

#### BBC Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

### 8. Most Original

#### RTVSlo Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

## AWARD CATEGORIES

### 9. Social Interaction and Viewer Support

#### ■ SVT Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

### 10. Rising Star

#### ■ TVR Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

### 11. Investigative Journalism

#### ■ Council of Europe Award

- 3000 Euros and trophy
- Of which, 2000 euros and the trophy will be for the winning entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the winning station entry
- Free travel to the Conference and Awards gala in Malmö for one representative of the commended station entry

## JUDGES

### Chairman of Prix:

**David Lowen**

Cees van der Wel	RTV Rijnmond	The Netherlands
Ulf Morten Davidsen	NRK Ostfold	Norway
Máire Ní Chonláin	TG4 Galway	Ireland
Mojca Recek	RTVSlo Maribor	Slovenia
Dan Ratiu	TVR Timisoara	Romania
Nick Simons	NRK Ostfold	Norway
Johan Lindén	SVT and CIRCOM Regional	Sweden
Carmen Olaru	TVR Iasi	Romania
Karol Cioma	CIRCOM Regional	Wales
Tony O'Shaughnessy	CIRCOM Regional	Wales
Nikki O'Donnell	BBC East	England
Valerie Giacomello	France TV	France
Malgorzata Orłowska	TVP Lublin	Poland
Theodoris Tsepos	ERT3 Thessaloniki	Greece
Geronimo Akelund	SVT ABC Stockholm	Sweden

## AWARD CRITERIA

### GRAND PRIX

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

### DOCUMENTARY PROGRAMME

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

Entries should be documentary programmes on a single subject. Neither the topic nor transmission needs be regional but judges would welcome the examination of issues which have particular regional relevance even if set in an international or national context. Judges will seek evidence of a strong storyline and outstanding professionalism in direction and technique. Programmes of strong journalistic investigation are encouraged but so are programmes with a personal view or an unusual perspective. Documentaries which show fresh techniques or great imagination are welcome and judges will also consider the artistic and cinematographic qualities of the documentary.

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

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

Entrants are reminded that the winning programme must be offered all rights cleared for one broadcast by each CIRCOM Regional member station during 2012-13.

## **MAGAZINE AND NEWS MAGAZINE PROGRAMME**

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

The content of the programme is open to most genres: daily news programmes, weekly news programmes, or a wide range of feature and specialist programmes, all are welcome. However, the judges have expressed a preference in the past for avoiding "special" programmes in which a standard magazine programme edition is varied because of an unusual or outstanding news event. We want the programme style which your viewers see every day or every week.

The programme can contain several topics or concentrate on one topic, always provided that it is created in the style of a linked programme and is not in the documentary form. The content may be news, social issues, political issues, current affairs, lifestyle, culture or arts – or a mixture of all or any of these. If it is primarily about sport, however, it should be entered in the Sports Award category. The content must be of regional interest.

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

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

## **SPORTS PROGRAMME**

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

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

The judges will pay great attention to conveying the excitement in characters, pictures



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

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

## **SOCIAL INTERACTION**

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

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

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

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

Judges will look for the exploration of new technology and new techniques of communication. They will look at the reason for using such communications and the social value of the content exchanged. They will look at the level of involvement achieved and the potential for further development.

Entries will be judged separately from programmes by judges remotely accessing material. It would be valuable to have original material to hand rather than just explanations of what happened or what was delivered: but this is not essential where impracticable.

## **FICTION/DRAMA**

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

Entries may be works of fiction in dramatic form which may either be one-off productions or one episode of a series. If the programme is one of a series, only one episode will be judged, not the entire series. The judges have expressed a preference that, where this is the case, the first episode of a series should be chosen.

Judges will look for innovative, engaging and original stories which reflect life and experience in the regions and which engage a television audience, especially a regional audience. Particular attention will be paid to visual flair and high quality of scripts, as well as the general television skills of camera, sound and editing.

Dramas for both adults and young audiences are eligible.

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

## VIDEO JOURNALISM

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

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

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

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

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

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

## MOST ORIGINAL

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

It is hard to define what is meant by “original”. In fact, originality defies advance definition. Judges will be seeking a programme which captures their imagination and surprises them. This may be because the story told is so unusual that it is memorable. Or it may be because the treatment is so different from “everyday” programmes that this programme stands out as something special.

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

It is something, in short, which makes the programme different to the normal expectations of regional programmes.

## MINORITIES IN SOCIETY

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

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

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

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

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

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

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

## RISING STAR AWARD

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

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

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

The candidate must be aged 30 or under on 30 March 2012 (and give evidence, if required, of date of birth). He/she must be working full-time in the employ of a regional station which has membership of CIRCOM Regional or as regularly employed freelance for that station.

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

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

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

## INVESTIGATIVE JOURNALISM

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

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

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

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

wrongs or promoting public debate.

Judges and entrants will also bear in mind the objectives of the Council of Europe:

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

## RULES OF ENTRY

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

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

**3.** Programmes (or items) must have been broadcast for the first time between 27 January 2011 and the closing date for entries, Friday 30 March 2012, but should not have been entered in Prix CIRCOM Regional 2011.

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

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

**6.** Each entry, including those in English, must have full subtitling in English sufficient for the judges to be able to understand what is being said. However, the subtitling need not be of full broadcast quality. Entries without subtitles throughout will be disqualified.

**7.** The winning and commended entrants may be asked to provide a copy of the script in English or French: this will be kept with the programme tape in the CIRCOM Regional archive. The script is no longer a requirement for entries.

- 8.** The entry forms for programme categories, with outline and support materials, must be delivered by the entry closing date of Friday 30 March 2012.
- 9.** The preferred method of video programme entry is by FTP and the final delivery date is Friday 30 March 2012. The delivery address is on the web site entry form. Entry by DVD is also possible. All entrants must check their DVD is properly recorded and labelled. Recordings which cannot be satisfactorily viewed will be disqualified.
- 10.** Entrants (except those in the Fiction/Drama category, in which rights issues are acknowledged to be complex and inhibiting) agree in advance that, should their programme be a category winner (not commended), they permit at least one regional transmission and one repeat of that winning entry by any CIRCOM Regional member station which so wishes within its own region between May 2012 and May 2013 free of any licence or rights payments. An international version, without subtitles, will be required for this. It is hoped that all reasonable endeavours will still be made by the Fiction/Drama winning stations to match the free circulation obligatory in other categories. Failure to guarantee such rights clearance will result in disqualification.
- 11.** Entrants (including those in the Fiction/Drama category) agree in advance to promotional non-broadcast showcase screenings organised on behalf of the Prix CIRCOM Regional.
- 12.** Entrants (including those in the Fiction/Drama category) agree in advance that brief excerpts from programmes may be freely broadcast as part of regional news reports or promotional items about Prix CIRCOM Regional.
- 13.** Any costs of despatch, customs, insurance, where incurred, will be paid by the entrant.
- 14.** Programmes and texts will not be returned but remain in the archives of CIRCOM Regional.
- 15.** Any cash prize or trophy presented will be to the entering CIRCOM Regional broadcasting station. It will be for that broadcaster to decide who may represent the station to collect the award at any award presentation and who may keep the money and the trophy.
- 16.** Where the entry is from one station but the programme is a co-produced programme, the submitting station is required to inform any partner stations who have contributed to that programme. The award will be made to the submitting station and it will be for the submitting station to decide how the prize money is allocated.
- 17.** Where more than one co-producing stations submit the same programme, any award will be joint. It will be for the winning stations to decide how the prize money is allocated.
- 18.** Co-producing stations may submit different programmes from the same series.

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

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

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

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

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

## **SUBTITLING AND TRANSLATION**

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

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

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

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

## PRIX CIRCOM REGIONAL 2012

### DOCUMENTARY PROGRAMME

#### WINNER

#### ID2012043 - PARASOL AND CRUSTACEANS (PARASOLS ET CRUSTACÉS)

France 3 Languedoc-Roussillon, France

#### COMMENDED

#### ID2012024 - THE TURNING POINT (VENDEPUNKTET)

NRK Troms and Finnmark, Norway

### JUDGES

<b>Chair</b>	Cees van der Wel	RTV Rijnmond	The Netherlands
	Carmen Olaru	TVR Iasi	Romania
	Máire Ní Chonláin	TG4 Galway	Ireland
	Karol Cioma	CIRCOM Regional	Wales
	Ulf Morten Davidsen	NRK Ostfold	Norway
	Johan Lindén	SVT and CIRCOM Regional	Sweden

### CHAIR'S REPORT

A focussed mind is a must for any programme maker. Documentary makers should feel that burden even harder on their shoulders. On the road of filming one easily gets distracted by interesting sideroads. Sometimes such a lesser road is worth while travelling, but some of the entries of this year's Circom competition never found their way back to the main road.

The jury saw further untold stories from the Second World War. We would like to see chapters from more recent history as well. An example of such a new chapter is the emotional HRT's film Mila Seeks Senida. It is a compelling story of the personal consequences of war for a girl who found her real identity, long after fire had ceased in the Balkans. The main character is followed on her quest for her lost family. This film demonstrated the fine line between filming a rollercoaster of emotions and protecting your main character, inflicted by filming as close as it's been done in this documentary. A fascinating film.

NRK Troms and Finnmark's Turning Point is the commended documentary. It tells the story of the Sami people in Norway. It's a very well documented story with outstanding research. It makes very clear on how protests against the building of a water dam in the far north of Norway meant a turning point in the Sami history. They are no longer looked upon second class Norwegians. Extra points for this entry: editing, camerawork and the complete design.

The entry from France 3 Languedoc-Roussillon, Parasols and Shellfish, was the clear winner. Sociologist Jean Didier Urbain never took his clothes off, but instead studied human behaviour, giving us new insights on the everyday act of sunbathing. Anthropology



becomes great fun. It's extremely well filmed and edited, is intelligent, and brought smiles and amazement. It also shows that documentaries don't always have to tell tragic stories. This ballet of bodies, the remarks of not only the sociologist but also the sunbathers ('This man like to say normal things complicated') convinced the jury: this is a winner.

**Cees van der Wel**  
**RTV Rijnmond, The Netherlands**  
**Chair, Documentary category**

## WINNER

<b>ID2012043 - PARASOL AND CRUSTACEANS</b>	<b>France 3 Languedoc-Roussillon,</b>
<b>PARASOLS ET CRUSTACÉS</b> (53 min)	<b>France</b>

This is a very well made story on a simple subject: people at the beach. A sociologist investigates and works on scientific conclusions. Why is this man at the beach? He – unlike everybody else – never takes off his shirt, let alone wets his toes. He talks about land control strategies and how space between people at the beach is divided. Bathers produce quotations from a beautifully written book about beach life. We see well filmed scenes of sunbathers.

The cameraman deserves an extra compliment on his shooting. Some scenes look as if they might have been staged but the content of the documentary still wins. The sociologist teaches us about how Robinson Crusoe has left the old fashion camping, now replaced by copycat-type villages to take us out of our daily lives. Every shot in this documentary is praise to mankind: Show me the beach and I will love you. This film proves that documentaries need not be about troublesome subjects, human suffering and tragic chapters of history only. Congratulations to everyone involved!

## COMMENDED

<b>ID2012024 - THE TURNING POINT</b>	<b>NRK Troms and Finnmark,</b>
<b>VENDEPUNKTET</b> (58 min)	<b>Norway</b>

Norway has an indigenous people, the Sami. They were referred to as Lapps, which the Sami regard as a racist term. Even in recent history – up to the 1970s – they have been treated almost as a backward group of people. The documentary gives shocking examples, for instance about how the Sami were educated. In an advertisement to draw the attention of potential tourists, pictures of the Sami were widely used and they were heroically called "The People of The Midnight Sun". Everyday life reality was a different story. The awareness in Norway was raised at the end of the 1970s when the Norwegian government decided to construct a water power station in the very northern city of Alta. It led to freezing demonstrations in the winter at Alta, humiliating interference by the police and even a hunger strike in front of the Norwegian parliament in Oslo. In the course of time, the unknown Sami were almost loved to death. All of a sudden

## DOCUMENTARY PROGRAMME

Sami music became popular, having its own version of ABBA in the group Tanavreddens Ungdom. A Sami song was officially sent in to win the Eurovision Song contest.

The makers deserve a big compliment for the very well documented story. Their light way of telling this story makes it a real delight to look at it. In the way they introduce the interviewees, one sees the eye of the devoted makers. Design-wise, very neat. Great research, good camerawork and excellent editing.

## OTHER ENTRIES

### **ID2012005 - MEETING THE WHALES AGAIN (REENCONTRO COM AS BALEIAS)**

RTP/Azores, Portugal

(22 min)

In the village of Capelas there are still two whale hunters living and looking back with longing to the good old days when killing whales was their way of life. They are meeting up with a good German friend from way back. Memories come to life. From 1974, it was forbidden to hunt for whales. The main characters regard themselves not as fishermen, nor do they see themselves as enemies of the endangered species. That last question does not even come to discussion. They merely see themselves as heroic men. And if they were allowed to go hunting again, you can count them in. Right-on. It is astonishing that the makers of this entry were willing to let them spread their opinion, which is nowadays not politically correct. One of them stands on a boat, shown at a shopping centre. The man forgets about the visitors around and shows how to catch a whale, without any remorse. It is a pity that camerawork and editing was hasty. If the makers could have spent a few days more on telling their story, thinking about camera positions and editing, the story would have been even more interesting.

### **ID2012007 - BEYOND THE HEADERS (BORTOM RUBRIKERNA)**

SVT Sundsvall, Sweden

(29 min)

This episode of a series is telling the story of a girl who survived a horrible bus crash. Eleven years after this accident in which two drivers and four children died, the main character tells of the hope and how she copes with life. In the bus, hit by a lorry transporting tree trunks, there were 38 pupils from the north of Sweden.

The makers of this film have not fallen into the trap of overdramatising this tale: that deserves a big compliment. Integrity rules and the jury appreciates that. No dramatising music is used to raise avoidable effects. That seriousness has also a negative side: there is no urgency in their story. The jury would have liked to see how she and a mother of a girl who actually died at the accident are changing their opinions on the accident, life and future. It could have brought an extra dimension to this story.

### **ID2012008 - THE BANDERITAS (BANDEROVCI)**

Czech Television, Television Studio Ostrava, Czech Republic

(67 min)

This is a complete story of the struggle of Ukrainians in their fight against various enemies, even former friends now turned to the other side. It is a very good summary

of a forgotten people and their struggle. Their nationalistic ideals were never realised, which – from a democratic point of view - might be understandable. They fought against Stalin, welcomed occupying Germany with flowers as some sort of liberators, soon to find out that once again they made the wrong choice. The makers of this programme want to tell the complete story. They are to be praised for their ambitions but there is also a downside. There are too many talking heads, which could lose attention of the audience. The usage of music is every now and then a bit too much.

**ID2012015 - CROSSES OF THE SECULAR PLANTS  
(CRUCILE FABRICILOR SECULARE)**

(38 min)

TVR Iasi, Romania

Capitalism defeats Communism is a great metaphor in this film. The documentary tells the sad story of Iasi, the third largest city of Romania, where – after the defeat of the Ceausescu communists - capitalism came to town, as it did in so many other former communist countries. Three major factories did not survive. Nicolina, a factory that provided railway companies in almost every corner of the World, perished in bankruptcy. The same tragic story is the chapter of the Carpati Cigarettes. Marlboro – so to speak-defeated the Romanian cigarette.

The couple that made this story – man and wife - did an excellent job in showing the deserted industrial sites. Through their way of working it is almost as if the concrete and stones of the abandoned factories are talking to us. That is a great accomplishment. One really can see they took their time to produce their film. We would have loved to see more of the former workers instead of policymakers, investors and the likes.

**ID2012016 - BRITAIN'S GREAT REEF**

(29 min)

BBC East (Norwich), UK

We plunge into crab city, confronted with eyelash weed! On the British coast we get to know Europe's longest chalk reef. It is paradise underwater, something which we had not heard of before. One does not have to travel and dive so far way in sunny resorts to discover underwater richness: it is right here in Great Britain.

The story is enthusiastically told and well narrated. The underwater world is beautifully brought to the viewer. The presenter gets carried away. Halfway the programme all of a sudden this underwater reef feels like the world's biggest. This does not detract from the respect for the professionalism of the presenter, his true enthusiasm, love for his work and sharing it with his viewers. Rightfully he concludes that everyone wants a bit of the newly discovered British backyard. We see fishermen catching their crabs and lobsters. They fear for their grounds when the reef might come under the protection of protected underwater nature reserves. The jury feels that the balance is favouring the nature protectors a little too much. Nevertheless, this programme is amazing to look at.

