

# **PRIX CIRCOM REGIONAL 2018**

**The best public service content and media in Europe's regions**

## **ENTRY PACK**

### **Rules, Categories, Criteria, Advice**

More information and the web-based entry form at  
[www.circom-regional.eu](http://www.circom-regional.eu)

**CHAIRMAN OF THE JUDGES and PRESIDENT, PRIX CIRCOM**  
**DAVID LOWEN**

## PRIX CIRCOM 2018: RULES OF ENTRY

**Please read these rules very carefully because it is important that all entries conform fully. A breach of any of the rules may mean disqualification.**

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. All entries, when submitted, will need confirmation by the CIRCOM representative (National Co-ordinator) appointed by the national broadcaster of the regional station making the entry. If there is no such representative, approval will be considered by the President of the Prix CIRCOM.
3. Each regional station may enter ONCE in each of the following categories:

(1) Documentary (2) Music and Arts (3) Minorities in Society (4) Most Original and Innovative (5) Investigative Journalism (6) Entertainment and Drama.

Each regional station may enter TWICE in each of the following categories:

(7) Video Journalism (8) News Stories For All (9) Europe (10) Young Onscreen Talent.

A total of 14 entries may therefore be accepted from any one regional station across all categories.

No single programme can be entered in more than one category, although different editions in a series may be entered in different categories. It is also possible for relevant parts of programmes entered in one category to appear also in the personal skill categories of Young Onscreen Talent and Video Journalism.

4. Programmes (or items) must have been broadcast, delivered or made available online for the first time between Saturday 11 March 2017 and the closing date for entries, Friday 16 March 2018.
5. Programmes must be submitted as first broadcast or otherwise made available, except for additions required by Rule 7.
6. Each entry must be accompanied by explanations in English or in French (no more than 250 words) to help the judges understand more about the reasons for making the programme or entry, the qualities of the programme or entry, the impact the programme or entry has had on the audience and any other background factors which support the programme or entry as being worthy of consideration.  
  
Please note that, to keep entry costs down for stations, it is acceptable that translations into English or French can be based on Google Translate or similar online based systems.
7. Each entry, including those in English, must have subtitling in English throughout sufficient for the judges to be able to understand what is being said. Subtitling need not be of full broadcast quality, nor time code accurate. Again, please note it is acceptable that translations into English for subtitling can be based on Google Translate or similar online systems. Entries without subtitles throughout will be disqualified.
8. Entry forms, with outline and support materials, must be delivered by the entry closing date of Friday 16 March 2018.
9. Video entries must be uploaded in codec H.264 by Friday 16 March 2018. The delivery address is on the web site [entry form](#). Confirmation will be given that a video has been received complete.

10. Entrants agree that, should their programme or entry be a winner or commended in its category, they permit at least one regional transmission and one repeat of that entry by any CIRCOM Regional member station which so wishes within its own region between June 2018 and May 2019 free of any licence or rights payments or other costs. Further transmissions can be agreed by bilateral negotiation with the winning broadcaster. Failure to guarantee such rights clearance will result in disqualification.

The provision by the winner and commended of an international version, without subtitles, will be required for this purpose and must be delivered to the CIRCOM Secretariat if and when requested.

11. Entrants agree in advance to promotional non-broadcast showcase screenings organised on behalf of Prix CIRCOM Regional and for other non-broadcast use, including online delivery, for the promotion of the Prix.
12. Entrants agree in advance that brief excerpts from programmes may be freely broadcast or delivered online as part of regional news reports or promotional items about Prix CIRCOM Regional and in any programme on the award ceremony or about the awards.
13. 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 video in the CIRCOM Regional archive and helps regional stations wishing to broadcast winning entries. The script is not a requirement for all entries.
14. Any costs of mail despatch, customs, insurance, where incurred, will be paid by the entrant.
15. Programme video and script texts will not be returned but remain in the archives of CIRCOM Regional.
16. Any cash prize or trophy presented will be to the entering CIRCOM Regional member station. It will be for that member station to decide who may represent the station to collect the trophy at any award presentation, decide who may keep the trophy and how any cash award may be used.  
  
