

# PRIX EUROPA

18 - 25 October 2020, Potsdam

Changing Europe -

Together in Trust

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# TV FICTION

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**  
18 - 25 October 2020, Potsdam  
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## Programmes in Competition 2020

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## Vienna Blood, Episode 1

### Vienna Blood

Vienna Blood is set in 1900s Vienna: a hot bed of philosophy, science and art, where a clash of cultures and ideas play out in the city's grand cafes and opera houses.

Max Liebermann is a brilliant young English doctor, studying under the famed psychoanalyst Sigmund Freud. Max is keen to understand the criminal mind and begins to observe Oskar Rheinhardt, a Detective Inspector in the Vienna Police Department, who is struggling with a perplexing case. Max's extraordinary skills of perception and forensics, and his deep understanding of human behaviour and deviance, help Oskar solve Vienna's most mysterious cases.

In 'The Last Séance' Junior doctor Max Liebermann is undertaking research in the new discipline of psychotherapy much to the disgust of his professor. As part of his understanding the criminal mind, he is given permission to trail Inspector Oskar Rheinhardt, who has been called to the murder of a mysterious woman in Leopoldstadt. Rheinhardt at first is not impressed with having to endure Max, who he sees as arrogant, and is not at all sympathetic to Max's chosen field of study but is persuaded to allow an autopsy on the mysterious woman, which reveals that she was pregnant. Further investigations reveal that the victim ran secretive seances from her apartment. Max convinces Rheinhardt that someone who attended those seances was the father of her unborn child and her murderer.

The series is filmed in English and on location in Vienna.

Submitting organisation: **Mr Film GmbH**  
Contact: **Manuela Poehn – [m-poehn@mr-film.com](mailto:m-poehn@mr-film.com)**  
Author: **Steve Thompson**  
Adapted from: **crime fiction Liebermann Papers by Frank Tallis**  
Director: **Robert Dornhelm**  
Camera: **Andreas Thalhammer, XiaoSu Han**  
Commissioning editor: **Klaus Lintschinger, Wolfgang Feindt**  
Producer: **Oliver Auspitz, Andreas Kamm, Hilary Bevan Jones, Jez Swimer**  
Production company: **Mr Film GmbH**  
Co-producer: **Endor Ltd., Red Arrow Studios International**  
Titel of series: **The Last Seance**  
Episode: **1 of 3**  
Length: **98 min**  
Total budget: **€ 4,166,667**  
Original language: **English**  
First broadcast by: **BBC Two**  
Date of first broadcast: **18 November 2019, 21:00**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## **Blackout, Episode 1**

### Black-out

A nuclear plant gets sabotaged during winter, and causes a nationwide blackout.

The Belgian power grid is down and the nation relies on Prime Minister Annemie Hillebrand, the first female prime minister in Belgium, to handle this crisis.

What nobody knows, but we - the audience - do know, is that moments before the blackout she received footage of her daughter Elke who appears to be held captive. The video comes with a message: "If the lights turn back on, your daughter dies."

Annemie hesitates. She's trapped between her sense of duty and the love for her daughter. But can she risk the life of her daughter in favour of the country? Annemie decides to let one person in on her secret: Michael Dendoncker, who is in charge of the Counter Terrorism Unit and investigating the sabotage of the nuclear plant.

His police inquiry will take place in a special world, a world where 11 million people are stuck in the cold, dark winter without electricity, light or heat.

Submitting organisation: **VRT**  
Contact: **Franky Audenaerde – [franky.audenaerde@vrt.be](mailto:franky.audenaerde@vrt.be)**  
Author: **Bas Adriaensen, Philippe De Schepper**  
Director: **Joël Vanhoebrouck**  
Camera: **Jan Vancaillie**  
Commissioning editor: **Olivier Goris**  
Producer: **Helen Perquy, Philippe De Schepper**  
Production company: **Jonnydepony**  
Titel of series: **Blackout**  
Episode: **1 : 10**  
Length: **43 min**  
Total budget: **confidential**  
Original language: **Dutch**  
First broadcast by: **VTR Één**  
Date of first broadcast: **15 November 2020, 21:00**  
Competing for: **Best European TV Fiction Series of the Year**

## Actor, Episode 1

Herec

A dramatic story of a promising young actor is set at the beginning of the 1950s, in other words, the culmination of the communist oppression. Many young people then had to choose like him: stand up to the totalitarian regime, adapt to it or even actively participate in it.