**ID2012022 - WHAT THE STONES ARE SILENT ABOUT**

(37 min)

Georgia TV & Radio Corporation, Georgia

The remains of a mythological site in Georgia are explored. How is it that buildings of such amazing size could have been laid together in a time when mankind could use only handcraft to put buildings together? Four thousand years later we still do not know answers

## DOCUMENTARY PROGRAMME

to these questions. The quest for answers to this Georgian riddle is beautifully brought to life. The questions are however not answered. This is no criticism of the programme makers, who deserve compliments for doing their best to clarify this everlasting riddle. It would have been even better if the makers had limited their attention to the Georgian part of the history, rather than extend to the wider mystery and Stonehenge.

**ID2012023 - BEYOND THE HEADLINES (BORTOM RUBRIKERNA)** (29 min)  
SVT Malmö, Sweden

A heavily deformed baby, Ira from the Ukraine, is brought to Sweden to be treated. She has horrible vascular tumours in her face that threaten her life. Though the massive gifts of goodhearted Swedes made it possible to pay for her treatment and even create a fund for later when she has grown up to give her plastic surgery treatment so that her face is more or less scar-free. The organisation Scandinavian Children's Mission is responsible for the funding of the treatment. Their director complains that – now, sixteen years after the first treatment of Ira- a new call for action on similar cases would fail in modern society. The makers deserve a compliment for their integrity. The jury found the opening sequence shocking but necessary. The visit by the director of the mission to the girl could have deserved more time and effort, both in picture and in attention.

**ID2012026 - CREEDONS RETRO ROADTRIP** (50 min)  
RTE Southern, Ireland

A Mercedes Benz and a caravan: inside two parents. And in the caravan 12 loveable children. That is the summer of '69 in this story. It is a happy sentimental journey from the days when happiness was quite common. There were no threats in Ireland, The Troubles would come later. There was only a happy future, for everybody. Half a decade later the presenter travels along the same roads and discovers some changes. Changes? One might better say revolution. In those days, the beach was for getting a serious sunburn; now joggers run by. Sunbathing is a long forgotten habit. The presenter has a loving way of drawing us into his own personal history, which is the story of so many others as well. The jury fell in love when he explained how to make two ice-creams out of one and when he finally persuaded the ice-cream vendor to let him fulfill a child's dream: to push the button of the jingle machine. It is a nice way of telling sociological history.

**ID2012039 - MARK'S ROAD (PATYAT NA MARK)** (29 min)  
BNT - Sofia, Bulgaria

Blood feud in Albania is almost a myth, but a myth with unbelievable truth. The documentary tells about more – as they call it themselves - clichés about this tiny country that suffered under decades of dictatorial communism. Incredible chapters of its history are shown: about crushing religion, about priests being killed, about every day corruption. Remnants of these incredible chapters are still alive in Albania.

The title of the documentary suggests that it is all about the road a main character has travelled: a man who was seeking justice in a blood feud but in the end forgave the

descendants of the men who were responsible for the killing of his parents. The makers of this documentary, however, were distracted by telling too many stories on how many other things are still not as they are supposed to be and focus was lost.

**ID2012041 - ARCHIMANDRITE (ARCHIMANDRYTA)**

(51 min)

TVP3 Bialystok, Poland

This is a very well shot story about a religious road trip to Kiev. An Orthodox priest travels to the heart of his religious belief. The opening sequence is extremely beautiful: a priest in snow and later on water, committing his total obedience to his Lord. He is merely a sinner and is devoted to the bone. We see devoted people working on the construction of a wooden bridge, almost one kilometre long, leading to an important religious monument for pilgrims. We meet older people, faithfully believing this priest can cure them, even when every bone of them is hurting. They lay their Faith not only in hands of God and the priest, but also in the herbal garden. In the end, we learn that the monk from the opening sequence is the last one. Novices are turned off or are leaving behind the Spartan way of life they are obliged to live and the scary and terrible silence they would have to endure for the rest of their lives. We would have loved to have seen a more intense focus on this last monk.

**ID2012046 - THE FOUR SEASONS OF ROMANÉE-CONTI  
(LES QUATRES SAISONS DE ROMANÉE-CONTE)**

(52 min)

France 3 Pole Nord-Est, France

How far can one go for the love of wine? This documentary shows: too long. The vineyard of Romanée-Conti is only the size of three football fields. It produces only 5000 to 6000 bottles per year. For centuries, this is the most expensive Burgundy wine in the world and the very name of Romanée-Conti is the symbol for scarcity. Every bottle that leaves the vineyard is sold for at least €1.000. Later, in the grey market- it can be worth ten times that. We see incredible interviewees with a complete devotion for this rare brand of drinkable gold. Whenever you drink it, you are transported to another world. A Japanese admirer lets us know that every sip will let grow a flower in one's stomach. It is an astonishing insight into the crazy world of wine fanatics. A little more distance in admiration would have improved the quality of this film. We found irony hidden in the end titles, where it was mentioned that 'alcohol should be consumed with moderation'. It is a pity the jury doesn't know any rich vinologist willing to bribe us with at least one bottle of Romanée-Conti. (Just joking!)

**ID2012153 - PROMISES, PROMISES: THE OLYMPIC LEGACY**

(29 min)

BBC London (Elstree), UK

The programme tells us in comprehensive chapters what is going to happen after the Olympic Games have left London. It is a good example of how journalism should work. What will happen to the athletic stadium where Mister Bolt might make history? It will be used as a football stadium. Crowds who come to watch may be annoyed by the great distance to the soccer field. It is embarrassing to see the authorities – contrary to

## DOCUMENTARY PROGRAMME

what they promised in their bid book for the greenest Olympics ever- chose the wrong car dealer. Instead of choosing the greenest option for electric cars, they bluntly went for a far less green deal with BMW: it is the money that counts. The authorities are stumbling in their answers. It is embarrassing to see their hypocrisy, with an exception for London's mayor who in the end admits that it really is money that counts. Even more embarrassing is the promise of jobs that will not be fulfilled by the organizers of London 2012. A well done investigation but reportage rather than documentary.

**ID2012135 - THE POLAR GUIDE - FARAWAY MOM** (58 min)  
**(POLARGUIDEN - MAMMA PÅ DISTANS)** SVT Gävle, Sweden

This couple lived an ambitious life in the heart of Sweden's capital Stockholm but stopped their own rat race and decided to follow their hearts. He is taking care of around 20 polar dogs; she works weeks in a row as a polar guide. We follow this long-distance mother: when major things happen in her children's lives, she might be either in Antarctica or around the North Pole, working on cruise ships as a guide: a mother by phone only. We see how the couple are coping with their lives and in the end decide to move to the northern Norwegian town of Tromsø. It is a long story that could have been tighter. A missing chapter is an more intense focus on the children: we do not really get to know what they think about their parents behaviour.

**ID2012050 - THE COURNEAU CAMP (UNE PENSÉE DU COURNEAU)** (52 min)  
 France 3 Aquitaine, France

This documentary tells the story of the „Camp of Courneau“, during World War I. It was supposed to offer a decent shelter during the coldest months to the Senegalese infantrymen who came to defend France. This movie reveals the pitiful conditions of accommodation and hygiene of the camp, which, in a few months, caused the death of one thousand young infantrymen. Using a mixture of archive, re-constructions, voiceover and interviews with leading historians, this story asked two main questions: why and how they died. This documentary clearly answered this. It was well edited and directed. However, it did not win an award in this very competitive category.

**ID2012051 - EXTRAORDINARY STORIES FROM ORDINARY PEOPLE** (53 min)  
**(BRÈVES DE TROTTOIRS)** France 3 Paris Ile-de-France, France

During a whole day, from dawn to dusk, Paris was filmed, using ordinary people who worked and lived on the streets of the capital. The direction had a clear individual style. It was well filmed and had a great colour palette. It made ordinary pictures look interesting and it gave a different view of Parisian life.

**ID2012058 - SPRINGTIME OF MY YOUTH (MIN UNGDOMS VÅR)** (59 min)  
 France 3 Midi-Pyrénées, France

This is a documentary about a 22-year-old girl who decided to live in the wilds when she was not accepted into college to do a degree in Outdoor Life.

Each shot was a masterpiece and it showed Norway at its best. The whole documentary was about an individual, and perhaps this was its weak point for you might not go on a journey with this person if you didn't care for them. We also felt that this story did not merit the length of the film.

**ID2012062 - A LIFE WITH ORADOUR (UNE VIE AVEC ORADOUR)** (84 min)  
 France 3 Limousin, France

On June 10<sup>th</sup> 1944, Robert Hébras escaped death. „A life with Oradour“ tells his story, with a meticulous description of that day, filmed in the ruins of the city Oradour. This was a story told firsthand. The subject matter was strong and emotive. The main character telling the story was excellent. Although this happened in the past the use of archive and the village in ruins were used to very good effect. If there is a criticism, it is perhaps that some parts seemed a bit long and repetitive. It was among the best seen by the judges.

**ID2012078 - TWO LIFES (TWEË LEVENS)** (56 min)  
 RTV Rijnmond, The Netherlands

When she was 16 Fifi Visser lost her older brother, who never returned from backpackers holiday in Pinochets Chile. Balancing between hope and fear her parents went to look for their son. Now, 25 years later, he's still missing, presumed dead. Yet every year in December the parents travel to Chile to investigate, and to lay flowers near a cross they erected 25 years ago on the Osorno Vulcano. This time Fifi Visser accompanies her parents to find out what happened to their lives since Maarten disappeared. A very compelling story, well told and with good pacing. There is good tension throughout and we were brought on that journey with the parents. However, if there was any criticism there was an unanswered question... We still didn't know what happened to Marten.

**ID2012080 - ANIMAL MAGIC ZOO** (29 min)  
 BBC West (Bristol), UK

The Bristol Zoo celebrates its 175<sup>th</sup> anniversary. In this whistle stop tour through the zoo's history BBC's Terry Nutkins reflects on his time presenting the TV series ‚Animal Magic‘ with Johnny Morris. The programme examines how the role of the zoo has evolved over the decades to reflect changing public attitudes. The production and the direction were polished. It was uplifting to watch and light in subject matter which made it enjoyable to watch.

**ID2012089 - CRIME SCENE SWEDEN (BROTTSPLATS SVERIGE)** (28 min)  
 SVT Göteborg, Sweden

SVT decided to check the everyday crime in Sweden. On the 6<sup>th</sup> of December 2011, the whole regional TV organization went out all over the country. They followed the police, they met the victims, and they interviewed witnesses.

## DOCUMENTARY PROGRAMME

There were 6331 crimes registered by the police this day and some were filmed. It was a great concept and idea. The stories picked were varied. They were well directed and edited. If there was any criticism that the concept was so great, each story needed to be powerful and some were too mundane. It could benefit with more slick editing.

**ID2012104 - ARRANMORE DISASTER (TUBAISTE ÁRAINN MHÓR)** (51 min)  
 TG4, Ireland

75 years ago the biggest disaster ever to hit Arranmore Island, happened. 19 people drowned just a few hundred feet from shore after returning from the tattyhoking season in Scotland. The only survivor, Paddy Gallagher, lost seven members of his family and was unable to speak about the horror of that night for 50 years. Two years before he died, Paddy decided to tell his story. The judges felt that this documentary was too slow. It depended completely on the sole survivor to tell the tale which was recorded 20 years earlier and so certain questions were not asked. It relied on graphics for the reconstruction of the disaster.

**ID2012109 - BEYOND THE HEADLINES ( BORTOM RUBRIKERNA)** (29 min)  
 SVT Växjö, Sweden

With this documentary SVT wanted to focus on the Swedish migration policy from a child's perspective. SVT follows the case of the visually handicapped six-year old girl who was deported from Sweden to Bosnia in 2003. Without the right kind of treatment she would most certainly go blind. Eight years later, SVT visit Nadina and her mother in Sarajevo. It was a good subject matter, but considered more a reportage than a documentary and would have made a good news item.

**ID2012113 - CANCERCRAP (KANKERZOOI)** (25 min)  
 Omroep Brabant, The Netherlands

This documentary is about a single mum with two teen daughters who, besides being ill, has to cope with practical and financial problems. The documentary is a realistic reflection of the last months in a person's life. This was a tribute to a 44 year old woman battling/struggling with ovarian cancer and her last few months alive. It was shown from her point of view. A very compelling story and quite emotive. The author had complete access which was wonderful and so we see firsthand how she coped. However, we did not get to see how her children and extended family coped which was important to document.

**ID2012115 - THE LIFE-SAVERS OF THE PREMATURE INFANTS (DIE LEBENSRETTET DER FRÜHGEBORENEN)** (30 min)  
 Hessischer Rundfunk Frankfurt Main, Germany

This film is a testimonial of the daily routine of neonatology – of parents, babies and medical staff in between machines, cables, medicine and emergency operations. The video journalist Antonella Berta from Hessischer Rundfunk Frankfurt Main has shot the



whole film with a small camera and also edited the material herself.

This is a well documented observational documentary. It is clinically told and gives a great insight in to the workings of the people in units like this, without being overly emotional.

**ID2012117 - TALES AND STORIES - EXERCISE OF FAITH** (34 min)  
**(POVESTI SI POVESTIRI - EXERCITII DE CREDINTA)** TVR Timisoara

In Romania people are superstitious not only of religious ideals and icons, but also of witches and witchcraft. It can lead to mass hysteria, people desperately scrambling to spend a few moments in front of a piece of „sacred bone“. This programme tries to show this through telling the story of St. George. This was a very interesting subject matter. Good footage but sometimes repeated too often. It lacked strong narrative. Neither approving nor disapproving, so it was difficult to know what they were trying to say.

**ID2012118 - MILA SEEKING SENIDA (MILA TRAŽI SENIDU)** (83 min)  
 HRT - TV Studio Zagreb, Croatia

Mila is a girl who went missing as a baby in May 1992, when Serbian troops entered her village in Bosnia and Herzegovina. About fifty people from the village, including her mother Senada and her older sister Sanda, went missing or were killed. For sixteen years it was believed that Mila met the same fate. However, Mila’s story had continued. She was found alive in Belgrade. This was a captivating story. Judges were immediately drawn in and wanted to know the truth along with Mila. Strong characterization throughout and a good insight in to aftermath of war and conflict in the Balkans. If there was criticism it would be that the story went astray at times and caused confusion. It would have benefited with another edit.

**ID2012124 - TREASURE FROM THE DEEP (RUNDESKATTEN)** (39 min)  
 NRK Trondelag, Norway

One memorable June day in 1972 the lives of three young divers, were changed forever. Two Swedes and one Norwegian discovered one of the world’s greatest lost hoards of gold and silver coins on the seafloor near Rune in West Norway. But their find caused a lot of grief between them. In 2011, nearly forty years after their momentous discovery, the divers were reunited on Runde. It was an interesting story that was well told and managed to blend archive, re-construction and new footage together seamlessly. The narrative was simple and clear, the aerial footage and filming was superb. However, the story wasn’t strong enough to merit a prize in this very competitive category.

**ID2012132 - DANCING IN AUSCHWITZ (DANSEN IN AUSCHWITZ)** (50 min)  
 RTV Oost, The Netherlands

The documentary is based on a book by Paul Glaser about the life of his aunt Rosie during the Second World War. The documentary is well crafted, the footage and use of archive is occasionally excellent. The story is interesting and probably very true to the book. The story is also very personal - perhaps too personal. The judges had a constant

## DOCUMENTARY PROGRAMME

feeling that they had heard the story and seen the archive footage before.

**ID2012145 - THE DANUBE'S GUARDIAN (DUNAVSKI STRAŽAR)** (27 min)

RTV Vojvodina, Serbia

The opening is great and instantly pulls you in this story about the "suicide bridge" and the life of a fisherman that reflects on the many suicide attempts he have interrupted. In Serbia a person commits suicide every 19<sup>th</sup> hour. But after the compelling opening the documentary repeats itself.

**ID2012146 - THREE GENERATIONS OF PILOTS (DRIE GENERATIES PILOTEN)**

VRT, Belgium (30 min)

In this historical series of stories VRT Belgium focus on three generations of one family. They all share the same profession. The episode we judged was about three generations of pilots.

This was nicely told by the use of old photos and archive footage. It was well put together using a linear time line. However, the judges felt the pacing was slow at times and that the interview technique used was quite static.