In the case of the internship for the winner of the Young Onscreen Talent category, monies will be retained by CIRCOM to ensure that they are used solely for the purpose of the internship and to ease administrative liaison with the host broadcasters. If, for any reason, it proves impossible to agree an internship, an agreement will be reached between CIRCOM Regional, the sponsor (TVR) and the winner on how benefits can accrue to the winning entry.
17. 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.
18. 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. In the case of disagreement, the decision of CIRCOM will be final.
19. Co-producing stations may submit different programmes from the same series.
20. A member who is also sponsor is permitted to win its own sponsorship money.
21. It is a requirement that every winning station 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.
22. It is a requirement of entry that every winner and commended entry will ensure that relevant and qualified staff will attend the CIRCOM Conference to take part in any workshop on the Prix, discuss their entry and collect their award onstage as part of the gala if asked, or in some other way to promote their success. Failure to do so may result in the withholding of prize money and expenses.
23. The English language version of the Rules of Entry takes precedence over any other version.
24. In any dispute, the decision of the President and 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.

## **HOW TO ENTER YOUR VIDEO**

The method of entry is by FTP upload to the CIRCOM server. You will receive the FTP credentials, with server address, username and password, by email when you [submit your entry form](#).

The maximum size of file which can be accepted is 10GB: remember this is a viewing copy, not a broadcast copy, and the highest broadcast quality is unnecessary.

The required codec is H.264. No other codec can be accepted.

When you upload, you need to identify your video with its unique entry number, category, title and your station. Failing to do this wastes much time and can result in your entry being lost and not judged. Please remember we probably have to deal with more than 200 entries in a very short period.

Video entries will be checked daily by Tonja Stojanac of the CIRCOM Secretariat. Each entry will receive a response from Tonja stating whether all is in order or whether there is anything missing, such as subtitles. If there is some fault, you will be advised to upload again. This can only happen if you label and identify your entry properly, so please remember how important this is.

It is very important that you do NOT leave entry until the last few days. If you do, there could be a bottleneck of video traffic which will delay your entry beyond the deadline. Enter early!

## **TRANSLATION**

CIRCOM Regional accepts that the costs of translation and subtitling may in the past have limited the number of entries 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 a translation in faultless English prose. A rough translation is enough – as long as it makes the programme script understandable to international judges.

The quality of automatic translation is continuing to improve, although mainly for the most-used languages. Tests we have carried out have shown that running main languages through the Google Translate system can deliver an acceptable level of English – but with some admittedly strange phrases which will need personal correction. Many stations are using such systems and cost savings are substantial.

## **SUBTITLING**

The quality of the subtitling does not need to match broadcast standard with time-coded accuracy: it is not for viewers at home to see, only judges. The judges need subtitling to understand what is said on your entry and all entries (including those in the English language) must carry subtitles or be disqualified.

Subtitling is needed so that judges can follow the programme without keeping one eye on a written script and avoids asking all entrants to provide scripts, with all the associated costs.

The cost of subtitling was once a barrier to entry. It still will be if entrants are forced to add unnecessary broadcast standard subtitles at broadcast quality prices or are forced to add subtitles at in-house rates designed for broadcast not for offline viewing only.

There is nothing the Prix can do about such restrictions but there are many online subtitling systems cheap or even free for “do-it-yourself” subtitling to the necessary standard for the Prix.

Here is a website which suggests free subtitling systems: [videoconverter.wondershare.com](http://videoconverter.wondershare.com)

## **VOLUNTARY AVAILABILITY OF ENTRIES TO CIRCOM MEMBERS**

CIRCOM encourages the circulation of programming between its member stations so that the best regional content may be seen as widely as possible around Europe enhancing the prestige of all regional television and content creation.

With this aim, there is now a voluntary request to members to permit this at minimum cost with all or some of their entries. Please note this is a request, NOT a Rule of Entry.

[The entry form](#) asks you to indicate whether ANY of your entries could be made available for other stations to show – rather, but not exactly, as we do with the winning entries.

It will be for the entering station to decide if the transmission is permissible and, if so, on what terms. This does mean that, unlike with the transmission of the winning entry, there may be some fees to pay for rights, international copies to be created, script production or administrative overheads. Also it will be for the receiving station to organise and pay for delivery of the programming.