The choice to be made by the main protagonist is somewhat more complicated. He has to hide his sexual orientation, not just from the regime but from society as a whole. 'Taking an interest in boys' was a criminal offence. And if you add to it a serious black mark in his political file because of his parents' transgressions, the question arises of how to transform an existence in fear into a fully-fledged life? Our protagonist decides to use his handicap to his advantage. He offers to actively co-operate with the repressive organs of state power – he becomes 'the Secret Police's operational informer'. And it works. It is easy to believe that this way he will protect himself as well as his kith and kin. That after a few years of dirty work he will get the chance to be truly free. For this prospect he will do anything.

This three-part mini-series is a study of human character and behaviour in stressful situations when questions of morality and conduct are by no means clear-cut. The clash of the individual with the system's mechanisms has in the case of the Actor a well worked-through backdrop of the socio-political events of the time which tragically scramble the fate of all the main protagonists and place them before a fateful decision as to what price they are willing to pay for coming to terms with remaining part of the dictatorship, or, to the contrary, by confronting it. And how much they are prepared to sacrifice for this rebellion – particularly in terms of their own conscience.

Submitting organisation: **Česká televize - Czech Television**  
Contact: **Jitka Procházková – [jitka.prochazkova@ceskatelevize.cz](mailto:jitka.prochazkova@ceskatelevize.cz)**  
Author: **Petr Bok, Pavel Gotthard**  
Director: **Peter Bebjak**  
Camera: **Martin Žiaran**  
Commissioning editor: **Nátália Rau Guzikiewiczová, Jarmila Hoznauerová, Vladimír Burianek**  
Producer: **Rašo Šesták, Peter Bebjak, Kateřina Ondřejková, Jana Kákošová**  
Production company: **Czech Television**  
Co-producer: **DNA Production, Rozhlas a televízia Slovenska**  
Titel of series: **Herec**  
Episode: **1 of 3**  
Length: **76 min**  
Total budget: **€ 389,763**  
Original language: **Czech**  
First broadcast by: **Czech Television, CT1**  
Date of first broadcast: **25 October 2020, 20:00**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## Traitor, Episode 1

Reetur

Inspired by some real spy-scandals from recent Estonian history, the story begins in the year 2004 when Estonia joined NATO and became a top target for Russian intelligence. Greed and the need for recognition leads the protagonist Alfred Vind to cooperate with Russian intelligence. Then the thrilling cat-and-mouse game begins with the determined young Estonian counterintelligence officer Marko Arrak. The twists and turns of the action are framed by the characters' personal lives, adding a deeper humane dimension to the story.

Submitting organisation: **Eesti Rahvusringhääling - ERR / Estonian Public Broadcasting**  
Contact: **Marje Tõemäe – [marje.toemae@err.ee](mailto:marje.toemae@err.ee)**  
Author: **Martin Algas, Andres Anvelt**  
Director: **Ergo Kuld**  
Camera: **Tauno Sirel**  
Commissioning editor: **Marje Tõemäe**  
Producer: **Ergo Kuld**  
Production company: **Kassikuld OÜ**  
Co-producer: **Elisa Estonia**  
Titel of series: **Traitor**  
Episode: **1 : 6**  
Length: **51 min**  
Total budget: **€ 300,000**  
Original language: **Estonian, Russian**  
First broadcast by: **ETV**  
Date of first broadcast: **18 September 2020, 20:00**  
Competing for: **Best European TV Fiction Series of the Year**

## Peacemaker, Episode 1

Rauhantekijä

Peacemaker is a searingly topical political drama series which is set in the world of international peace negotiations, arms trade and the complex relationships of those in power.

The Finnish Ann-Mari Sundell has a long career behind her as a peace negotiator in warring countries. In addition to building peace, she has closely observed how politicians' promises seldom lead to concrete actions. During a UN Security Council meeting, Ann-Mari decides to speak out. She reveals that the State of Finland is selling weapons to the warring Saudi Arabia, which is a violation of human rights. A scandal has been unleashed.