**ID2012067 - HIS MAJESTY AND THE INDIANS (MONSEIGNEUR ET LES INDIENS)**

France 3 Midi-Pyrénées, France (52 min)

The story about the Prince of Araucania and Patagonia, Philippe Boiry and the Mapuche tribe in Chile – the minority indigenous population - is fascinating. If the Mapuche tribes struggle for independence is unknown to you, the documentary gives you a deep insight in the history of the struggle. By keeping the memory and traditions of the old kingdom alive in France the Mapuche tribe have a constant ally in the Prince and his French followers. But does the Mapuche really want this king and the rests of a colonial rule? The answer is no – the Mapuche wants to represent themselves.

The story strays in many directions. There is the story about the Prince handling out medals and keeping the ceremonial traditions; there is also the story about a writers quest of understanding the history of the kingdom and there is the story about the Mapuche struggle for independence. The judges found it hard to follow the storytelling and the different stories did not really connect.

The footage used in the film is traditional and a bit uneven. The twist in the tale did not really challenge the legitimacy of the Prince. And the scepticism of the Mapuche was never used to develop a more coherent and interesting story which would have brought a different kind of conflict inside the documentary itself.

**ID2012159 - DAISY. A MEMORY OF THE PAST WORLD** (64 min)

**(DAISY. WSPOMNIENIE MINIONEGO ŚWIATA)** TVP3 Wrocław, Poland

The drama documentary about the life of Maria Olivia Teresa Cornwallis-West takes you around Europe at the turn of 19<sup>th</sup> century. The posh life of European aristocracy, the high politics of a pre war Europe and fascinating insights into one persons life is dealt with

in an excellent way. The very high production value of this film is not enough for the judges. The narrative of Daisy's life, although interesting, lacked really strong episodes to keep the narrative going in order to keep the story interesting to the viewer. Great efforts were put in making this documentary but Daisy seldom becomes a person of flesh and blood.

**ID2012161 - RAWEST BEHIND THE WHEEL (RÅEST BAK RATTET)** (51 min)  
NRK Oppland and Hedmark, Norway

Lars Ola almost killed himself and his friends in a car accident caused by his reckless driving. Lars Ola was sentenced to prison and also fined. At the time of the accident Lars Ola was 19 and had had his licence only for two months. Young men are over-represented in the car accident statistics and the documentary deals with the question of how society can prevent this fact. The documentary follows Lars Ola in prison and investigates the behaviour of reckless driving. The questions raised in this documentary are of great interest to society both in terms of lives and cost, the story is progressing gracefully and Lars Ola is treated with respect. This is a very decent piece of journalistic work.

**ID2012165 - MEETING THE ENEMY (BBC INSIDE OUT)** (29 min)  
BBC Yorkshire & Lincs

During the war in the Falklands Neil and Mariano were enemies. For many years Neil suffered from depression in the belief he had killed Mariano. Eventually, 30 years after the war, the BBC brought the two men together. The journalistic tradition of making anniversary stories is hard to renew and this is a good attempt. As a good piece of journalism it stands out as interesting and emotional story. But the judges could never get rid of the feeling that this is an example of staged journalism. It is debatable if the two men would ever have met if it were not for the BBC.

**ID2012179 - FROM CIVVIE TO SAILOR** (28 min)  
BBC South-West (Plymoth), UK

As a fly on the wall Johnny Rutherford follows the first nine weeks with Royal Navy recruits. In an astonishing way we get close to the life, training, trials and emotions of the new recruits. The judges are impressed with the fact that this is a one man band production. Using all his skills as a VJ Rutherford gets closer than most traditional TV crews would. Condensing nine weeks into 27 minutes shows a real documentary maker's touch. The production entertained and maintained interest throughout by using excellent filming, editing and scriptwriting which demonstrated great production skills.

**ID2012181 - GLIMPSES OF NORWAY: „DEEP TRACKS“** (9 min)  
**(GLIMT AV NORGE: „DYPE SPOR“)** NRK Ostfold, Norway

This nice reportage about sailor tattoos is well constructed; makes good use of archive material and have some good interviews. It is not really a documentary but more of a

## DOCUMENTARY PROGRAMME

good feature story. The judges enjoyed it.

### **ID2012184 - REMEMBERING THESSALONIKI (ΕΝΘΥΜΙΟΝ ΘΕΣΣΑΛΟΝΙΚΗΣ)**

ERT 3, Greece

(51 min)

This documentary makes great use of archive material to celebrate the anniversary of the liberation of Thessaloniki. The ambitious production works with all tools of the trade. However, the lack of focus and a clear storyline makes it hard to be drawn into the documentary. The judges also felt that the documentary was more of an information film than a documentary with a mission to tell a compelling story.

### **ID2012184 - SAFARI (SAFARI I LYSLÖPA)**

NRK Rogaland, Norway

(29 min)

There is a lot of good camerawork in this half hour documentary of a Friday night in Stavanger. Stavanger has a history of excessive alcohol consumption and after years of moderate drinking there is a concern that the partying is beginning to be too much again. This is a very slick production. The track laying and audio editing is also something out of the ordinary. The filmmakers follow different characters – people who consume vast quantities of alcohol and people taking care of the ones that had too much to drink. Some of the characters come through better than the others as the story progresses. The time lapse shots of the centre of Stavanger are of an outstanding quality. The jury would have loved if the stories of the night could have come together a little more.

### **ID2012193 - ICONS AND RATS - ROBERT HAMMERSTIEL**

**(IKONOK ÉS PATKÁNYOK - ROBERT HAMMERSTIEL)**

MTV Szeged Regional Studio, Hungary

(54 min)

The interaction between beautiful photography and the artwork of Robert Hammerstiel creates a compelling viewing experience. The ambition to use symbolism in both camerawork, artwork and text - often at the same time makes this documentary sometimes very challenging – however a beautiful challenge. This is a great portrait of an artist and his life long work.

### **ID2012198 - THE PROVOCATEURS - DILSA DEMIRBAG STEN**

**(PROVOKATÖRERNA - DILSA DEMIRBAG STEN)** SVT Stockholm/Regional, Sweden

(20 min)

Dilsa Demirbag Sten is one of Sweden's most well-known and eloquent opinion formers. Her Kurdish background, which includes a narrow escape from an arranged marriage, has molded her into a strong-headed champion of the freedom of choice, liberated from the conventions of state, religion and social context.

Her critics have named her both an extreme liberal and a snobbish intellectual. In her own words she says that she is fuelled by the outlook to see all people live up to their potential possibilities and competence.

This was well directed, filmed and edited.

The use of television footage was utilized in a clever way. However, if there was any

criticism, the judges felt that this was more a portrait rather than a documentary and it had a hint of giving her a high profile and more publicity.

**ID2012200 - THE VILLAGE ZUPCANY (ŽUPČANY)** (13 min)  
 STV - Station TV Studio Kosice, Slovakia

Zupcany has a beautiful monastery: the Red Monastery, dating from 1319. We learn all about the Carthusians in this travelogue, alongside all the chapters of this little town. In that respect it is a complete story. It is a pity that we do not learn about everyday people living in this beautiful area. No-one speaks of their love of Zupcany. Less voice-over would have created some space for it.

**ID2012004 - LEMESOS: LOOKING OUT TO THE SEA** CyBC Nicosia, Cyprus  
**(ΛΕΜΕΣΟΣ: ΜΕ ΤΟ ΒΛΕΜΜΑ ΣΤΡΑΜΜΕΝΟ ΣΤΗΝ ΘΑΛΑΣΣΑ)** (47 min)

The city of Lemesos is supposed to be the jewel in the crown of Cyprus. In this travelogue we are given an extensive overview of its history in all its aspects from culture to politics, from food to music. The makers of this entry certainly have a love for the city they are portraying. We can hardly imagine that there is not even a slight thing that might be a little less interesting. Verging towards tourist information film, some balance or critical remarks – however small – may have given a more reliable and realistic picture.

**ID2012048 - THE ECCENTRIC OF BEAUCOURT (LE FOU DE BEAUCOURT)** (52 min)  
 France 3 Franche-Comte, France

The focus of this film is an eccentric car collector who also is the father of the director Fabrice Marquat. The documentary is an insight into the old man's life seen through the passion for collection of old vehicles. It is a charming tale about a father's passion that has coloured the life of his family. The documentary is also the story of a father and son relationship.

The intelligent use of animations is enlivening - which at times was needed since the story is sometimes told in a slow pace that, for some, might be too slow. For others it gives time for reflection.

**ID2012049 - THE NOTRE-DAME CATHEDRAL OF REIMS** (52 min)  
**(NOTRE-DAME DE REIMS)** France 3 Champagne Ardenne, France

This grand and opulent portrait of the history of the 800-year-old Notre-Dame de Reims is beautifully filmed and has very high production values. However the films straight-forwarded narrative style is also lacking a voice or a person to identify with.

## PRIX CIRCOM REGIONAL 2012

### MAGAZINE AND NEWS MAGAZINE PROGRAMME

#### WINNER

**ID2012097 – ENQUIRIES IN THE REGIONS (ENQUETES DE REGIONS)**

France 3 Poitou Charantes France

#### COMMENDED

**ID2012027 – THE BUSINESS** , RTE Southern, Ireland

### JUDGES

<b>Chair</b>	Malgorzata Orlowska	TVP Lublin	Poland
	Nikki O'Donnell	BBC East	England
	Theodoris Tsepos	ERT3 Thessaloniki	Greece
	Tony O'Shaughnessy	CIRCOM Regional	Wales

### CHAIR'S REPORT

This category – Magazine and News magazine – is without doubt the most wide ranging of all the categories. We received a very high standard of entries, across many conceivable subjects, in many different and creative forms. Not surprisingly therefore, picking a winner was a huge challenge.

We were judging news, features, some topical, others educational, some with a documentary feel whilst others had a more historical flavour. In the end we felt the category was just too broad and we would like to recommend that in future there is a way of separating the news and current affairs programmes from the lifestyle and educational features.

Our winner was an outstanding example of thorough, issue based journalism, on a subject we know is of huge importance to audiences throughout Europe – healthcare. The French team had made painstaking efforts to get right to the heart of healthcare in their region, their cameras touched lives in the remotest communities. Great journalism combined with sensitivity to the human experience.

Our commended programme was a hugely original and energetic look at a very topical issue – the state of the economy – and we loved the creativity and the interaction of the pop-up bank. It's a great idea and other programme makers will be interested to watch it.

Finally, we would like to commend all the entries for truly demonstrating the richness of programme making and talent across Europe – we wish there could have been more than one winner!

**Malgorzata Orlowska**  
**TVP Lublin, Poland**  
**Chair, Magazine and News Magazine Programme**

## WINNER

**ID2012097 – ENQUIRIES IN THE REGIONS**
**France 3 Poitou Charentes**
**ENQUETES DE REGIONS**

(52min)

**France**

Curiosity and originality are the basic principles of this fast-moving magazine programme. Shot entirely on location, this edition focused on health.

A very strong presenter and a real determination to think visually made this programme stand out, as did the powerful human stories ranging from maternity care to the way we look after the elderly and the mentally ill.

Very high production values, some fantastic access to difficult subjects and a great pace made this programme hugely watchable.

## COMMENDED

**ID2012027 – THE BUSINESS**
**RTE Southern**

(24min)

**Ireland**

We loved this programme! The subject was bang on – topical and tackling the biggest story facing us all – the economy.

It was engagingly presented, it was built around an intriguing idea – a pop-up bank to help struggling businesses – and there were some great case studies to kick it off. We also liked the technique of linking it with the presenter’s radio programme, and the opportunity to quiz the banks about their policies at the pop-up bank felt like a really different way of holding them to account.

The pop up bank presented a great opportunity to film real people meeting bankers and getting results. And on top of everything it made a complex subject easy to understand.

## OTHER ENTRIES

**ID2012102 - MORS DAG (MOTHERS DAY)**

(26 min)

TVSYD, Denmark

„Mother´s Day“ is a News Special, celebrating motherhood. At the same time the programme team decided to put motherhood to debate, for example in a piece about a woman refusing to have children. The programme made good use of social media, in particular Facebook to generate editorial leads, but the judges felt the content was stretched a bit too much across the duration.

For  
e

**ID2012111 - OBJECT-LENS (OBIEKTYW)**

(24 min)

TVP3 Bialystok, Poland

„Obiektyw“ is a regional news magazine for Województwo Podlaskie, in the north-east part of Poland. This edition covered stories ranging from a row over construction permits in conservation areas and a court case about a dispute over the prize in an SMS-based competition. The programme is well-paced and has a strong presenter, but the judges felt there was room for improvement in the visual story-telling.

**ID 2012120 - CRISIS; WHERE'S THE EXIT? (LA CRISE; PAR OU LA SORTIE?)**

(56 min)

RTBF, Belgium

With a title like this, the programme had a lot to deliver. The judges felt it perhaps tried to do a little too much and more focus might have helped. But there was a good range of stories and some good filming and editing. The programme was presented from the European Parliament's new visitor centre and at times this felt like more of a hindrance than a help, as it looked a little empty.

**ID2012128 - A TRIBUTE TO OUR DEAD (EEN ODE AAN ONZE DODEN)**

(31 min)

RTV Gelderland, The Netherlands

A magazine programme with presenter links shot in a graveyard might not seem like a promising idea, but this is a programme full of life, customs and events. Presenter Marlies Claasen does a good job of engaging and moving the viewer. Archive helps in many of the items and there is some good storytelling. The judges felt the programme needed to get off to a faster start.

**ID2012129 - EDGE (IMEALL)**

(25 min)

TG4, Ireland

Imeall is a strong arts magazine made by Irish language broadcaster TG4. The judges were impressed by the filming quality, particularly of the presenter links. Subject matter was wide-ranging, covering areas such as art collection, photography and poetry. Good direction and editing but there was possibly room for another item to speed up the pace.

**ID2012130 - BULGARIA TODAY (BULGARIA DNES)**

(95 min)

RTVC Rousse, Bulgaria

Bulgaria Today is broadcast daily from 4-6pm from studios in Blagoevgrad, Varna, Plovdiv and Rousse. The team aims not only to inform but also to emphasize the problems of the day and their solutions. The special guest in this edition is a mathematical student at the gym of the city of Rousse - Momtchil Molnar, as well as a live report from Blagoevgrad,



where people living in adjacent buildings are at war over the space in front of buildings. The judges felt the pace needed to pick up a little and that there was room for improvement in the studio set-up and direction.

**ID2012137 - MOUNTAIN QUEEN (FJELLDRONNING)**

(59 min)

NRK More Og Romsdal, Norway

„Mountain Queen“ is the story of a dream to reach seven local summits in the northwestern mountains of Rauma in Norway.

A young TV reporter from NRK (with minimal climbing experience) challenges herself to reach her goal, an achievement that will give her the prestigious title „Mountain Queen“. She gets help from the youngest person in Norway with the title - a 15 year old local girl. Will they make the seven summits - and fulfill the reporter's dream? A lavish production - as usual from NRK - with truly stunning HD photography, but the judges felt this was more of a documentary than a magazine programme.

**ID2012140 – OSTNYTT**

(15 min)

SVT Norrköping, Sweden

Covering three counties, Östnytt is one of the eleven regional editorial offices in Sweden, broadcasting Monday to Friday and Sunday on TV and online. The team has worked a lot in recent years to develop their own news agenda and the judges felt it was a solid programme, well presented.

The story selection was good with a touching lead about the unexpected death of a sports coach, but the judges thought there was room to develop some of the ideas with different treatments.

**ID2012149 - WHOSE FARM IS IT? - GULYÁS FARM OROMPART  
(KI TANYÁJA EZ A NYÁRFÁS - GULYÁS TANYA OROMPART)**

(26 min)

RTV Vojvodina, Serbia

This film is a part of a series: Whose Farm is It? - made in Hungarian Section of RTV Vojvodina / Novi Sad. The farms in Vojvodina offer traditional entertainment for tourists in the area. Gulyás Farm belongs to a young Hungarian couple, Csaba and Livia Gulyás. The programme was nicely shot and well put together, but the judges felt it needed a little more commentary and a little more editorial depth.

**ID2012163– BBC LOOK NORTH**

(28 min)

BBC Yorkshire, UK

Look North had to handle a difficult story with great sensitivity in this edition. Six British soldiers had been killed in Afganistan; five were from the Yorkshire Regiment; four from

the programme's direct region and three from one town. The programme team gathered reaction from families, friends, the military and politicians. The tone of the programme captured the mood of an audience deeply shocked by the news and combined it with the ongoing debate about Britain's role in Afghanistan.