However, it is hoped that as many entering programmes as possible may be made available freely for this opportunity to enhance the circulation of the best programmes of public service stations in the regions.

The CIRCUM Secretariat holds details of entrants and will put you in touch but will not organise the delivery or monitor your bilateral agreement.

This is how you should make your wish clear on the [online entry form](#) for every entry.

YES THIS ENTRY IS AVAILABLE FREE OF RIGHTS AND ALL OTHER COSTS TO CIRCUM MEMBER STATIONS, JUNE 2018-END MAY 2019

YES THIS ENTRY IS AVAILABLE TO CIRCUM MEMBER STATIONS, JUNE 2018-END MAY 2019, BUT SUBJECT TO REIMBURSEMENT OF LIMITED BUT UNAVOIDABLE FEES AS MAY BE AGREED BILATERALLY

NO THIS ENTRY CANNOT BE MADE AVAILABLE

Please mark the box so your intention is clear. Thank you.

## PRIX CIRCUM REGIONAL AWARD CATEGORIES 2018

### Grand Prix

#### ***ORF Award***

- 2000 euros cash (in addition to category prize), certificate and trophy
- The winner of the Grand Prix will not be made public until the Gala Award ceremony in Leeuwarden, The Netherlands, hosted by Omrop Fryslân on Thursday 24 May 2018.

### Documentary

#### ***RTÉ Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Entertainment and Drama**

### ***Award of TPA Asturias-TVG Galicia***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Europe**

### ***European Committee of the Regions' Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)
- In this category only, by separate bilateral agreement and arrangement, winner and commended will both be invited by the Committee of the Regions to make a professional visit to Brussels

## **Investigative Journalism**

### ***Council of Europe Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Minorities in Society**

### ***France Télévisions Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Most Original and Innovative**

### ***TVP Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Music and Arts**

### ***TG4 Ireland Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **News Stories For All**

### ***SVT Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Video Journalism**

### ***BBC Award***

- 1000 euros in cash to the winning member station
- Trophy for winning entry
- Certificates for winner and commended
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for one representative of the commended station entry with up to two nights' accommodation (subject to a cap of 1000 euros)

## **Young Onscreen Talent**

### ***TVR Award, in honour of Vanda Condurache***

- 2000 euros towards an intern visit to a member station (see Rule 16)
- Trophy for winning entry
- Certificate for winner
- Free travel (economy class) to the Conference and awards Gala in Leeuwarden for up to two representatives of the winning station entry with up to two nights' accommodation – subject to a cap of 2000 euros. It is hoped that one of these may be a younger station member who will benefit from attendance at the conference
- There is no commended in this category



## AWARD CRITERIA

The intention and purpose of these awards is to highlight the high quality of creative video work in the regions of Europe.

In all categories, judges will look for regional relevance, although programmes need not be broadcast or distributed only in the region in which they are made. Regional productions for the national or international market are acceptable provided they really do represent the efforts of creative talent in the regions.

Programmes which are clearly made by a network or national broadcaster with a national or international audience in mind will be at a disadvantage: the Prix CIRCOM awards seek to encourage regional production and/or regional broadcasting and distribution.

It is important that all entrants should check the criteria for each award before entering. Please make sure your programme does qualify for the award category you are choosing. If you enter in the wrong category, you may be disqualified or the judges may be unable to consider your programme fully on its merits.

Judges are under no obligation to transfer programmes between categories if the programmes have been mistakenly entered.

Please note there are two special factors, new in 2018, for the judges to consider on every category and which are highlighted in the entry form for completion for every entry.

- (1) *Show if and to what extent the choice and structure of content has been driven by contact with and ideas from the audience – as public service media seeks a more “bottom-up” approach to content rather than the more traditional “top-down”.*
- (2) *Clarify if and how content has been distributed online and in forms other than scheduled broadcasts – as public service media proves it has adapted from old-style public service “broadcasting” alone.*

Entrants should read the Rules of Entry carefully to make sure they attach and enclose all the details which the judges require. You should pay special attention to the availability of broadcast and delivery rights as outlined in the Rules of Entry.