Theo Slobo, the Secretary General of the United Nations and Ann-Mari's friend, offers her what is perhaps the only chance for a new career after the scandal. Theo asks Ann-Mari to act as a peacemaker in a position of trust for the UN. Her task would be to negotiate an agreement for the conflict between Turkey and the Kurds that has lasted for decades. The Foreign Minister of Finland, Oskar Rantala, attempts to stop Ann-Mari from revealing any more details about Finland's arms industry. Rantala assigns Tom Virta, a security man and former soldier, to protect Ann-Mari in Istanbul, where Ann-Mari travels with the members of her team, the Swedish Emilia Engblom and the German Diyar Amedi. In Turkey, Ann-Mari quickly finds out that Turkey and Saudi Arabia are building a massive oil pipeline from Saudi Arabia to Europe, hiding it from public gaze. The oil pipeline passes through the Kurdish lands. The Kurds demand to have their share of the profits, but Turkey strongly opposes this. When a group of Kurdish freedom fighters attacks the Alhambra Fortress in Spain using arms owned by the State of Finland, the conflict grows even more intense.

Submitting organisation: **Yle, the Finnish Broadcasting Company**  
Contact: **Tarja Granvik – [tarja.granvik@yle.fi](mailto:tarja.granvik@yle.fi)**  
Author: **Eriikka Etholen-Paju**  
Director: **AJ Annila**  
Camera: **Jani Kumpulainen**  
Commissioning editor: **Jarmo Lampela**  
Producers: **Johanna Enäsuo, Marko Röhr; Suvi Mansnerus/Yle Peacemaker**  
Production company: **Matila Röhr Productions Oy**  
Key staff: **Johanna Enäsuo, Eriikka Etholén-Paju (Creators)**  
Titel of series: **Peacemaker**  
Episode: **1 of 10**  
Length: **45 min**  
Total budget: **€ 7,500,000**  
Original language: **English, Finnish, Swedish**  
First broadcast by: **Yle TV1**  
Date of first broadcast: **9 June 2020, 21:00**  
Competing for: **Best European TV Fiction Series of the Year**



## Merkel

### Die Getriebenen

With the focus on 63 days of political events in Germany in late summer of 2015, this political drama outlines the most dramatic chapter in recent German history from a special perspective, namely the politicians'. Based on thorough research using Robin Alexander's non-fiction book as basis, the film paints an overall picture of the proceedings. It shows numerous details previously unknown to the general public, in the process leading to the uncontrolled entry of more than 1 million people into Germany. This includes the agreement reached by the leaders of the big coalition on 12 September 2015, to effectively close the German border for refugees from the following day and refer them back to Austria. Just one week after the spectacular opening of the border, German Chancellor Merkel, Minister of the Interior de Maizière, Head of the Federal Chancellery Altmaier, Minister of Economic Affairs Gabriel, Foreign Minister Steinmeier and the Bavarian Prime Minister Seehofer considered this necessary, but it was never put into practice. Out of concern for the public's opinion and possible court decisions neither the responsible Minister of the Interior nor the Chancellor herself wanted to take on the political responsibility for the execution.

The film portrays the politicians, caught up in events that have not been under control for months, in their personal preconditions, in their opposition.

The events of these nine weeks in 2015 shape the political processes in Germany and Europe to this day.

Submitting organisation: **Rundfunk Berlin-Brandenburg - rbb**  
Contact: **Olivia Ernst – [olivia.ernst@rbb-online.de](mailto:olivia.ernst@rbb-online.de)**  
Author: **Florian Oeller**  
Adapted from: **the book Die Getriebenen: Merkel und die Flüchtlingspolitik by Robin Alexander**  
Director: **Stephan Wagner**  
Camera: **Thomas Bensch**  
Commissioning editor: **Martina Zöllner, Kerstin Freels**  
Producer: **Stephan Wagner, Alexander van Dülmen, André Zoch**  
Production company: **carte blanche International GmbH**  
Co-producers: **rbb with NDR, Medienboard Berlin-Brandenburg**  
Length: **120 min**  
Total budget: **€ 2,680,000**  
Original language: **German**  
First broadcast by: **Das Erste**  
Date of first broadcast: **15 April 2020, 20:15**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## **The Turncoat – Part 1**