**ID2012164 – A GREATER ACT OF LOVE (ALS HET GEEN LEVEN WORDT)**

VRT, Belgium

(50 min)

What do you do if you very much want a child but are told during pregnancy that it will have to go through life with a severe handicap? Several films have been made on people who made the difficult decision to go ahead and have the child, trying to give it a life worth living in spite of its handicap.

But people who decided to end the pregnancy very seldom appear on screen. Panorama talked to some of them about the devastating choice between a life full of obstacles and death. A powerful programme with very strong testimony, but the judges felt it belonged in the Documentary category.

**ID2012169 – BBC LONDON NEWS**

BBC London, UK

(29 min)

Rioting in Europe's major cities is sadly becoming a fact of life. BBC London used all the resources available to them to tell the story when it was the UK capital's turn last August. This was the only programme to get a live interview with London's mayor Boris Johnson and asked tough questions about how he was planning to reassure worried communities. A variety of storytelling techniques impressed the judges.

**ID2012006 – SWEDEN TODAY (SVERIGE IDAG)**

SVT Umea , Sweden

(23 min)

Sweden Today gathers stories from Sweden's 19 regions and pulls the material together in a magazine programme. The set and style of the programme is lively and watchable, but the reports could have been more lively and exciting.

**ID2012011 – GOOD WORK (DO PRACE)**

Czech Television, Television Studio Ostrava, Czech Republic

(26 min)

This fascinating careers programme takes a look at why people do what they do and what it is that is so special about their job. The highlighted story is about a woman minister who talks engagingly about her vocation. The programme also looks at other unusual jobs. It's certainly not a traditional news magazine, but brings useful information to the viewers about job opportunities, and it is presented in a warm and engaging manner.

<b>ID2012017 – SCHRÖDINGERS CAT (SCHRÖDINGERS KATT)</b>	(29 min)
NRK Trondelag, Norway	

This interesting science magazine show is presented in a lively way and tackles important stories with a scientific bent. It has a bouncy style, and a humorous touch, and it was creatively put together.

It has a simple approach to complex ideas, and the choice of subjects seemed particularly appropriate for the country – the effects of cold and the quick mud features were both very commendable.

<b>ID2012021 – REGIONAL ANNUAL CHRONICLE (REGIONAL ÅRSKRÖNIKA 2011)</b>	(58 min)
SVT Lulea, Sweden	

The team had the brave idea of spicing up a review programme with a mystical, magical style of presentation to appeal to younger viewers. We weren't sure if they quite carried it off, but it's always good to challenge conventional styles even if occasionally it doesn't quite work. The content was a good range of stories from the previous year, which was interesting.

<b>ID2012056 – THE CHAMPAGNE: SETTING OUT TO CONQUER THE WORLD (LE CHAMPAGNE À LA CONQUÊTE DU MONDE)</b>	(60 min)
France 3 Ardennes - Champagne, France	

An interesting programme that explored Champagne in a lot of depth, but perhaps the pace felt more documentary in style. It was engagingly presented from the festival, and the individual films were beautifully filmed.

The film telling the story of the discovery of some old bottles under the sea was full of historical detail and painstaking historical research. We certainly felt like a glass after watching the programme!

<b>ID2012059 THE HALIBUT QUEEN (DRONNINGA I DYPET)</b>	(29min)
NRK Hordaland, Norway	

This film explored a unique fascination with fishing and the dream of catching the queen amongst fish – the halibut. It was an extremely competent and gently paced programme (which suited the nature of fjord fishing) filmed in a documentary style.

The highlight was the great underwater filming which really brought the thrill of the catch alive. There was a nod to the restrictions and struggles faced by fishermen, but the main sensation we got from watching was their passion for the beautiful fish, and preserving the life in the fjords.

**ID2012061 – CODE DELTA (CODE DELTA: LES GORGES DU TARN)** (26 min)  
France 3 Limousin, France

An exciting family game show format in the style of an adventure/treasure hunt. There was a strong spirit of competition, with a dynamic presenter. His style was matched by exciting camerawork – especially the drone camera, and great editing. The show would definitely appeal to a young and a family audience. There was also a chance to learn a bit about the landscape and it's history, which added to the appeal.

**2012066 – VINTAGE WINE (2) THE WINEMAKING** (27 min)  
**(MILLÉSIME 2 : LA VINIFICATION)** France 3 Bourgogne, France

This programme set out to describe the wine making process in the beautiful French winegrowing region of Bourgogne. It was an interesting, gently paced, travelogue style documentary with a strong educational aspect to it. There was nothing particularly new or exceptional about either the style of programme or the content, although the section which explored a technique of playing music whilst the wine fermented was certainly interesting. If you were going to travel to the region, instead of taking a travel guide, take this programme, and enjoy the scenery!

**ID2012074 – ACCENT R** (25 min)  
TVR Iasi, Romania

This programme tackled an item of topical news about cigarette smuggling and corruption. The style mixed news footage and a simple report with commentators and a phone-in element. The programme team had obviously gone to some effort to track down information about a series of arrests which wasn't readily available and shows an investigative spirit. The discussion shed some light on the matter, but didn't really lead to anything new or any conclusion. It was quite enterprising to mix the phone-in, commentators and news footage. Production values were let down by some technical problems with the sound synchronisation.

**ID2012083 BBC SOUTH EAST TODAY** (28 min)  
BBC South-East (Tunbridge Wells), UK

A very interesting show as a whole which combined some of the days news at the top and a special outside broadcast to celebrate the 200th anniversary of Charles Dickens birth. The Dickens film screening was treated in some depth with a wide range of interviews and a lovely location. The programme set out to fill the outside broadcast with a glittering cast of actors who talked knowledgeably about Dickens and the classic Great Expectations film adaptation. We liked the report about the film, and there was some real creativity from the reporter in treating it all in black and white and superimposing himself in an actual film scene.

**ID2012087 SWEDEN AROUND AND ABOUT (LANDET RUNT)**

(43 min)

SVT Goteborg, Sweden

This is a light-hearted magazine show which picks stories from around Sweden and ideas from viewers – which could come from anywhere! The programme is elegantly presented in an engaging style, and they obviously get a lot of input from the viewers. It's a nice programme to watch in tough times, and isn't afraid to run stories which might be a practical joke (penguin sweaters!) The programme also tackles stories that show how ridiculous life can be when people can't get about because of a change in the bus route, and buses run empty for seemingly no good reason. A very audience focused programme.



## PRIX CIRCOM REGIONAL 2012

### SPORT PROGRAMME

#### WINNER

**ID2012177 – YORKSHIRE OLYMPIC DREAMS**, BBC Yorkshire, UK

#### JUDGES

##### Chair

Theodoris Tsepos	ERT3 Thessaloniki	Greece
Tony O'Shaughnessy	CIRCOM Regional	Wales
Nikki O'Donnell	BBC East	England
Malgorzata Orłowska	TVP Lublin	Poland

#### CHAIR'S REPORT

Sport is all forms of competitive physical activity which, through casual or organised participation, aimed at using, maintaining or improving physical fitness while providing entertainment. Sport is one of the most popular types of programme on television and often attracting large audiences.

In this year's competition we saw lots of high quality programmes in the sport category, with good standards of filming, editing and storytelling. From para-boarding to golf to cycling, there was a wide range of sports. And not surprisingly this year, we got a taste of the 2012 London Olympics.

We hope all the programme makers continue their work with inspiration and determination because the most important thing is not only to win but to participate.

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

## WINNER

### **ID2012177 – YORKSHIRE OLYMPIC DREAMS**

(29 min)

**BBC Yorkshire  
UK**

This programme combined a mixture of honest, moving and original stories that captured the real personalities of athletes from Yorkshire who will be competing in this year's London Olympics.

The judges felt this programme was very well-rooted in the region and offered a real range of stories and storytelling approaches. From a genuine exclusive of behind-the-scenes access to heptathlete Jessica Ennis, to a really moving story about taekwondo world champion Sarah Stevenson, who has lost both her parents in the run-up to the Olympics, it was a sports programme with real human stories.

Excellent standard and quality from BBC Yorkshire, and a well-deserved winning entry!

## OTHER ENTRIES

### **ID2012014 - SEEKERS OF THE WIND (HLEDAČI VĚTRU)**

(25 min)

Czech Television, Television Studio Ostrava, Czech Republic

A documentary about three friends who, in spite of the generation gap, have been brought together through a passion for their sport of kiteboarding. These men are pioneers of the sport in the Czech Republic.

The beautiful camera-work and excellent editing in particular made this film a joy to watch. The judges also enjoyed the humour included in the film.

### **ID2012065 – ROUTE TO THE EXTREME (SUR LA ROUTE DE L'EXTRÊME (PARIS – BREST – PARIS))**

France 3 Bretagne, France

(52 min)

A documentary about the „Paris-Brest-Paris“ cycle race, which covers a distance of 1,230 kilometers.

For cycling amateurs, the „PBP“ is the most difficult, the most famous and the craziest endurance test in the world, with 190 hours of non-stop biking.

Some excellent camera-work and real human stories in this film, contrasting the amateurs with the professionals who are also taking part.

A really strong contender in this category but the judges felt the film would have been more watchable if it had focused more clearly on establishing the characters involved.

<b>ID2012072 - RUTH 246,8</b>	(73 min)
RTV Slovenija, TV Center Maribor, Slovenia	

A profile of Ruth Podgornik Res - the first Slovenian to run the Spartathlon, one of the hardest and most respected marathons in the world – 246 kilometres in 36 hours or less. The film is very much a first person account of Ruth's achievement with no narrator. It documents every stage of her preparation for the marathon and we get to know her very well as a character, but the judges felt the film would have worked better with a slightly shorter duration.

<b>ID2012100 - STIFFNESS (MANIOTAS)</b>	(26 min)
TVG S.A. - Station Television de Galicia S.A., Spain	

Maniolas is a weekly sports magazine programme aimed at the whole family. The programme team aimed to convey the important role that sport has in society and its relationship with people. This edition featured a sword-fencing teacher and a mother of three who is a former javelin champion. The judges enjoyed the pace of the programme and the lively graphics but found the scripted jokes sometimes got in the way of the stories.

<b>ID2012108 – BBC SOUTH EAST TODAY</b>	(18 min)
BBC South East (Tunbridge Wells), UK	

In July 2011, after a wait of eight years, The Open Golf Championship returned to Kent, as Royal St George's golf club welcomed the world's best players to the famous links course at Sandwich. The tournament gave BBC South East Today the chance to capture and celebrate the impact a global sporting event can have on a local area. The judges felt the producers needed to explore the sporting element of the story a little more for the programme to succeed in this particular category.

<b>ID2012127 – FIGHTERS (KÄMPAR)</b>	(28 min)
SVT Gävle	

This study of a young woman who took the sport of MMA - mixed martial arts - was an intriguing piece. It was very atmospheric and beautifully filmed. We felt it was an achievement that it was produced, filmed and directed by just one person.

<b>ID 2012133 - WEST OLYMPIC DREAMS</b>	(29 min)
BBC West (Bristol), UK	

This programme set out to explore the hopes and dreams of the region's sports men and women. It was lively, full of films and treatments looking at different sports and



the sheer hard work and determination that they required. We loved the profile of the coach, and the video diary of the gymnast really showed the tension and emotion. A good watch.

**ID2012160 – THE RACE TO KERRY 1987 (RÁS GO CIARRAÍ 1987)** (52 min)  
TG4, Ireland

This long-form documentary used recently recovered film footage of an epic race between 3 boats from the Arran Islands to Kerry in 1987, mixed with new interviews with the original crews. The footage was atmospheric, and looked beautiful, but in the end the programme was a slow watch and we decided it was really more for fans of gentle sailing than a mainstream audience.

**ID2012170 - BBC LONDON NEWS** (6 min)  
BBC London (Elstree), UK

In this series of three pieces, Dekan Does set out to show three sports from the point of view of a complete beginner - himself. Dekan didn't do particularly well at any of the sports – but he tried hard and there was a lovely atmosphere around the films. The pieces were short and simple, with some nice touches like having the school children watch his high jump. In the end though, it was more about entertainment than individual sport.

**ID2012173 – LATE KICK OFF** (28 min)  
BBC Yorkshire & Lincs, UK

This football magazine programme got stuck into the big football story of the day – the sacking of Gary Megson – and we liked the way the top film tackled the story with a psychologist – why do we ditch managers just like that? The quiz was really funny.. and it's nice to see the link up with local radio reporters. A great fun show – perfect for football fans – but perhaps lacked wider appeal.

## PRIX CIRCOM REGIONAL 2012

### MINORITIES IN SOCIETY

#### WINNER

#### **ID2012121 - LOST HONOUR – THE STORY OF THE SÜRÜCÜ-FAMILY (VERLORENE EHRE - DER IRRWEG DER FAMILIE SÜRÜCÜ)**

Rundfunk Berlin-Brandenburg, Germany

#### COMMENDED

**ID2012003 - AUTISM**, BBC Yorkshire, UK

### JUDGES

<b>Chair</b>	Valerie Giacomello	France TV	France
	Mojca Reček	RTVSlo Maribor	Slovenia
	Geronimo Akelund	SVT ABC Stockholm	Sweden
	Dan Ratiu	TVR Timisoara	Romania

### CHAIR'S REPORT

This new category, with 30 entries, has proved a great success and it is clear that it represents a subject area of great importance for regional television – and one which is well covered.

Many entries deal with similar issues, for instance Roma migrants in Western Europe, discrimination and eviction in spite of attempts from human rights organisations to improve the situation and make European States respect international laws.

The jury also watched programmes about other key issues such as honour crimes or violence, about old migrants obliged to stay in France after a working life, or about young women in The Netherlands trying to cope with their double culture. Last but not least, some programmes deal with disabilities: autism, Down's Syndrome, deafness. Sometimes there is even the chance to create humour in these difficult circumstances.

The judges were impressed very much by the positive approach shown by many of these programmes. They prove that cultures can mix, that different people can live together in harmony, and that there can be hope for the future.

If the judges have a hope for the future in this category, it is that the programme producers should show more of the courage shown by their subjects. The programmes need to be made in a more imaginative and original way.

**Valerie Giacomello**  
**France TV, France**  
**Chair, Minorities in Society**

## WINNER

### **ID2012121 - LOST HONOUR – THE STORY OF THE SÜRÜCÜ-FAMILY**

#### **VERLORENE EHRE - DER IRRWEG DER FAMILIE SÜRÜCÜ**

(45 min)

**Rundfunk Berlin-Brandenburg, Germany**

On 7 February 2005, Hatun Sürücü was shot by her brother Ayhan at a bus stop in Berlin. He claims "lost family honour" as his motivation and the defence of his murderous action. This crime is the most widely known "honour killing" in Germany and has triggered a debate about "parallel societies". From that start, we are stunned by the horror of this cold-blooded crime and, at the same time, the distance the perpetrator can place between himself and what he did. The judges decided this is the category winner because it is an honest attempt to understand the mechanism of honour inside this family and to learn better the reasons behind such a crime. The programme is also a real and deep inquiry into the family and what it means to live in the West while retaining another culture, especially when you are young and need to cope with both and adapt. The storyline is strong and it is rich in elements related to different cultures. By the end, it really explains what is, in fact, unexplainable for a western culture point of view.

## COMMENDED

### **ID2012003 AUTISM**

(10 min)

**BBC Yorkshire  
UK**

This self-authored feature allows us meet Rosie, a 13-year-old autistic but very mature teenager with an Asperger's syndrome. We get to know her family, her brother and sister - who also have mental disabilities. She allows us to hear her thoughts, although she points out that it is difficult to put them in words. The parents are struggling hard to grow them up as normally as they can. When at home, they are a very happy family. The problem arises because other people do not understand them.

The camera work is sensitive without ever becoming invasive. This is a high quality and emotional report which is all the better for being concentrated into a shorter length.

## OTHER ENTRIES

### **ID2012001 - GROWING UP IN ENCLAVES (ODRASTANJE U ENKLAVAMA)**

RTS - TV Belgrade, Serbia

(14 min)

This is a story about children in a Serbian enclave in Kosovo. They live their lives surrounded by Albanians and it is really interesting to share with the children the barriers and a feeling of constant sadness. Music is well use to reinforce those feelings. Yet we share only the life and point of view of the Serbians, as if Albanian families are all enemies and source of hatred. We would have liked to see some indication of solution or even a gleam of hope.