Entrants should check they have filled in the [online Entry Form](#) fully and that the entry has been accepted. Any entry by any region is subject to confirmation by the CIRCOM Regional national co-ordinator of the broadcaster’s country or, if one is not assigned, by the President of the Prix.

## AWARD CRITERIA: BY CATEGORY

### GRAND PRIX OF CIRCOM REGIONAL

This award is financially supported by ORF Austria.

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

### DOCUMENTARY

The category is financially supported by RTÉ Ireland.

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

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

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

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

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

Entrants are reminded that the winning programme must be offered all rights cleared for at least one broadcast and at least one repeat (see Rule 10) by any CIRCOM Regional member station during 2018-19.

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **ENTERTAINMENT AND DRAMA**

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

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

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

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

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

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

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **EUROPE**

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

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

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

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

The quality of the news journalist must be clear and the judges will want to see how the journalist marshals the techniques of broadcasting to make a distinctive package. However, there is no expectation (as with the

Video Journalism category) that the reporter will provide all the skills necessary for the successful package.

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

Please note that all entries in this category will be made available on the web sites and social media platforms (Twitter, Facebook) of the European Committee of the Regions from June 2018 until May 2019 to give the news reports the widest possible circulation to European citizens. By entering in this category you automatically confirm you are happy at the wider circulation.

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **INVESTIGATIVE JOURNALISM**

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

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

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

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

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

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

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **MINORITIES IN SOCIETY**

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

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

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

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

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

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

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

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

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **MOST ORIGINAL AND INNOVATIVE**

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

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

What we want is something new and different.

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

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

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

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **MUSIC AND ARTS**

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

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

The subject matter is wide. It may be anything from the contribution of individuals to musical and artistic life to coverage of arts and music events. It may be, for instance, an examination of an issue relating to artistic or musical performance or evidence of how arts and music can contribute to the cohesion of society. As long as

music and the various arts, their value, the love of music and arts are at the core of the video content, any subject and treatment are acceptable.

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

Where the programme is in the short report or documentary form, judges will pay due regard to the quality and interest of the story, the way the story is told, technical excellence and impact.

Where the programme is primarily performance based, judges will pay special attention to the quality of direction, camera and sound, and staging.

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **NEWS STORIES FOR ALL**

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

In all versions, judges will look for excellent skills in storytelling and technical skills (camera, sound and so on) whether on location or in the studio.

Please note that TWO entries per region will be accepted.

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

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

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

Judges will also take into account how the story was re-modelled for a variety of uses, including interactivity with the audience in social media. For instance, the judges would like to know where and how the content was first published – whether on a TV screen or for social media or other means of mobile consumption.

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **VIDEO JOURNALISM**

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

New this year: Each regional station may offer TWO entries, with different VJs.

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

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

said to add value to that of crew work.

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

The reports may have been carried in a regional news bulletin, a sub-regional news bulletin or a regional magazine programme.

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

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

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

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## **YOUNG ONSCREEN TALENT**

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

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

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

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

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

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

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

Please note, finally, the two new for 2018 criteria requirements across all categories: (1) how the audience influenced content creation and (2) how content was delivered other than by scheduled broadcast. Details are on the entry form.

## HOW TO WIN AN AWARD....WELL, MAYBE

There are no easy answers on how to maximise your chances of winning an award. These few words are offered by me as chairman of the judges over many years as result of the experience gained.

Neither I nor CIRCOM Regional can be held responsible if you enter and fail having followed these suggestions. That is because the criteria changes every year, judges change every year, tastes change every year and the competing programmes change every year. No two years are identical. No guidance can ensure success.

However...

### **Pick your category carefully**

The toughest category is without doubt “Documentary”. The judges probably see 20 programmes which are of superb standard. Your chances of winning in this category are far lower than in other categories. Check out the possibility of entering other categories, even if your programme is in documentary form.

### **Read the judges’ reports**

Every year, a very substantial document is produced in which the judges’ comments on each programme are set out. They give superb clues on what the judges are looking for, what impresses them and even what annoys them. Also, every year, the chair of each category makes comments about the range of programmes submitted. These also give very strong indicators of weaknesses in submitted programmes and hopes for the following year. About half the judges from last year’s judging will attend the following year, so their views could still be influential. This Judges’ Report is available in printed form at the conference and also on the CIRCOM website on [THIS PAGE](#).