### **Der Überläufer**

Summer 1944: Fighting a war that is already lost, Walter, a young German soldier, is en route to the Eastern Front when his train is blown up by a landmine. Luckily, he survives and is instead posted to a small unit in the Polish woods, surrounded by partisans. Ordered by his sadistic commander to perform deeds of brutality, he is soon torn between a sense of duty, guilt and his conscience, not made any easier by his love for the Polish partisan Wanda, who is expecting his child. Sworn to uphold his military vows, he is yet disgusted by the escalating cruelty and, like many of his compatriots, no longer knows why, who, or what he is fighting for. Escaping death when his unit is wiped out and faced by this moral dilemma, he ultimately defects, and, by January 1945, is part of the Red Army – sure that he is finally fighting for the right cause. Yet in the aftermath of war, in Berlin's Soviet Zone, he has his doubts as he realises that neither he nor the country can shed the burdens of the past. Once again, as his fate hangs in the balance, he is forced to make a moral decision, defecting yet again – this time, to the West.

Submitting organisation: **Norddeutscher Rundfunk - NDR**  
Contact: **Nina Hoffmann – [ni.hoffmann@ndr.de](mailto:ni.hoffmann@ndr.de)**  
Authors: **Bernd Lange, Florian Gallenberger**  
Director: **Florian Gallenberger**  
Camera: **Theo Bierkens**  
Commissioning editors: **Christian Granderath (NDR) Sabine Holtgreve (NDR)  
Carolin Haasis (ARD Degeto) Manfred Hattendorf (SWR)**  
Producer: **Stefan Raiser, Felix Zackor**  
Production company: **Dreamtool Entertainment GmbH**  
Titel of series: **Der Überläufer**  
Episode: **1 of 2**  
Length: **88 min**  
Total budget: **€ 4,700,000**  
Original language: **German**  
First broadcast by: **Das Erste**  
Date of first broadcast: **08 April 2020, 20:15**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## **The Windermere Children**

Die Kinder von Windermere

A summer's night in 1945. A coachload of children are in transit from Carlisle airport to the Calgarth Estate in Lake Windermere, a remote and picturesque corner of the English countryside. They are child survivors of the Nazi Holocaust that has all but wiped out Europe's Jews and, for these particular children, their entire families too.

They carry only the clothes they wear and a few meagre possessions, along with the physical and psychological scars of all they have suffered. They do not know what awaits them in Britain and naturally they are fearful: they don't speak English and, having spent many years living in death camps, have missed out on a proper education. But the children are also excited, for the war is over and there is always hope that the future will be kinder to them than the past.

The children were brought to the UK courtesy of the Jewish philanthropist Leonard Montefiore, who had been travelling in Europe in the immediate aftermath of the war. He saw first-hand the devastation of Jewish communities and the lost children who were the living casualties of the Nazi regime. The British government granted up to 1,000 children a refuge, a place to rehabilitate and grow strong again. 300 of these children were brought to live in Lake Windermere for four months, and for many of them came the hope that the UK might become their future home.

Submitting organisation: **Zweites Deutsches Fernsehen - ZDF**  
Contact: **Gudrun Borenberg – [Filmfestivals@zdf.de](mailto:Filmfestivals@zdf.de)**  
Author: **Simon Block**  
Director: **Michael Samuels**  
Camera: **Wojciech Szepel**  
Commissioning editors: **Wolfgang Feindt, Claus Wunn**  
Producers: **Leanne Klein, Eleanor Greene; Bernd von Fehrn, Tim Rostock**  
Production companies: **Wall to Wall Media, Warner Bros. ITVP Germany**  
Co-producer: **Northern Ireland Screen**  
Key staff: **Thomas Kretschmann, Iain Glen, Tim McInnerney, Romola Garai**  
**(Actors)**  
**Victoria Boydell (Editing)**  
**Alex Baranoswiki (Music)**  
**Maggie Donnelly (Costume design)**

Length: **87 min**  
Total budget: **€ 3,335,000**  
Original language: **English**  
First broadcast by: **BBC and ZDF**  
Date of first broadcast: **27 February 2020, 21:00**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## Unterleuten, Episode 1

### Unterleuten

Unterleuten is a village set in the deepest province not far from Berlin in a state once part of the former GDR.

30 years after Germany's reunification, the village is an uneasy mix of those who profited from the fall of the Wall and those who lost out, all living side-by-side as friends, enemies and neighbours. Then there are the newbies from the West, whose dream to breed horses together with their fear of pollution and the sighting of rare bird lead them to abandon Berlin and head to this idyllic hamlet in the sticks. Chaos ensues when the mayor announces surprise plans for a wind farm and introduces the Bavarian consultant and the engineering firm who plan to confiscate private property for the second time in the town's history.