## MINORITIES IN SOCIETY

### **ID2012002 - SAPMI SESSIONS (SÁPMI SESSIONS)**

(28 min)

SVT Kiruna, Sweden

This programme is a part of a series about Sapmi culture, a northern ethnic minority, and it aims at a better understanding of these Swedish inhabitants. It brings together a Sapmi female singer and a young Swedish musician. They have three days to create a new song together. They succeed and we hear the new song at the end of the programme. The judges appreciated the effort to help viewers discover the Sapmi culture and its relationship to the dominant culture. At the same time, we are witness to a new friendship. The programme is very dynamic, with good camera work, and editing.

### **ID2012009 - APPEAL FOR JUSTICE (ZHALBA ZA SPRAVEDLIVOST)**

(27 min)

BNT - Sofia , Bulgaria

This tells the story about the hatred between inhabitants of Katunitsa, Roma people and Bulgarian neighbours. After violent incidents, they live with fear, threats and lack of justice. The hate is growing bigger. The programme gives us stories but in a way which increases the feelings of hate, not of relief. As they say at the end, it is absurd to talk about the future because it seems there is no possible hope. With the focus on these particular families, the programme did not enable viewers to understand causes of disagreements, nor develop a broader view of the relationship between inhabitants.

### **ID2012012 - BABYLON**

(27 min)

Czech Television, Television Studio Ostrava, Czech Republic

Babylon is a magazine about ethnic minorities in the Czech Republic. The first 10 minutes are dedicated to a Gypsy Spirit Award ceremony, which shows the efforts of individuals and organizations to improve the integration of Roma people. There is a good theme and purpose but the judges regret that the format is a bit static, as a report of an event. There might have been more new or special thinking in the camera work and structure.

### **ID2012035 - FROM GRAIN TO PAINTING (OD ZRNA DO SLIKE)**

(75 min)

HRT - TV Studio Zagreb, Croatia

The programme introduces an almost forgotten craft. We get to meet female artists in Vojvodina. The film uncovers the lonely and hard life of these women, who are part of Croatian minority in Serbia. The storytelling would have been more effective with more dynamic camera work, because the pace is a bit slow. But then again the producers may have chosen this approach to make us feel the slow pace of life and the emptiness of the lives of these artists without their craftwork.

### **ID2012042 - DALE FARM IRISH TRAVELLERS**

(22 min)

BBC East (Norwich), UK

The programme tells about the eviction of the largest illegal camp of Irish travellers in UK. The first part shows the eviction from both sides of the dispute, as there is a

journalist inside the camp when the police arrive. In the second part, we learn that in the village, Rathkeale, local people are angry with illegal development of the area by the Irish travellers. There is the potential for an explosive conflict. Classic journalism and a very good report which gives us an overview of and insight into the issues.

**ID2012053 - STRANGERS ON BOTH SIDES OF THE MEDITERRANEAN** (22 min)  
**ETRANGERS DES DEUX RIVES** France 3 Lorraine, France

This documentary deals with Shibani's life stories, old African migrant workers in France. After a long working life in steel plants, they have retired but they are not allowed to go home if they want to receive their pensions. We hear the personal stories and the archive footage is good tool to understand their situation. We miss the evidence of an existing or non-existing relationship with French society.

**ID2012092 - SAME DIFFERENT (LIKA OLIKA)** (30 min)  
 SVT Falun, Sweden

This is the first programme of the series based on sign language for the deaf. The subject of this episode is "identity" – so "how Swedish are you?" or "how deaf can you be?" The judges liked the original approach with sketches and a provocative tone and with good pacing. The series is aimed at breaking taboos and it is certainly successful in doing that. The programme is presented by a sign language translator and regular person not knowing much about the subject. The judges would enjoy watching the next episodes.

**ID2012075 - REFUGEES OF HONOUR (HEDERSFLYKTINGARNA)** (27min)  
 SVT Göteborg, Sweden

This is the story of Pejam, a young Kurdish mother in Sweden. She had to run away from Iraq, from her family which rejected her. It is a question of honour: if she returns, they will kill her because she dishonoured her family. She also gave a birth to a child in Sweden which only worsens her situation. The story is based on her heartbreaking testimony, for now there is no hope, no future for her and her child. The narration of the story is factual but that is enough to feel the severity of it.

**ID2012077 - THE GIRLS OF CHICA RADIO (DE MEIDEN VAN CHICA RADIO)** (28 min)  
 RTV Rijnmond, The Netherlands

This is a documentary about a radio talk show for teenage girls in The Netherlands. We share their problems and their way of life. The judges enjoyed this kind of programme. It can be informative for viewers and provides better understanding of young lives. The story telling is dynamic and the global tone is very positive.

**ID2012079 - THE SPOTLESS SHIRT (CAMASA NOUA)** (48 min)  
 TVR Iasi, Romania

This programme follows French people who share several days living with Romanian

## MINORITIES IN SOCIETY

Roma. The Roma explain their culture, their habits, and their way of life to the French. It is supposed to lead to better understanding and greater acceptance of the nature and beliefs of Roma people. The judges feel that this kind of approach may be considered perhaps a bit naïve, because the differences between the two cultures can be so much deeper. Yet it is very human approach and to be welcomed. The title of the programme reminds us that we should judge people as we find them: they should always start with "a spotless shirt".

**ID2012090 - THERE IS A LIMIT OF SUFFERING  
(JEST TAKA CIERPIENIA GRANICA...)**

(23 min)

TVP3 Bialystok , Poland

This is a film about precious moments of life seen through children facing death. But the camera tells the story a bit too aggressively, too straightforwardly showing children suffering. Sadness and suffering fill the whole film. The judges welcome the attempt to describe the last days of these children's lives but fail to find the purpose.

**ID2012138 - BLESSINGS (FERICIRI)**

(23 min)

TVR Timisoara, Romania

This is a story about a Romanian community living in a remote and isolated mountain area. Some prefer to live there, even young people, but at the end of the documentary, a child tells us he will leave. It is an interesting insight into a daily life without school, health care, electricity. There was some good camera work on landscapes to show loneliness.

**ID2012098 - SIGNATURES**

(5 min)

France 3 Poitou Charentes, France

The city of Poitiers is considered as the French „capital“ of deafness. A large number of associations, institutes, research centres and universities are established there. It is thus quite natural that France 3 Poitou-Charentes should take the initiative to meet the needs of its viewers. The programme is a "live translation" for the deaf of the regional news in the area. The two Saturday news programmes are partially translated into sign language. There is also a broadcast on the website.

**ID2012103 - THE CREATION 2.0 (SKABELSEN 2.0)**

(37 min)

TV Syd , Denmark

The Creation 2.0 is a social change project helping youngsters to avoid crime and get into the world of classical music. A very well-known Danish rapper takes on the task of leading the project. From the very first casting to the big finale - a concert with a symphony orchestra - the young men go through an intensive learning process, ending with the experience of a lifetime. This programme has high production values and ambitiously mixes youngsters from suburbs with high culture. The judges saw this as a good example of embracing diversity as a form of respect to minorities.

**ID2012114 - GYPSY, ROMANY, SAME DIFFERENCE (CIGANIN, ROM - ISTO JE)** (15 min)  
 HRT - TV Studio Koprivnica, Croatia

This is part of a regular minorities' magazine, shot inside the Roma community. It is the story one can find everywhere in Central Eastern Europe: gypsies have never really integrated with the local people. They are seen as outsiders who reject the social system, whilst enjoying its financial benefits. The reporter manages to come very close to the people and show their real life and everyday struggle to survive.

**ID2012116 - STRENGTH AND WEAKNESS (BAC IS BUA)** (25 min)  
 TG4, Ireland

This poignant programme reveals the hopes and fears of living with Down's Syndrome. It gives insight into the day-to-day issues of the families and raises awareness of the abilities of those who suffer. It is well-made and emotional as the reporter gives an empathetic point of view which allows the audience to discover the person behind the handicap.

**ID2012142 - FORTUNE SEEKERS (GELUKZOEKERS)** (24 min)  
 RTV Gelderland , The Netherlands

This is a story about a family which is looking for a better life by moving across Europe from Romania. The family now lives in Belgium and every day drives across the border into Gelderland in The Netherlands to sell freesheet newspapers outside supermarkets. They are ashamed that they do not have a normal or legal job. Tough employment rules in The Netherlands make this very difficult for Romanians. The reporter is doing a good job taking an everyday situation seen on many Dutch streets and expanding it to explain the broader issues of the today in a still divided Europe.

**ID2012144 - TRIQ SLAMA MOHAMMED JOURNEY IN PEACE (TRIQ SLAMA MOHAMMED REIS IN VREDE)** (48 min)  
 VRT, Belgium

Mohamed seems to be a living history of the Moroccan immigration community in Europe. After 50 years of living in Germany, France and Belgium he can provide an overview on being an emigrant and adapting to a new society. It is a solid portrait, consolidated by use of archive footage and interviews with people who witness his struggle to be accepted by his new country. The audience might be very interested to see the second part, in which Mohamed travels back to Morocco and discovers how his native places are now in development – and have somehow become too similar to Europe.

**ID2012055 - THE ROMA : 1<sup>ST</sup> EUROPEAN COMMUNITY (LES ROMS : 1ER PEUPLE EUROPÉEN)** (53 min)  
 France 3 Alsace, France

Six centuries after their arrival in Europe, the Roma or Manouches, Gypsies, or Sinti according to their origins, continue to live in caravans or in shanty towns, excluded from

## MINORITIES IN SOCIETY

our society. Every evening, the television news bulletins broadcast new images of the destruction of wild camps and whole families expelled under police escort. Of all the entries on this subject, the judges found this to be the most complex and ambitious in trying to understand the details of this people, considered the largest transnational minority in Europe.

**ID2012158 - THE LAW OF THE LAND (FØRSTERETTEN)** (59 min)  
 NRK Hordaland, Norway

As an indigenous people, the Norwegian Sami have the right to possess their traditional lands. Norway has several national minorities, among them the Kvens. They share with the Sami a struggle to uphold their languages and culture. Yet only the Sami have achieved indigenous status. It is this status that gives the Sami rights that are denied other minorities - among them land rights, and the right to self-rule. This programme investigates the unexpected conflict generated by positive discrimination on minorities. It gives a good background for better understanding the conflict in development without taking sides. It offers simple, clear information for the general audience.

**ID2012180 - THE WILAMOWIANS (WILAMOWIANIE)** (24 min)  
 TVP3 Krakow, Poland

This programme offers details on a not very well known national minority in Poland consisting only of several hundreds but speaking a language now registered by UNESCO. A group of settlers came to Poland more than 700 years ago from somewhere in North-West Germany, Holland or Belgium. Mixing of national cultures and languages has been the everyday reality in Europe. The film shows also that national identity can be very important both for old people and for the young, who take the struggle to preserve the culture of ancestors as their primary duty.

**ID2012182 - NRK ØSTFOLD NEWS (NRK ØSTFOLD NYHETER)** (19 min)  
 NRK Ostfold, Norway

This is an example on how minority group issues can be organically integrated in the main news programmes. From immigrants trying to integrate or to keep their traditions to people learning to live with their handicap or helping the others to cope with it, the news programme from NRK Ostfold makes sure the general audience becomes aware of the existence and details of these groups.

**ID2012195 - BROTHERS (FIVÉREK)** (26 min)  
 MTV Budapest Regional Studio, Hungary

It is often claimed that the Media nowadays paint a bad picture of gypsies. This programme takes a different and more positive approach. The "Fivérek" is a popular group of musicians in Hungary, proving that with diligence and tenacity you can break away from social hardship and become a good example to youth. This production shows how, through their talent, they win the hearts of the audience, while their personality



is compelling. Through their songs we discover a really spinning, rhythmic, impetuous, Latin style world.

**ID2012203 - THE SONG FOR THE MAMMA (PIESEŇ PRE MAMU)** (26 min)  
 STV - Station TV Studio Kosice, Slovakia

This is the tale of searching for one's family roots. Stefan Rak is a world famous guitarist going back in time to discover the hidden stories that left him growing up without his biological parents. The programme offers many emotional moments as Stefan reconnects with his lost family history. However strong the storyline, the judges cannot overlook the lack of the presence of a broader minority perspective.

**ID2012054 - SIGN LANGUAGE IN EVERYDAY LIFE (SIGNER LA VIE)** (52 min)  
 France 3 Pays de la Loire , France

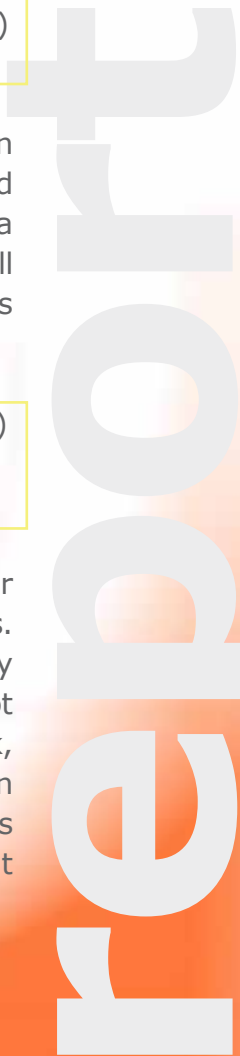
As an interpreter in French sign language, Elisabeth facilitates communication between the deaf and those hearing, lending her voice to some and her hands to others. Between two worlds, she is the committed witness of the intimate relations which are formed in the most important and the most pathetic events of the lives of the deaf. This is an impressive portrait from a world which is normally hard to access.

**ID2012154 - THE BROTHERHOOD PREMIER - THAT `S HOW IT IS IN PAZOVA (BUKVAR BRATIMLJENJA - TAKO JE TO U PAZOVI)** (28 min)  
 RTV Vojvodina, Serbia

This is part of a series documenting the shared heritage of the Serbian and Slovakian populations in the intercultural region of Vojvodina. It highlights and affirms past and present cultural, spiritual, economic and political relations, which are now creating a strong base for cooperation between Serbia and Slovakia. The programme covers all aspects of this relationship and, by using interviews, archive and live performance, offers meaningful insight on a case study of cohabitation.

**ID2012204 - PORTRAIT OF DR ZOLTÁN SZIRTESI (NEM VAGYOK DÍSZCIGÁNY! - DR SZIRTESI ZOLTÁN PORTRÉJA)** (25 min)  
 MTV Szeged Regional Studio, Hungary

This film is a portrait of a gypsy doctor, who grew up in a poor family. His mother dreamed that he would graduate. He succeeded, but he never forgot his social roots. The documentary begins inside a shanty in a gypsy village. The viewers can immediately understand why Dr Zoltan has dedicated his life to his fellows. We see that Dr Zoltan is not only a family doctor but also a sociologist in his own community. Sensitive camerawork, discreet enough to be forgotten by both Dr Zoltan and his patients. Dr Zoltan is an interesting character and the overall approach is positive. However, the documentary is slightly traditional compared with some other films in the category. The judges also felt it was more a personal story of a success than a path of hope for a gypsy community.



## PRIX CIRCOM REGIONAL 2012

### FICTION/DRAMA PROGRAMME

#### WINNER

**ID 2012101 MATALOBOS**

TVG S.A. – Station Television de Galicia S.A., Spain

#### COMMENDED

**ID ID 2012105 RASAI NA GAILLIMHE (THE GALWAY RACES)** TG4, Ireland

### JUDGES

<b>Chair</b>	Máire Ní Chonláin	TG4 Galway	Ireland
	Carmen Olaru	TVR Iasi	Romania

### CHAIR'S REPORT

In this the sixth year of the Fiction/Drama Category, the jury viewed a wide mix of approaches to regional fictional stories with length of films varying from feature length to four minutes! Our remit was to look for innovative, engaging and original stories which reflect life and experience in the regions and which engage a television audience.

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

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

It was remarked that most stories this year centered on the theme of corruption – four of the seven having chosen that theme. Is this a possible reflection of people's perception of life today?

It was also refreshing to have contemporary themes dramatised rather than themes that harked back to the past. Cost may have been a factor as period drama is expensive to do.

The jury welcomed the fact that there were some comic and lighter themes shining through and that people were not afraid to expose their society with humour, irony and satire.

We hope that more regions will enter this category in the future.

**Máire Ní Chonláin**

**Commissioning Editor, TG4, Galway, Ireland**

**Chair, Fiction/Drama category**

## WINNER

**ID2012101 - MATALOBOS**

(58 min)

**TVG S.A. - Station Television de Galicia S.A.**  
**Spain**

This is a detective thriller series based in a town on the Galician coastline. Five families try to conquer the drug trafficking world and inevitably there is a clash. In the programme the jury saw, "Everything Remains the Same", we are immediately drawn into the world of Carmelo Matalobos, who has just come out of prison and who finds himself not as powerful as before. He now has to struggle to get to the top of the drug trafficking world by fighting with the other families and also the Civil Guard.