### **Target your efforts**

With the above information, you could start looking usefully at categories such as Most Original and Innovative, Young Onscreen Talent, – or maybe Entertainment and Drama. Attack the categories with fewer entries than, say, Documentary and judges are always looking in these categories for new faces and new ideas. There are many missed opportunities!

### **Try a new category**

Categories usually take a little time to be noticed by entrants, so attract fewer entries in the first year especially. Keep your eyes open for changes in categories and be among the first to enter. Notice that Entertainment now adds Drama and what was Music now adds Arts. There are fresh opportunities here. Spot them before others do.

### **Good story in a bad programme?**

You can still win with a short piece of high quality hidden in a weak programme. For instance, News Stories For All requires only 5 minutes – and it encourages direct delivery. The category Europe is similar: it just needs one good story well told. Also both categories permit TWO entries for each regional station – so there’s double the chance of winning.

### **Great moment in a boring programme?**

The Most Original and Innovative category asks only for a moment of inspiration or evidence of innovation behind the camera. This does not have to be sustained throughout the programme, so the judges can be flexible and encouraging.

### **Trust in youth**

The Young Onscreen Talent category is a great opportunity to parade talent and encourage young on-screen talent. In recent years, the entries have been fewer than hoped – so the category offers a great chance of giving you a winning chance. Take it and enter! What’s more, in 2018, you can have not one but TWO entries in this category for every regional station.

### **Avoid travelogues**

These may make popular and easy viewing in your region. But the judges almost always demand something more challenging as a category winner. The travelogues may have beautiful scenery and the station may be very proud of its region – but this is not enough. Good characters may improve such programmes but the quality of storytelling is often missing.

### **Avoid re-fighting old battles**

Like travelogues, history programmes can be a core part of regional television as a region's history is explored in the tensions (and often atrocities) of the past. However, there are many of these programmes presented to the judges and they often fail to be distinctive. They can make interesting historical reflections and essential regional viewing - but do not often produce winners.

### **Add helpful background information**

The judges do read the supporting information carefully. This offers a great chance to argue the case for your programme. You can explain why it is significant in your station's history or output; or why it was so difficult to produce; or the impact it had; or even other awards it has won.

### **Read the category criteria and the Rules carefully**

If you are disqualified, it is often because you have failed to fulfil the requirements of the criteria or the rules. It is pointless, as one region did, to seek to enter a programme without subtitles. The rules are clear and are there because it is impossible for judges to speak every language in Europe: we have to create a common language. Nor does it help to enter but say that rights issues prevent any agreement to transmission by CIRCUM members should you be a winner. Check first that rights are available as required by the Rules of Entry.

### **Consider how you came to choose your content**

New in 2018, the Rules and criteria now require a station to make clear how content can be "bottom up" and not just "top down". If you are proud of how your audience involves itself in stimulating your content and news stories, make this clear – and the judges will take note.

### **Show how flexible you are in reaching your audience**

New in 2018, judges will also look for how regional stations distribute content and what opportunities there are for interactivity. If one of your possible entries demonstrates this well, do enter. Again the judges will notice.

### **Double your chances of winning**

New in 2018, four categories will offer TWO chances of winning rather than one for each regional station: News Stories For All, Europe, Video Journalism and Young Onscreen Talent. These are all short-form content (the first two have maximum length of 5 minutes) so this limits translation and subtitling costs. There is no need now to make hard choices on what or whom to enter: Enter both!

### **If you have a query, ask**

Once the competition is launched, I cannot give advice beyond these words. I will, however, explain any rules which you do not understand clearly.

**Good luck and best wishes,**

**DAVID LOWEN**

**President, Prix CIRCUM, and Chairman of the Judges**



## FREQUENTLY ASKED QUESTIONS

### **What's the Prix CIRCUM all about?**

The Prix CIRCUM has been in existence for more than 25 years. It is the showcase for the best television programmes produced and broadcast by the public service regional stations in Europe. Winning an award does not just mean money and trophy – it means professional kudos for the winning station and a valuable line in a personal curriculum vitae. [More about the Prix...](#)

### **Who runs the Prix?**

There is a President of the Prix who acts as chair of the specialist judges. This role has the duty to identify and agree sponsorship, define categories and criteria for those categories, select qualified judges, find a judging venue and judging host, organise the judging process, confirm the verdict of the judges, arrange the attendance of the winners and commended at the gala award presentation, organise and produce the awards ceremony (often as a live broadcast), create workshops for Meet The Winners at the conference and promote the Prix to the European television community and beyond. The President reports to CIRCUM's Executive Committee and its European Board. [Rule 24](#)

### **Who sponsors the Prix?**

The sponsors are mainly broadcast members of CIRCUM but also associations and organisations which regard regional television broadcasting and production as important. Organisations – including commercial companies – who might consider supporting the Prix should contact the President, [d\\_lowen@btinternet.com](mailto:d_lowen@btinternet.com) or [branka.prazic@circum-regional.eu](mailto:branka.prazic@circum-regional.eu).

### **What are the rules of the Prix CIRCUM?**

The rules are set out (in English) on the CIRCUM web site. They change very little from year to year but you should always check you are reading the latest version. Your own broadcaster is free to make a local translation of the Rules – but the version in English is always the final and approved version. [Rules of Entry](#)

### **Who can enter?**

Entries are only accepted from the member stations of CIRCUM. If your station has not paid its subscription fee, this will need to be done before an entry can be validated. If you are an independent producer, you will need to contact the station which commissioned your work: only they can enter your programme. [See Rule 1](#)

### **What if my entry is part of a co-production with other stations?**

Entries from CIRCUM member stations who are creating co-productions are welcome. If you want to enter a co-production, you will need to check with the other stations that this is OK. If the co-production wins an award, the prize money is allocated to the entering station to distribute. [See Rules 17 and 18](#)

### **How many times can I enter?**

New in 2018, there are four categories which permit TWO entries per regional station – News Stories For All, Europe, Video Journalism and Young Onscreen Talents. In the other categories, you can enter once. There are 10 categories, so any one station can make a total of 14 entries. Note that the rules for entering programmes made as part of co-productions allow different editions of the same series of co-produced programme to be entered by different partners in the co-production. See [Rule 3](#) and [Rule 19](#)

### **Does my entry need to be approved?**

Yes. Every entry needs to be approved by the representative to CIRCUM of the member broadcaster, normally known as [the "national co-ordinator"](#). This is necessary to check that no region is entering twice in the same category if only one entry is permitted or more than twice in those categories (News Stories For All, Video Journalism, Europe and Young Onscreen Talent) in which two entries are permitted and that the broadcaster is happy to approve an entry. If, for some reason, you are without a national co-ordinator, this task will be filled by the President of the Prix. [See Rule 2](#)

### **How is my entry approved?**

When you fill in the [online entry form](#), a version will be automatically sent to your [National Co-ordinator](#) who will complete the entry process with formal confirmation. If for any reason, there is no national co-ordinator, the President of the Prix will be asked to approve the entry.

### **What if I am not on the staff of a CIRCUM member station?**

You can still enter your programme but only if approved by a commissioning station which is a member of CIRCUM Regional and entered under its name. [See Rule 1](#)

### **What categories can I enter?**

In 2018, there are 10 categories: Documentary, News Stories For All, Most Original and Innovative, Minorities in Society, Music and Arts, Young Onscreen Talent, Investigative Journalism, Video Journalism, Europe, Entertainment and Drama. If you want to enter Young Onscreen Talent, you need to be aged 30 or under. If you enter the category Europe, you agree that your report can be seen on the European Committee of the Regions' web site and on its social media platforms. It is not possible to enter the Grand Prix: this is open only to category winners selected by the judges from among the category winners.

### **How much does it cost to enter?**

It's free. Most other competitions charge entry fees - but this competition is free to member stations. There will be costs to be borne in translation and providing a version with subtitles but this is regrettably unavoidable to make sure your entry can be properly judged.