The jury was immediately taken by the characterisation of the leading roles, especially Carmelo. Although a criminal, he was portrayed in a very sympathetic way in the way his love for his mother was shown. This was appealing but also quite believable.

The scripting was excellent, the direction was good and the pacing was exactly right for this type of drama. The acting was strong throughout and the production values were high. It showed the beautiful coastline of Galicia while there were great action sequences on the sea. The music was chosen with care and was appropriate.

The jury chose this as the winner because it had all the ingredients of an excellent production – well scripted, directed, edited and acted. A winner!

## COMMENDED

**ID2012105 – THE GALWAY RACES**
**RASAI NA GAILLIMHE** (39 min)

**TG4**  
**Ireland**

This is a contemporary, humorous, drama series based on a set of characters who inevitably converge at an annual event - the Galway Races.

A man, Ultan Kane, who was nearly prime minister a year earlier tries to pick up the pieces. However, his drunken antics only alienate him further from the new prime minister, Frank Galvin. Ultan Keane hatches a plan to kill his competition. Even worse, his former driver and friend, Cathal Creed, appears to be loyal to Frank – but appearances may be deceiving. Meanwhile, a new superintendent Siobhan Harte is intent on taking down local kingpin Val Harris. A reluctant groom is dragged to his "stag do" at the races much to the annoyance of his controlling girlfriend.

The jury was very impressed with the acting of the lead character – Ultan Keane. His sense of timing for comedy was perfect. It was well paced and directed. It is a humorous take on the political, economical and social circumstances in Ireland and it did not shy away from telling it.

Overall, an excellent production and therefore commended highly.

## OTHER ENTRIES

### **ID2012010 - THE FUCKERS (SRÁČI)**

(90 min)

Czech Television, Television Studio Ostrava, Czech Republic

This is a feature length film about two corrupt but dubious detectives on the trail of two sloppy criminals robbing banks and post offices. Hence the title was quite apt (if a problem to translate into a useable programme title in English!). Later, one of the criminals decides to go for a major robbery and it is during this time that all the characters come together.

The jury liked the idea of two separate storylines running in parallel and then converging, which added to the humour of the overall theme. We were also impressed by the lighting and camera work, especially the aerial shots. The acting was good overall. However, the jury felt that the pacing could have benefited being quicker in places.

### **ID2012029 - SOME WISHES (NISTE DORINTE)**

(13 min)

TVR Iasi, Romania

This short film is about the relationship between a man and a woman. All the man's thoughts are acted out in this short piece. He wishes his wife was a certain type of person and at the end of the film it comes true.

The jury felt that the subject and theme was strong as it has universal appeal. It raised a lot of questions after the viewing. His appearance in his dreams was inferior to hers but at the end they were equal. This was a good device, well used.

The jury was especially impressed by the acting of the man. The filming, directing and editing was commended. However, it was more of a short experimental piece rather than a well defined and complete narrative.

### **ID2012034 - CONTINUE THE HISTORY OF GEORGIA**

(4 min)

Georgia TV & Radio Corporation, Georgia

This is a very short film about the history of Georgia and how it was taken over by Russia 200 years ago. It is based on the fact that the queen and her children were captured by the Russians.

The jury was very impressed by the quality of the camera work and the direction of this piece. Each shot was like a picture and each picture was very strong in representation. This piece shone above all others in its style of filming. However, as it was such a short piece and was more documentary than fiction, it was not commended.

**ID2012151 - RED SONJA**

(26 min)

VRT, Belgium

This is a bitter-sweet tragic-comic series about a middle-aged woman whose husband is struck senseless after an accident and how she is able to cope or not.

In the episode submitted, she celebrates his birthday with some neighbours, causing problems with the building manager. When she is alone with her husband, to make up for the lack of social contact, tenderness and love, she flees into the virtual world.

There she becomes Red Sonja, a young and beautiful woman who is everything she is not.

The jury felt that there was plenty of black humour and sadness portrayed in this piece and this was done very well. It did not shy away from showing the difficulties people face when confronted with disabilities.

The actors were well chosen for their roles, the direction was good and the pacing throughout was fine. However, having the title as Red Sonja, we did not get a clear picture of that person in this episode.

**ID 2012194 - WORK MATTERS (MUNKAÜGYEK - IRREALITY SHOW)** (26 min)

MTV Budapest Regional Studio, Hungary

This is a sitcom about everyday life within the Labour Inspectorate as it faces an audit from Brussels.

Ivira is the boss, a chain smoker terrified of retirement. Janos is her right hand man who is small minded and an uptight bureaucrat. Albert is an alcoholic who is always trying to solve problems but inevitably generates more of them. Katalin is a single, presentation addicted HR person. They are all supported by Timi, a ditzy secretary. Imre is a clumsy, cowardly security guard and Karesz does nothing! The only professional in the team is Tamas, a consultant hired ahead of the audit.

The team spare no effort to improve their results and modernise their procedures but to no avail. It seems like everything and everyone is against them. Meanwhile the date of the audit is approaching fast...

This sitcom manages to show the ineptitude of staff in a working environment.

This could happen anywhere and does!

However, the jury thought that the scripting was too wordy and that it lacked action. The use of set was limited to one or two places (possibly budget constraints) and therefore was quite claustrophobic.

## PRIX CIRCOM REGIONAL 2012

### VIDEO JOURNALISM

#### WINNER

**ID2012191 - NICOLA REES**, BBC Yorkshire, UK

#### COMMENDED

**ID2012073 - RAZVAN COJOCARIU**, TVR Iasi, Romania

#### JUDGES

<b>Chair</b>	Nikki O'Donnell	BBC East	England
	Malgorzata Orłowska	TVP Lublin	Poland
	Theodoris Tsepas	ERT 3 Thessaloniki	Greece
	Tony O'Shaughnessy	CIRCOM Regional	Wales

#### CHAIR'S REPORT

This year's huge variety of entries really demonstrates just how integral video journalism has become to the way broadcasters tell news stories.

The journalists in this category all showed great skill in the use of the camera as part of their portfolio of story-telling techniques, and all entrants demonstrated creativity, editing skills, and good journalistic instincts. The judges were impressed with the range of stories attempted. We were entertained and surprised by original stories, by slices of life which weren't the normal diet of news programmes in years gone by, but are now part of the rich make-up of journalism across Europe.

Although we were looking for some qualities that set the pieces apart from the work of a conventional crew, we found in many cases the films could equally well have been shot by one. That's a compliment to our entrants, but we will always be looking for that added extra in the future.

Our winner, Nicola Rees from BBC Yorkshire, also won this category last year – a huge achievement and testament to her skill. She stood out in a strong field because the quality of her work was consistently sustained across the three films. She demonstrated warmth in her story telling, technical excellence, and real creativity in editing and use of graphics.

Our commended entry – Razvan Cojocariu from TVR Iasi – used his camera to chart rising tension and strong emotions at a local factory dispute. Powerful stuff.

One other point to mention – this category had a BBC chair, and a BBC winner. I can confirm that the decision on the winner and commended entries was unanimously agreed by the whole judging panel, without influence from the chair.

**Nikki O'Donnell, BBC East, England**  
**Chair, Video Journalism**

## WINNER

**ID2012191 - NICOLA REES**
**BBC Yorkshire  
UK**

Nicola's films were all put together to a very high standard, demonstrating original journalism, sheer speed and efficiency at all the skills involved in being a video journalist, and some real creativity.

We really loved her final film about Palaver in the Pantry. The children were a gift but she made it such a lovely piece with the way she edited it, used graphics and music to great effect, and last but not least Nicola herself came across as warm and friendly – no wonder everyone looked like they were having such a good time on the film set!

## COMMENDED

**ID 2012073 - RAZVAN COJOCARIU**
**TVR Iasi  
Romania**

For almost a week this winter the only way to reach thousands of people from counties across Moldavia was by air. Razvan secured access to an emergency helicopter service, proving that reporters shooting their own material often get to places that are difficult to reach otherwise.

But the judges were most impressed by his piece shot at a local factory which is gradually being stripped of its assets. This was great reportage – a journalist in the right place at the right time, capturing raw emotion and anger.

## OTHER ENTRIES

**ID2012171 – MARC ASHDOWN**
**BBC London (Elstree), UK**

Three very competent films showing a wide range of subject matter. Marc's first piece with the woman who was caught up in the London riots was very moving, and he tackled one of the big issues facing the capital with his close up look at how the cuts are being handled in Islington. His feature on London in day was very engaging, and I'm sure many people will have felt encouraged to take part in the project as a result.

## VIDEO JOURNALISM

### **ID2012172 – HANNA GRAMDRUP**

SVT Malmö, Sweden

Four pieces in one day is an incredible achievement! Hanna's portrait of a single mother struggling to find work was very sympathetic, and draws attention to the difficulties she faces in a very intimate way. The story of the horses was nice, and there was a competent news report on a power cut caused by some storms. Her report on the tunnelling was certainly lifted by her piece to camera in a pipe. Hanna also makes good use of close-ups to give power to her reports.

### **ID2012183 – MAGNUS BRENNALUND**

NRK Ostfold, Norway

Three curious pieces taking a look at the stranger side of life. The best film in our opinion was about the old footballers – which was warm, lively and fun. We got a real sense of the characters – especially the oldest player – and the camerawork, which especially on the pitch was very good indeed. White van and scooters didn't quite match the same standard, but were worthy pieces nevertheless.

### **ID2012185 – ANDERS NORD**

SVT Örebro, Sweden

Three decent pieces of TV which cover a wide range of issues affecting this part of Sweden. It was interesting to tackle the subject of rural communities shrinking, although we would have liked a wider range of interviewees. The piece about a stem cell donor was well found and observed, and we gradually got a sense of how happy she felt to have saved someone's life. There were some nice scenes when they spoke via Skype. The third piece attempted a discussion about photo consent in schools, which was fine and fairly businesslike.

### **ID2012189 – VIKTOR NENADIĆ**

HRT TV Studio Zagreb, Croatia

These pieces were filmed to a high standard and made great efforts to deliver original, hard hitting current affairs journalism. The subject matter was wide-ranging. In the first Victor travelled to Rotterdam to explore how they handle difficult social issues linked to immigration and deprivation. In the second film he exposes a fraud in a local hospital. The final film looks at how a local family fought against being turfed off their land.

### **ID2012192 – SEÁN MAC AN TSÍTHIGH**

RTE West, Ireland

Sean's pieces were very evocative of the remote part of Ireland he is covering. We loved the camerawork in his first piece about the plight of the farmers in the Bearra peninsula (although we should say we were unable to hear the sound); and were particularly struck by the pitchside filming with the physio at the football match. That behind the



scenes/on pitch action had a real verve to it and gave a great perspective on the game. His other piece about gorse fires was also very competently put together.

**ID2012201 – CATHERINE NÍ GHUAIRIM**

TG4, Ireland

Catherine found a great story with the Irish speaking sheepdog – although it would have been nice to make even more of the bilingual commands. Her other pieces were full of great camerawork and a real sense of what makes her local area tick.

**ID2012205 – ADRIAN ROCA-ROZENBERG**

TVR Cluj, Romania

Adrian's pieces on the meteorite and the archeological dig were very strong on local history, but our favourite was the post woman. We got a real sense of how the camera can create an intimate portrait of an ordinary person – who's actually rather extraordinary! He came up with the idea to measure how far she walks – a long way – and the whole piece felt very warm and engaging.

**ID2012028 – MARK NORMAN**

BBC South East (Tunbridge Wells), UK

Mark's entry included films shot in the US and Afghanistan, proving that it's possible to work as a video journalist in a foreign context and still deliver quality work. Mark's filming is of a very high standard and is easily comparable with craft crew work. His third item was shot in the UK in a deprived area of Kent and showed that video journalism is still a great way to get close to people and tell their stories.

**ID2012047 – JESPER HENKE**

SVT Göteborg, Sweden

With almost 20 years of broadcast experience, mostly as a reporter, Jesper Henke picked up a camera and turned to video journalism two years ago. His work is really creative and engaging. The judges particularly enjoyed the film about the people and businesses who are waiting for the SAAB car factory to reopen.

**ID2012071 – BRENNAN NICHOLLS**

SVT Umea, Sweden

Brennan's piece about the martial arts course for "problem" children showed a great deal of determination to secure the access to families etc. There was also a very poignant interview with the course founder. The judges felt the story could have benefitted enormously from being allowed to breathe a little more, with a longer duration and more actuality from the classes themselves. Brennan's other two pieces – about a disabled golfer and the new sport of roller derby were also good watches.

## VIDEO JOURNALISM

### **ID2012081 – IVICA GRUDIČEK**

HRT - TV Studio Varaždin, Croatia

Ivica's three pieces capture a real sense of place and community. The judges particularly enjoyed the profile of the grandmother who lives in an isolated cottage, surrounded by hills and woodland, but there is good camera work and careful editing on show in all three items.

### **ID2012085 – JOHAN FORSSBLAD**

SVT Karlstad, Sweden

After 30 years as a director, producer, executive producer, editor in chief and senior producer Johan Forssblad changed his profession at the age of 59 and became a VJ . He has a style all of his own, influenced by many years of programme-making, including intimacy in interviewing and a very personal narration. "Video journalism should be seen as a form of story telling, not a way to save money," he says. The judges particularly enjoyed the film about the "ghost planes" although they felt it needed a stronger ending.

### **ID2012123 – ANDREA ORMSBY**

BBC South West Plymouth, UK

Andrea Ormsby's pieces are very rooted in the communities she covers. The first is the start of a series discovering how one rural village in Devon is coping with the economic downturn. The second used some archive to revisit the foot and mouth crisis from ten years ago. Andrea is a strong story-teller with good scripting skills and the judges look forward to watching her career develop.

### **ID2012131 – BEN GODFREY**

BBC West Midlands (Birmingham), UK

Ben Godfrey's subject matter ranged from the cold winter weather in the UK this year to the Royal Wedding. Throughout all three films he focusses on people and their personalities. The judges were particularly impressed by his film about the family of a young man who was killed in Afghanistan and look forward to seeing more work from him in the future.

### **ID2012141 – SANNA RICHTER**

SVT Norrköping, Sweden

Sanna's films ranged from a story about contaminated drinking water to a profile of a baker who has stripped off for a nude charity calendar. Sanna shoots and edits really well and the judges particularly enjoyed the immediacy of her film shot around a library as people reacted to the news that a Swedish poet had won the Nobel Prize for Literature.



report

## PRIX CIRCOM REGIONAL 2012

### MOST ORIGINAL PROGRAMME

#### WINNER

**ID2012157 - HURTIGRUTEN MINUTE BY MINUTE  
(HURTIGRUTEN MINUTT FOR MINUTT)**

NRK Hordaland, Norway

#### COMMENDED

**ID2012156 - STAR DUST (ZVEZDANA PRAŠINA)**

RTV Vojvodina, Serbia

### JUDGES

#### Chair

Mojca Reček  
Dan Ratiu

RTVSlo Maribor  
TVR Timisoara

Slovenia  
Romania

### CHAIR'S REPORT

The judges were seeking programmes which showed originality, whether in production, content or presentation, which made the programme different from normal expectations.

It is hard to define what is meant by „original“ because originality defies advance definition. By the end of the day this has proven to be an advantage.

This year there were 14 entries, very different in genre, length and treatment. We saw some unusual ways of presenting programmes, original and exciting, way to talk about academic subject, and were allowed to see things through childrens eyes. There was even a unique story about rescuing a horse.

The winner was not easy to pick out. However it really stood out as the approach and treatment were very different from „everyday“ programmes. It is obvious that the winning programme was well received by the viewers and the general public. In addition to the direct entries into this category, the judging groups made further recommendations for programmes we should view from the other categories.

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

## WINNER

**ID2012157 - HURTIGRUTEN MINUTE BY MINUTE****NRK Hordaland, Norway****HURTIGRUTEN MINUTT FOR MINUTT**

(90 min)

From June 16 to June 22 last year, NRK2 broadcast the entire northbound voyage of MS Nord-Norge, the Norwegian Coastal Express, from Bergen to Kirkenes – non-stop and live for 134 hours, 42 minutes and 45 seconds on TV and online.

Almost three million viewers tuned in and the online videostream was seen in 176 countries. It became a Twitter and Facebook phenomenon. It has been approved by Guinness World Records as the world's longest live TV documentary.

It is very impressive to see the spectacular scenery captured in such sophisticated cameras setup and also the high level of involvement of the local communities as the boat docked on its journey.

It is a daring and unique project which spoke to the heart of the audience. Furthermore, it may be the birth of a new television genre.

A worthy winner!

## COMMENDED

**ID2012156 - STAR DUST****RTV Vojvodina, Serbia****ZVEZDANA PRAŠINA**

(16 min)

A fourteen-year-old boy, Aleksandar Aca Nedeljkov, as an old sage, philosophically contemplates the issues of creation of life, its origins in stardust, and Man's existence on Earth.

Bed-ridden, he casts his eye far and wide into time and space, observing the life with exceptional serenity and optimism. (Unfortunately, the boy did not live to see the completed film. Sadly, he moved to stardust on the very day of the TV premiere...)

It is a sad story about a strong and mature character, told in a special way because the camera becomes a confidant and somehow Aca is the one using the camera to bypass his own death.

**OTHER ENTRIES**

**ID2012018 – DON'T DO THIS AT HOME (IKKE GJØR DETTE HJEMM)** (29 min)  
NRK Trondelag , Norway

Two presenters test the warnings and crazy stuff you should never do in your own home. The aim is clever, using the presenters instead of the public who might want to try these things.

Commended by Circom last year, it is original, funny, informative and the presenters are very good. The judges appreciate the continuing high standard, and look forward to seeing some new formats and innovations in the coming years.

**ID2012037 - TVR IASI IN MAUVE (WITH BLACK AND WHITE BREAKS)** (14 min)  
**(TVR IASI IN MOV (CU PAUZE ALB NEGRU))** TVR Iasi, Romania

The reporters from TVR Iasi presented plans for new TV-shows in a video-performance. One can sense the positive and energetic attitude of people working for TVR Iasi. Because TVR3 logo is mauve, everything is mauve here: posters in mauve on the walls, we have mauve balloons, a mauve sock, a mauve scarf, incantations in mauve, mauve telephone connections, mauve love affairs, mauve on the horizon, mauve to the sky, writings in mauve.

The approach is without doubt original and experimental, but unfortunately because of its length it loses its effectiveness.

**ID2012040 - MAN ABOUT WORD (MAN OVER WOORD)** (30 min)  
VRT, Belgium

If you want to know how Mother is insulting the horse, or the similarities between Chinese and some Flemish dialects, you might want to have a look at this extremely original programme.

This programme was a contender for the prize, demonstrating how a serious academic issue like linguistics can have a strong visual appeal and engage the audience by using great camerawork and creative editing.

**ID2012086 - SWEDEN AROUND AND ABOUT, ANNUAL CHRONICLE** (43 min)  
**(LANDET RUNT ÅRSKRÖNIKA)** SVT Göteborg , Sweden

"Sweden Around and About" is a weekly chronicle, built on the best reportages and the most interesting in that have been shown during the week in the regional news. The most original part of the programme was the presentation rather than the stories themselves.

We see the presenter not only speak to camera, but we follow the process almost behind the scenes as he took a journey to the real star of the programme - Yeltsin, the wild goat!

**ID2012094 - TORD`S GARAGE (TORDS GARASJE)**

(4 min)

NRK Troms and Finnmark, Norway

Tord is like any other child in the world – except that he is already a charismatic TV presenter. He embodies the children’s curiosity and the way they see things. That’s why the programme is attractive to all audiences, especially to those who have forgotten how to be amazed by unfamiliar things and strange phenomena.

This is a new way of showing Nature to children. And by creating a fascination with Nature, we also hope that they will take care of it when they grow up.

While the view of the world was original, we have seen the messages in the programme before.

**ID2012096 - OUTDANCE ME (NADIGRAI ME)**

(70 min)

BNT Sofia, Bulgaria

The purpose of this programme is to keep alive Bulgarian folklore by providing urban audiences with a path back to their roots. Common people come in front of a nationwide audience and people at home can get involved by voting for the best. We credit the producers for the attempt to make cultural heritage meet interactivity in television, however in this case it failed to hold our interest for the full 70 minutes.

**ID2012106 - MANX AIR DISASTER IN CORK  
(TUBAISTE MANX AIR I GCORCAIGH)**

(26 min)

TG4, Ireland

This is a classic „one incident, from many perspectives’ story. We see heart wrenching and unbelievable stories of some of the passengers who survived the plane crash. We hear them vividly reliving their terrifying ordeals, while their families at home remember their long wait in dread. The reconstruction of the accident is well done. However well executed, we have seen this approach used in other programmes.

**ID2012122 - OUR DEREK (US DEREK)**

(25 min)

Omroep Fryslan , The Netherlands

Derek Buitenzorg is a racehorse sold on an auction for breed yearlings in October 2011. His selling price of 100 euros meant a historic low for horses such as this.

Derek was at a point where he could simply be sold to a butcher.

A group of sports editors from the regional station Omrop Fryslân, decided to buy Derek for 250 euros and thus saved him from a certain death.

They devised a plan to continue his training for the track and to let the viewers of their station be the witness of this process.

The devotion of the reporters, and the story itself was interesting, but the storytelling methods were traditional.

## MOST ORIGINAL

### **ID2012125 - LIFE, HONOUR AND PUNISHMENTS**

(38 min)

Georgia TV & Radio Corporation, Georgia

This is a portrait of Eldar Shengelaia, the director who is representative of the great dynasty of Georgian cinematograph founders.

Some originality is in the fact the viewer can witness the process of discovering the character and brainstorming on the possible structure of the portrait. However, the pace of storytelling was slow and static in parts.

### **ID2012147 - HELLO FROM THE TOP (GROETEN UIT DE KOP)**

(18 min)

RTV Oost , The Netherlands

This is a series of twelve episodes about people living in the most northern area of the province of Overijssel in The Netherlands. Everybody has his own strange, funny, bizarre habit or behaviour.

The makers aim for a different perspective on the people and their peculiarities. In achieving this, the subjects are followed in their daily habits without interrupting with too many questions: observing rather than intruding. We applaud the originality, but the risk of thin storylines meant that attention was lost in places.

### **ID2012190 - WINDSTORM (NEVRIJEME U PODVELEBITSKOM KRAJU)**

HRT - TV Studio Rijeka, Croatia

(2 min)

It is a story about the terrible windstorm at the seaside area. The whole region had a blackout for more than a week. With no electricity, the entire traffic network was gridlocked. The life of the inhabitants was paralyzed.

The judges were happy to see the reporter is safe wearing his jacket but would like to have seen more originality in reporting about the event.

### **ID2012206 - EITHER BRODER - LOOK HOW POVERTY IS PAYING OFF (ENTWEDER BRODER: KUCK MAL WIE SICH ARMUT LOHNT)**

(30 min)

Hessischer Rundfunk Frankfurt Main, Germany

A Jewish journalist and a renowned Muslim author are the two protagonists of this intelligent, brutally honest and politically incorrect tour through the peculiarities of German society. The episode submitted looks like a „road movie“ and provides encounters with the less privileged in Germany and those who profit by them.

One of the strongest entries in the category, the judges recognise the original concept with regard to both its protagonists with their different approach what and who they find and the formal aspect of having them tour Germany to get to the bottom of some things at least.





report

## PRIX CIRCOM REGIONAL 2012

### SOCIAL INTERACTION AND VIEWER SUPPORT

#### WINNER

**ID2012134 - REPORT CHAMPIONSHIP MATCH FC TWENTE**

RTV Oost, The Netherlands

#### COMENDED

**ID2012088 - BERGA IS ON FIRE, SVT Växjö, Sweden**

#### JUDGES

<b>Chair</b>	Geronimo Akelund	SVT ABC Stockholm	Sweden
	Mojca Reček	RTVSlo Maribor	Slovenia
	Dan Ratiu	TVR Timisoara	Romania

#### CHAIR'S REPORT

The social interaction and viewer support category is a relatively new one. Yet the awarded qualities are as old as the media business itself. All succesful reporting is based on the fact that as a mass media provider you stay relevant to your audience, by not only reporting, but also listening to their needs, adressing their hopes or fears and putting their questions on the agenda.

Truly magnificent reporting is often the result when you manage to be an interactive part within a community, and don't just report to an audience, but with it. The possibilities of this have increased vastly over the years, as we now are given efficient tools that puts these kinds of interaction with the audience at our very fingertips.

This is not primarily a technical award. It's not about the different technical solutions, but what you make out of it. As we have seen in this years entries, the techniques differ. But the possibilities are endless. Whether crowd-sourcing investigative journalism, or as a means of engaging a community in solving their problems together, it's ultimately about being a relevant part of society.

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

We found truly inspiring examples of this among this year's entries. Hopefully they can serve as creative beacons, for others to pick up on, so that this category can flourish over the years, as it is of such importance for the future of broadcasting.

**Geronimo Akelund**

**SVT ABC Stockholm, Sweden**

**Chair, Social Interaction and Viewer Support**

**WINNER****ID2012134 - REPORT CHAMPIONSHIP MATCH FC TWENTE****RTV Oost  
The Netherlands**

TV Oost found an ingenious way to involve and engage thousands of fanatical football fans to create an exciting, alternative and "second screen" social event based on a major championship clash between Ajax and FC Twente. They did this without the need to show the actual match, only available on pay TV.

RTV Oost shifted the focus to the fans themselves, which in turn created a perfect platform for social interaction. The event ran through the build-up to the match, during the match itself and the tears and joy after the game.

This unique event would have been impossible without the constant involvement of the public. They responded via SMS and Twitter in their thousands. It became a trending topic on Twitter, and they received pictures and videos from the public to broadcast, alongside contribution in opinion polls.

The jury were also impressed with the coverage of fans in the crowds in the city centre, matched with a radio commentary (for which TV Oost did have rights). A reporter followed the fans throughout the day, getting comments and views, finding stories and ad hoc filming locations.

This was a highly successful cross-media approach, demonstrating how a station can engage with its audience around events which bring them together.

**COMMENDED****ID2012088 - BERGA IS ON FIRE****SVT Växjö  
Sweden**

After some fires in a small community of Berga, the local TV station decided to organise a debate/dialogue with the residents, the older ones as well as youths, politicians, youth recreation leaders, the police and so on.

It was a cross media project involving the local radio station and the newspaper as well as going live on the internet. Many were directly involved, many more viewed it on the internet, also sending in questions.

This project demonstrated how a regional station can be part of a local social action campaign, helping a community engage with and solve its problems.

## **OTHER ENTRIES**

**ID2012060 - RTBF COLLECTION/CANVAS COLLECTIE**, RTBF, Belgium

**ID2012150 - DE CANVASCOLLECTIE**, VRT, Belgium

This is a collaboration between the main public broadcasters in Belgium, RTBF, VRT and BRF, the plastic arts sector, the sector of long life learning and arts education. It was an opportunity for the artists to expose their art to a broader audience. It is also an opportunity for the audience to interact and discuss through the art.

While this had the potential to engage the community of artists, it may be of less interest for interaction to the wider public.

**ID2012082 - THE BLOG ABOUT FAS 3**

SVT Göteborg, Sweden

This investigation was made possible by using the full power of crowdsourcing. It was an example of how traditional media can use social interaction projects to find stories relevant for all community. During a six-week open investigation, the journalists managed with the audience's help to identify the full extent of one of the major reforms in the Swedish labor market.

The TV programmes and the online related content made an impact powerful enough to persuade the government change the terms for long term unemployment.

**ID2012091 - SOCIAL MEDIA**

BBC South-East (Tunbridge Wells), UK

It is a good example on how to use Facebook and other social media as a tool to interact with the audience, to get feedback and/or to collect stories. However, the judges thought it lacked cross promotion from TV content back to social media and also some examples of TV content generated by the Facebook page.

**ID2012112- RECANTOS CONTEST IN LUAR**

TVG S.A. - Station Television de Galicia S.A., Spain

Television is providing a good chance to young people to show their talent. This is the kind of programme popular in all countries because the audience feels involved in the possible career of aspiring artists. In Galicia, the regional station is getting about 16% market share during Friday evenings and many successful performers have been discovered over time.

However, the judges would have liked to see more direct interaction with the viewers influencing the programme.

**ID2012155 - IN SEARCH OF HISTORY**

TV2 Fyn, Denmark

This fine programme shows the historic heritage of a small community. The development and production is done in close cooperation with the local museum and residents on the island who provide a lot of archive material and artifacts to be shown. This really gives a large perspective on the history of the island but social interaction could have played a more significant role.

**ID2012162 - REPORTERS ON THE ROAD**

TVP3 Wroclaw, Poland

This programme's aim is to support people in difficult situations who are asking for help by calling the answerphone TV station. The entry provided little evidence that solutions were being reached, and beyond the construct of the initial interaction, the judges did not find further social interaction on which to comment.



## PRIX CIRCOM REGIONAL 2012

### RISING STAR

#### WINNER

**ID2012045 RALUCA CHIRILA**, TVR Iasi, Romania

#### COMMENDED

**ID2012099 ROSEN TSVETKOV**, BNT Sofia, Bulgaria

### JUDGES

<b>Chair</b>	Dan Ratiu	TVR Timisoara	Romania
	Mojca Reček	RTVSlo Maribor	Slovenia
	Valerie Giacomello	France TV	France
	Geronimo Akelund	SVT ABC Stockholm	Sweden

### CHAIR'S REPORT

The Rising Star category is where the jury looks for the most promising young people early in their television careers. It is difficult to decide on the winner of this category. They have different backgrounds and each is involved in diverse production - from VJ to complex multi-camera formats, from on camera presentation to investigative reporting. What brings them together is their willingness to experiment with all aspects of television, showing commitment to engage with audiences. It is refreshing to see such energy, high level of quality, professionalism and positive attitude in storytelling.

The judges are also happy to see that some of the entrants, including the winner, are former trainees of Circom. This suggests the wider Circom mission is working, and in the future we hope to see Rising Star winners appearing regularly as contenders in other prix categories.

Disclosure: As the winner comes from TVR Iasi and I am employed by TVR, offering the award in the memory of Vanda Condurache, I excluded myself from voting. I can only say I am happy with my colleagues' decision as I feel this is the best possible tribute.

**Dan Ratiu**  
**TVR Timisoara**  
**Chair, The Rising Star Award**



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

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

## **WINNER**

**ID2012045 RALUCA CHIRILA**

**TVR IASI  
ROMANIA**

Raluca has excellent knowledge of the role of the TV journalist, despite her age. She has a special talent for developing stories, even in terms of an investigative journalism.

The judges noted her raw talent, passion and erudition, making her capable of covering a wide range of journalistic genres. She is not afraid to face her own fears while she is preparing a story.

The judges recognized great potential in her, and as such she is a worthy winner!

## **COMMENDED**

**ID2012099 ROSEN TSVETKOV**

**BNT SOFIA  
BULGARIA**

Rosen Tsvetkov is an excellent investigative reporter ready to go to great lengths to expose misuse of power in the society, as we can see in his elections report.

He is also able to handle more complex topics such as the missing persons report.

We are convinced he will continue his important work as an advocacy for truth and justice, and congratulate him on being commended in this category.

## **OTHER ENTRIES**

### **ID2012178 - WENDY HURRELL**

BBC London (Elstree), UK

Wendy easily covers anything from weather at the Wimbledon, to people with drinking problems, always, it seems, with a very personal touch. Charismatic and energetic in front of the camera, she welcomes the viewer and makes the audience want to listen to her with great interest. She seems truly interested in broadening her scope, and takes on more elaborate storytelling over time. She surely is a big resource to her station, and will continue to rise over the coming years, as a true rising star.

### **ID2012068 - ALEX BEARD**

BBC South-East (Tunbridge Wells), UK

Alex Beard is a dedicated reporter, working hard to report of a wide range of subjects. She makes very good pieces to camera, and gives a clear and direct impression in her live reporting. The judges feel that in the future she might benefit from focusing harder on the visual elements of the stories she want to tell.

### **ID2012076 - REBECCA NILSSON**

SVT Göteborg , Sweden

Rebecca Nilsson is a talented and ambitious reporter. She doesn't back down from asking the hard questions and demanding answers. She also does a good job exposing the needs of the weaker party in a sympathetic way. We feel that she would benefit from taking the opportunity to further improve her camera work and editing skills, to reach even higher levels.

### **ID2012093 - SELDA EKIZ**

NRK Trøndelag , Norway

Selda Ekiz is a truly energetic and charismatic presenter, asking questions about science from a child's perspective. Always curious and eager to seek out the answers, she does a great job to make science popular and understandable for kids. In short: A very talented young presenter.