### **Why must I add subtitles?**

The subtitles are essential so the judges can understand what is being spoken in your programme. For practical reasons, English is the common language. We even ask the English-language programmes to add subtitling because regional accents can be confusing for non-English judges. [See Rule 7](#)

### **How good must the subtitles and translation be?**

The subtitles do not have to be broadcast accurate. Nor do they have to be language accurate. They are a guide for judges only to help them better understand what is happening. Google Translate and other conversion software can help immensely, although there does need to be final human intervention – especially with the lesser-used languages. See [Rule 7](#) and paragraphs [Subtitling](#) and [Translation](#)

### **How do I enter?**

You can enter only by using the [official entry form](#) on the CIRCUM web site. No other method of entry is acceptable.

### **What information do you need to give?**

You need to fill in all the spaces as requested on the entry form so we can properly identify your entry and so the judges can better understand why you think the entry is worthy of winning. Please pay special attention to the background of no more than 500 words. The judges find this really helpful when they discuss the merits of the programmes. Make sure you mention why you made the programme, why it is considered special and also any impact it has had. Please note there is also a section to be completed on delivery and distribution by means other than broadcast alone and on how and if you involved your audience in selecting content themes. [See Rule 6](#) - [See List of information you need to provide](#) - [See Step-by-step manual on how to use the entry form](#)

### **What do you mean by non-broadcast delivery?**

These days regional stations should not and often do not just “broadcast” content. They distribute by many means and the audience can also interact with content. For programmes broadcast in a schedule and viewed on a TV set in the home, we are now in a world of content delivered on many platforms to be viewed at any time on many devices. This needs to be reflected in our judging. Stations should be telling us how they have developed any entry to offer this public service.

### **What do you mean by involving the audience?**

This goes beyond interactivity with completed content to involvement in selecting and creating content. Regional stations need to listen more to audiences on what they consider important. In this way, regional stations can still claim to be close to their audience. It is about “bottom up” rather than “top down”. The judges would now like to know how and why content is chosen – not just what it looks like on a screen.

### **By what date must I complete my entry?**

Entry forms have to be completed and videos uploaded by Friday 16 March 2018. [See Rules 8 and 9](#)

### **How do I deliver my entry to CIRCOM?**

Video entries need to be uploaded by FTP in the codec H.264. No other way of delivering entries is acceptable. When you have filled in the entry form and told that the entry is accepted, you are instructed how to upload. One tip – do not leave it to the last week to upload or you may find yourself in a very long queue as entries fight for bandwidth and capacity on the server. [See Rule 9](#)

### **Who will judge my programme or entry?**

CIRCOM brings together about 14 qualified production and broadcast professionals with substantial experience of making or commissioning programmes. They view the programmes in small groups and discuss what they see. The programmes they think might include the winner or a commended they usually pass to another group to get a further opinion. If any of the judges has made one of the entered programmes or is from the same broadcaster, they are required to point this out to their colleague judges. If a vote is required for any reason, they will not take part.

### **What are the judges looking for?**

First check the category criteria. This gives the best clue about what you should be offering the judges. After that, it becomes more difficult to be specific. Judges are individuals of great experience and each may have a different view on what makes “a winning programme”. Different categories require different winning qualities. Different judges place priorities on different qualities. Judging is more of an art than a science. Generally speaking, on programme entries, they look for a good story, clearly told, in a way which will entice and inspire viewers, with a supporting use of high quality production techniques. [David Lowen](#), as Chairman of the Judges, has set out some [personal views on “What Makes a Winner?”](#) but, be warned, those views are just personal and cannot be a guarantee of success. Anyway, they are worth a read!

### **Must the programme be about my region?**

Not necessarily. The awards are about the quality of television production in the regions, not just programmes about regions. However, there is no doubt that the judges often prefer regional relevance. The programme need not have been made for broadcast in a region because we want to show how regional productions add value to networks and have the quality to travel around the world also. A programme made by a central production team about a general subject and for broadcast primarily on the national network or internationally will generally be at a disadvantage in these awards. [See Award Criteria: For all categories](#)

### **How do I find out if I am a winner or commended?**

The judges reach their verdict at the end of the judging week. You will then be contacted and told you are the winner or commended – subject to assurance that you have complied with all the Rules of Entry. You may be asked for some evidence. No public announcement will be made until such details have been checked. [See Rules of Entry](#)

### **If I am a winner or commended, when and where do I collect my award?**

The winner and the commended in each category are invited to attend the CIRCOM Conference, which usually takes place about 2-3 weeks after the conclusion of the judging. The trophy (winner only) and the certificates (winner and commended) are presented (usually in front of the television cameras) at a gala awards ceremony. You should also register for the Conference on the official registration form but the CIRCOM Secretariat will be in touch to help make such arrangements as are necessary. [About Annual Conference](#)

### **Can I bring a friend or colleague to the award ceremony?**

The conference is free to anyone from CIRCUM member stations – and to guests of the winners and commended or their work colleagues. However, CIRCUM's prize money is passed across to the entering station. It is up to that station how the money is spent. CIRCUM only guarantees to pay the flight/travel costs and accommodation (for up to two nights) of the winner and commended, plus a second delegate (preferably a younger professional) from the winning station. Others have to pay for themselves or be paid for by agreement with their employers, not CIRCUM. Also, everyone (including winner, second permitted delegate and commended) will have to register for the Conference on the official registration form.

[About Annual Conference](#)

### **If I am a winner or commended, what do I have to do at the CIRCUM Conference?**

Most of the time you can enjoy and take part in the debates, watch the presentations, network with Europe's top public service television executives and producers. However, we do want everyone who attends to have the chance to "meet the winner" and commended and hear something about the winning entry. The usual way is to have a short workshop at which you can show some excerpts and people can ask questions. You are granted two nights' accommodation. Make sure you plan your flights in good time to attend the gala on Thursday 24 May and the workshop sessions could be on both Thursday 24 and Friday 25 May. [See Meet the winners sessions from the past](#)

### **If I am the Young Onscreen Talent winner, how does my internship work?**

In October 2015, Tom Brown from BBC East Midlands spent a week with John Inge Johansen, also a video journalist, in his far north region of NRK Nordland. Nick Sheridan, from RTÉ, winner in 2016, visited SVT Lulea and worked alongside the winner of the VJ category, Randi Gitz. In 2017, Thomas Mignon, from RTBF, chose to go to SVT Lulea also. We cannot be specific on how this will work each year. The winner will state a preferred region to visit and we will request the internship. Some broadcasters have legal or insurance issues about hosting "guests". Nothing is ever simple! But, with your help and the help of our member stations, we will do our best to fulfil your dreams!

### **What rights are conceded by entering or winning or being commended?**

If your entry is lucky enough to win or, new in 2018, commended, it can be shown by any CIRCUM member regional station. Not all stations choose to do this but it does mean that you need to make sure that all rights can be cleared - and is the entering station's responsibility to ensure this is done and paid for if necessary. No rights costs can fall on the transmitting station.

All entrants are also asked to offer, if they can, to make every entry available for use by member stations. The aim is to allow the widest possible circulation of programmes to the benefit of our regional citizens. However, this is purely voluntary and there is a "tick box" on the [online entry form](#) which sets out whether this can be offered free or with some fees payable.

In the category Europe, there is a requirement (and the opportunity!) that all entries will be further distributed on the web site and social media platforms of the European Committee of the Regions from June after the award ceremony. It is unlikely there will be many, if any, rights issues with a news report and it will allow our stations to showcase their stories to a Europe-wide audience.

### **If there's a dispute, how is it resolved?**

Hopefully by discussion, explanation and mutual agreement. If not, the decision of David Lowen, as Chairman of the Judges and President of the Prix CIRCUM, is final. [See Rule 24](#)

## **ANY QUESTIONS?**

Questions about or problems relating to the web-based entry form, server delivery option, or other technical issues to:

*Tonja Stojanac*

Email: [it@circom-regional.eu](mailto:it@circom-regional.eu) or [tonja.stojanac@circom-regional.eu](mailto:tonja.stojanac@circom-regional.eu)

Questions about the Rules of Entry only to:

*David Lowen*

Email: [d\\_lowen@btinternet.com](mailto:d_lowen@btinternet.com)