### **ID2012107 - JUSTYNA ŚLIWOWSKA**

TVP3 Białystok, Poland

Justyna Śliwowska is a multi skilled reporter. Apart from making regular news stories, she is one of the anchors of the news program Obiektyw. She also conducts interviews in the daily evening show "Daily Interview", as well as works in the sports newsroom. She shows high professionalism and makes engaging reporting, whether in the field or in the studio.



**ID2012178 WENDY HURRELL**

BBC London (Elstree), UK

Wendy has a friendly and engaging on-screen personality. She functions well both as presenter and reporter. She has wide experiences, although she started to work on TV less than 10 years ago. Today she is said to be one of the most recognizable faces in East Anglia, but with her easy going approach she could be the girl next door.

**ID 2012186 DOMAGOJ MIKIĆ**

HRT - TV Studio Zagreb, Croatia

Judging from programme Domagoj Mikic prepared, we can say that he has a real empathy for poor and disadvantaged people. Instead of commenting, he tells stories only through testimonies of people involved. The judges would like to see how he would manage to deal with different topics.

**ID2012197 MAIRE TREASA NÍ DHUBHGHAILL**

TG4, Ireland

Maire seems to be very easy going and flexible presenter. She is joyful, and willing to challenge any situation. The judges would like to see which route her career will take. For now, she has good potential to develop in any direction.

**ID2012110 MAJBRIT BACH**

TV/Midt-Vest, Denmark

Majbrit started as a camera-operator apprentice. After the CIRCOM training for young journalists, and shortly after she started as a video journalist. While traditional journalists often take the VJ route, this is less common for camera-operators. She has produced all sorts of stories with all sorts of content. Filming, reporting, satellite news gathering and documentaries. She has proven to be a good storyteller with a sensitive approach.

## PRIX CIRCOM REGIONAL 2012

### INVESTIGATIVE JOURNALISM

#### WINNER

**ID2012136 - THE UG - PORTRAIT PÄR JOHANSSON**, SVT Gävle, Sweden  
(UG-PORTRÄTTET: PÄR JOHANSSON)

#### COMENDED

**ID2012038 - VOTE FOR SALE (GLAS POD NAEM)**, BNT Sofia, Bulgaria

### JUDGES

#### Chair

Ulf Morten Davidsen	NRK Ostfold	Norway
Nikki O'Donnell	BBC East	England

### CHAIR'S REPORT

Investigative journalism gets into the heart of the trade. A deeper process than reporting, it tells the untold stories and can make a change. Investigative journalism is, in its core, brave, knocking down doors on behalf of the public.

This year investigative journalism is a new category in CIRCOM, sponsored by the Council of Europe.

The jury found most of the stories original and bold. So much so that some could have cost the journalists and the photographers their lives. With investigative journalism at the top of the trade of journalism, the jury had a very hard job finding the winner and commended entries.

More than half of the entries were potential winners. In the end we decided the winner should follow a genuine investigative journey, a piece of journalism which brought something new, and which was a fantastic watch. We narrowed down to two excellent programmes, both of which could have won. The final winner was brave, without fear, cleverly made, and an important story about exploitation.

**Ulf Morten Davidsen**  
**NRK Ostfold, Norway**  
**Chair, Investigative Journalism**

## WINNER

**ID2012136 - THE UG - PORTRAIT PÄR JOHANSSON**
**SVT Gävle**
**UG-PORTRÄTTET: PÄR JOHANSSON** (58 min)

**Sweden**

The news programme SVT Gävledalas reporter Cecilia Eriksson Granér received information from sources that something was wrong in the organisation of the „Glada Hudik Theater“. It is perceived to be “in” to show that one cares about people with special needs. This made it possible for Pär Johansson to earn lots of money for himself. As a sideline from his daily work he made 15m Swedish Kroner (2m Euro) in the last three years.

This is a story about a very well known leader of a municipal theatre, a sheltered employment service in a small town of Sweden. Is he who he claims to be, or is Johansson making money by exploiting people with special needs?

The programme tells a story about exploitation and a leader who gets very well paid in the process. It shows the flipside of a famous, untouchable person. It is brave to follow the story in a small community, where the reporter lives. She follows the money trail, and what she found was not a pretty sight.

The story is robust throughout the whole programme. And it is this year’s winner. The first one in this category!

## COMMENDED

**ID2012038 VOTE TO RENT**
**BNT Sofia**
**GLAS POD NAEM** (27 min)

**Bulgaria**

This film presents a unique journalistic experiment conducted by the Bulgarian National Television (BNT). It gives a close view of how votes are bought and sold at the local elections in the town Nessebar.

Using undercover pictures, this programme gets right in to the hot conflict of vote market trading. The reporter changes his ID, and becomes a citizen of Nessebar in no time. Brave journalism makes this a must-see!

The format changes through the programme, showing more evidence. In particular, the footage from the Montana village is daring, and bringing in the police brings a new angle. BNT Sofia made a change by exposing and putting their fingers on a democratic issue, where rich politicians use poor people to get their positions.

It is an excellent series of investigations, with the undercover part the best section. They got results when the reporter gives his evidence to the police.

The second part, confronting the mayor, was good because it shows poor people being used. An excellent watch, with some great undercover filming.

**OTHER ENTRIES**
**ID2012013 OUR CZECH CHARACTER – PLAGUE OF CORRUPTION  
(TA NAŠE POVAHA ČESKÁ - MOR KORUPCE)**

(26 min)

Czech Television, Television Studio Ostrava, Czech Republic

Who corrupted the Czech society after communism fell? Was it incompetent police, lax courts or shameless politicians? This is the question asked in this story.

It is nicely filmed, has a good pace, has the public voice, and carries plenty of gripping news footage. Because it lacks evidence of new investigation and relies heavily on commentators, the programme doesn't quite strike at the heart of the subject.

**ID2012020 FOODPRICES 1-3 (MATPRISER 1-3)**

(5 min)

SVT Karlstad, Sweden

SVT Värmlandsnytt gave consumers in Sweden background on the price survey made by PRO, Pensioners National Organisation.

PRO's annual price survey is a large national breakthrough every year in Sweden. Media across Sweden report on the survey. Supermarkets use the survey result in their advertising across the country. But when Värmlandsnytt controlled the prices of individual stores has increased by almost a third, just three months later. The survey keeps their dates for the survey a secret, but the business knows anyway.

We find the programme and reporter asking brave questions. As a result of the programme, the survey will be changed.

These series of consumer reports were interesting, but we felt the journalist could have done more to get to the heart of the story, and lacked compelling evidence to prove the initial theory.

**ID2012030 - THE BRIDGE OF THE 48 CROSSES (PODUL CELOR 48 DE CRUCI)**

TVR Iasi, Romania

(21 min)

A story that evokes human nature, but also the customs of the times in which the event occurred. In 1980, a big bus accident killed about 50 with overturning a crowded passenger bus, as the passengers drowned in the river of Hutani.

At the time, authorities tried to cover up the case and reduce to silence story. What happened to the survivors of the disaster? What did investigators say? An investigative feature, without epilogue and without blame.

The programme is a historical investigation. A reconstruction made with reconstruction shows how the accident happened. It is a fascinating story from 1989, but it is more of a summary and recap, rather than an investigation. We applaud to a good range of contributors who were present at the incident.

**ID2012033 - THE NIGHTMARE (MARDRÖMMEN)**

(58min)

SVT Lulea, Sweden

Two reporters followed this shocking story for a year, about how Swedish authorities

took two small children into protective custody after a single phone call, without any further corroboration. The children's father was thrown in a prison cell and charged with sexual abuse of the children and the mother for complicity. After being acquitted in the first court they were certain their nightmare was over and that their two children would finally come home. But the one year long ordeal was far from over. The Nightmare reveals how biased investigations and moral panic destroyed an entire family.

This was a thrilling programme, which kept the jury gripped, wanting to know what happened. However, it is more of a documentary, the story behind a well-known criminal case, than an investigation. Having said that, it was an absolutely heartbreaking story.

**ID2012036 - THE ELECTION: A REALITY SHOW**

(22 min)

TVP3 Bialystok, Poland

This programme set out to show how the presidential election is a set-up, where everybody knows who will win in advance.

The programme put together footage of the election, won by Lukashenko, but did not show any evidence that shows that the election was fixed, even though the picture from the assault on the opposition candidate was hard proof.

The judges would have liked to see more evidence of the investigation as this programme looks back. It is a very good documentary, with great pictures. Amazing footage, put together as reportage. Very watchable!

**ID 2012063 - BBC SOUTH EAST TODAY**

(24 min)

BBC Southeast, UK

**CIGARETTES** This investigation was sparked by a tip-off from a viewer, and uncovered the widespread sale of counterfeit and smuggled cigarettes in shops across East Sussex.  
**CANNABIS** Information from detectives prompted the reporter to undertake this high-risk investigation. Breaking UK laws in the public interest in order to expose an illegal trade that's causing huge damage to health, they went undercover to purchase so-called „skunk” cannabis from street drug dealers in eight different locations in the South East of England.

**PRIESTS** For the last two years the reporter have tenaciously investigated child safeguarding failures within the Church of England that enabled paedophile priests to abuse children.

The first investigation has good (perhaps moralistic) TV-moments showing the trade of illegal tobacco. The second story was of great importance, showing cynical business and damage to cannabis users' health. The paedophile story was heart breaking, and although more documentary in style, has started a process in the Church of England.

A strong entry, with thorough journalism, great use of undercover filming, especially around cigarettes. They had impact. This absolutely matched the criteria of the category, and came close. What swung it for this entry was that both cigarettes and cannabis were telling stories we knew about, instead of telling an untold story.

**ID2012069 – THE RAILWAY MILLIONS (JÄRNVÄGSMILJONERNA)** (16 min)

SVT Göteborg, Sweden

Recent winters have been hard, cold and snowy in Sweden. The public has been extremely annoyed on the standards of the transport systems. The transition from publicly owned railway to a competitive economy has had many complications.

This is the story about railway maintenance, investigate the governmental use of 125 million Swedish krona, and tax revenue that could be used otherwise.

This is an important story, and credit to the reporter for the interview about the 125 million - the turning point of the whole story. Any broadcaster would be delighted to have that. But the journalist didn't get to the crucial question of why this happened.

**ID2012126 - THE CATHOLIC CHURCH AND MORALITY (CRKVA I MORAL)**

HRT - TV Studio Zagreb, Croatia

(44 min)

This programme is a major pan-European story about the morality of the church in Croatia.

The programme interview guests: the first tells about being abused by a parish priest as a kid; the second is a builder who did not get paid after working for the church; the third is an unconventional teacher; the last is about a woman who lived together with priests in secret.

The format not traditional – guest telling their stories in a live studio. This is brave, taking on interviews in a talk show. While we hear many stories and allegations, but we needed the balance of deeper investigation and inviting the church to answer.

**ID2012139 - THE LOST MINUTES (DE TAPTE MINUTTENE)**

(40 min)

NRK More Og Romsdal, Norway

On March 7, 2010, three small girls played near the ocean at Karihola by the city of Kristiansund in the western part of Norway. The winds were strong that evening and a huge wave pulled two of the girls into the cold sea. The third girl witnessed her friends disappear in the ocean.

A major rescue operation started. One of the girls was found close to shore after around 20 minutes - the other was found further out in the ocean an hour and a half later. Both were taken by helicopter to the local hospital of Kristiansund - but died.

The programme goes beneath the news coverage of the tragic accident with a focus on the rescue operation and several incidents that went wrong.

The main question is whether the life of the two small girls could have been saved if the operation had worked.

The jury finds the use of sound material from the rescue operation very clever.

It's a powerful recap of a dreadful situation, and the material is good - reporters did expose some new evidence...

Praise to the reporters who got the material, but the creativity, production value (especially dark footage) and pace made the difference between this and the winners.

**ID2012143 - FORENSIC CRIMES 1-5 (RÄTTSPSYK 1-5)**

(16min)

SVT Norrköping, Sweden

Hundreds of crimes are committed each year by criminals sentenced to psychiatric care at Sweden's forensic psychiatry clinics, thanks to a law that guarantees them free access to computers and mobile phones. An extensive investigative report by Östnytt/SVT Sörmland including over 300 documents shows the vast extent of this criminality and the ineffectual penalties for it. For Eva, one of the victims of just such a crime, the result of this law is that she must live in fear of violence – even though the perpetrator is locked up.

SVT has revealed a very shocking story, but has not been able to make this into interesting television. Credit to the journalists for uncovering the weakness in the Swedish penal system, but as it was overwhelmingly about bureaucracy, the use of talking heads and wide shots of prisons, made it less of an interesting watch than the winners.

**ID2012152 – SAVING PRIVATE OSEN (REDD MENIG OSEN)**

(29 min)

NRK Trøndelag, Norway

Are Sende Osen is a 40-year old committed pacifist, and did never enlist for the Norwegian Army. Still, he can't help wondering why so many young Norwegians (boys/girls) are willing to give up freedom and love for 12 months in the army, scarifying their life if necessary for king and country. Therefore, he signs up as a private and sets out on a journey through the Norwegian military (SEAL) to find the answer. It turned out to be a journey of blood, sweat and tears, serious discussions with the youth - and even some humour!

This programme gives the viewer good access to a secluded part of society, and is in that way an investigation. However we found this more of a personal voyage of discovery, an exploration rather than an investigation. But credit for a very good idea!

**ID2012166 – DIAGNOSIS WHILE U WAIT  
(NAV - DIAGNOSE MENS DU VENTER)**

(55 min)

NRK Hordaland, Norway

In this documentary NRK reveals that sick people in Norway do not always get the welfare benefits that they are entitled to.

The result of this programme is that the whole system of social security now is to be restructured, and is under investigation because the contracts with doctors may be illegal. They risk fines that may amount to millions.

It is bold subject matter with good case studies and it was thoroughly investigated. However, the pacing was such that viewers may not stay engaged through the programme.

**ID2012175 - BBC LONDON NEWS: „DRIVING LICENCE SECURITY SCAM“ AND „METAL THEFT“** BBC London, UK (18 min)

BBC London made some of the most editorially and legally challenging journalistic stories. Taking some risk, they involved undercover secret filming operations that lasted several months.

„Driving Licence Security Scam“ exposed shocking flaws in security in the issuing of UK driving licences to foreign nationals. The second story looks at what one police force in the UK describes as the biggest problem after terrorism - metal theft. Soaring commodity prices have led to a growing illegal trade in copper wire and other metals stripped from railways and roadsides, causing danger and delays to millions of commuters.

The investigation is impressive, using secret filming, the evidence is convincing in both stories. This was discussed as a contender, but stuck to established conventions more than the winners. An excellent entry.

**ID2012196 - COUNCIL INVESTIGATION FOR BBC LOOK NORTH** (8 min)  
BBC YORKSHIRE, UK

This exclusive investigation, produced and presented by reporter Nicola Rees, made headlines across the region and sparked a heated debate online. There's no doubt that Nicola's determination to uncover wrongdoing at Leeds City Council contributed to one of the authority's most senior officials being forced to leave her position.

Another contender from 2011's winner in the VJ category. More depth, and demonstrating and at least a televised attempted to interview the main protagonist may have pushed this into a winning position. A good report, with genuine impact, which had a very good follow-up.

**ID2012202 - OBSCURE ENTREPRENEURS (LJUSSKYGGA FÖRETAGARE)** (41 min)  
SVT Sundsvall, Sweden

Over one thousand entrepreneurs in Sweden are disqualified from doing business after found guilty of serious crimes. But inadequate controls allow these convicted criminals with business prohibition to continue committing new crimes.

This report shows secret footage and clever soundtracks, confronting the loophole in Swedish law enforcement. This is a good investigative story, with some excellent interviews but there was perhaps too much coverage of the inevitable bureaucracy of a story like this to keep viewers as engaged as with the winning entry.





report

## THANK YOU

CIRCOM Regional and the Prix CIRCOM Regional wish to thank:



Sponsor of the Grand Prix



Dutch Cultural Media Fund

Sponsor of the Documentary category



TVP Poland, Sponsor of the Magazine & News Magazine category



francetélévisions

Sponsor of the Minorities in Society category



SVT Sweden

Sponsor of the Social Interaction category  
the host of the Gala Award Night in Malmö



ERT3 Greece

Sponsor of the Sport category



RTVSlo Slovenia

Sponsor of the Most Original category



BBC U.K.

Sponsor of the Video Journalism category



Council of Europe, Sponsor of the Investigative Journalism category



TG4 Ireland

Sponsor of the Fiction/Drama category



NRK Norway and HRT Croatia,  
technical and administrative support



TVR Romania, Sponsor of the Rising Star  
category and the host of the judging,  
technical and administrative support

All members stations who offered the time and expertise of judges