As secrets are unveiled, the whole town begins to turn on itself and the outsiders. But who will win?

Submitting organisation: **Zweites Deutsches Fernsehen - ZDF**  
Contact: **Gudrun Borenberg – [Filmfestivals@zdf.de](mailto:Filmfestivals@zdf.de)**  
Author: **Magnus Vattrodt**  
Director: **Mattie Geschonneck**  
Camera: **Theo Bierkens**  
Commissioning editors: **Günther van Endert, Stefanie Heydwofff**  
Producers: **Reinhold Elschof, Silke Pützer**  
Production company: **Network Movie Film- & Fernsehproduktion GmbH**  
Key staff: **Thomas Thieme, Hermann Beyer, Miriam Stein, Rosalie Thomass, Ulrich Noethen (Actors)**

Titel of series: **Unterleuten**  
Episode: **1 of 3**  
Length: **93 min**  
Total budget: **€ 6,500,000**  
Original language: **German**  
First broadcast by: **ZDF**  
Date of first broadcast: **03 March 2020, 20:15**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## **The Minister, Episode 1**

Ráðherrann

Benedikt Ríkarðsson takes a radical approach to politics, earning him the support of the Icelandic people.

This takes the nation's political establishment by storm, and Benedikt finds himself becoming the Chair of the Independence Party and Iceland's prime minister. What the nation does not know, however, is that Benedikt is suffering from an underlying bipolar disorder. As his disorder worsens, the Prime Minister's team and their allies are forced to endanger both the stability of the government and their private lives; some hide the illness while others abuse it.

Submitting organisation: **Sagafilm**  
Contact: **Árni Randversson – [arnirandvers@sagafilm.is](mailto:arnirandvers@sagafilm.is)**  
Authors: **Birkir Blær Ingólfsson, Björg Magnúsdóttir Jónas Margeir Ingólfsson**  
Directors: **Nanna Kristín Magnúsdóttir, Arnór Pálmi Arnarson**  
Camera: **Ásgrímur Guðbjartsson**  
Commissioning editors: **RÚV (Iceland)**  
Producer: **Anna Vigdís Gísladóttir**  
Production company: **Sagafilm**  
Title of series: **The Minister**  
Episode: **1 of 8**  
Length: **52 min**  
Total budget: **€ 5,000,000**  
Original language: **Icelandic**  
First broadcast by: **RÚV**  
Date of first broadcast: **20 September 2020, 20:10**  
Competing for: **Best European TV Fiction Series of the Year**

## **My Brilliant Friend – The Story of a New Name, Episode 1**

L'amica geniale. Storia del nuovo cognome

The events of My Brilliant Friend pick up exactly where the first season left off. Lila and Elena are sixteen, and both feel they are stuck in a rut. Lila just got married, but in taking her husband's surname, it is as if she has lost herself. Elena is a model student but during her friend's wedding reception, she realises she is happy neither inside the neighbourhood nor outside it. During a holiday on Ischia, the two friends meet up with their old childhood friend Nino Sarratore once again, who has since become a promising university student. The seemingly casual encounter changes the nature of their bond forever, sending them off into two completely different worlds. Lila becomes a skilled saleswoman in the elegant shoe shop of the powerful Solara family, in the centre of Naples, while Elena, doggedly pursues her studies, even willing to move away to do university in Pisa. The events of My Brilliant Friend spirit us along with the two girls through the heady years of their youth as they follow one another, losing sight of each other before finding one another once again.

Submitting organisation: **Radiotelevisione Italiana - Rai**  
Contact: **Elena Strummiello – [elena.strummiello@rai.it](mailto:elena.strummiello@rai.it)**  
Authors: **Elena Ferrante, Francesco Piccolo, Laura Paolucci, Saverio Costanzo**  
Director: **Saverio Costanzo**  
Commissioning editor: **Rai-Radiotelevisione Italiana (Rai1)**  
Production company: **Fandango**  
Co-Producers: **An HBO-Rai Fiction series produced by Fandango, The Apartment and Wildside, part of Fremantle.  
In collaboration with Rai Fiction, HBO Entertainment, in co-production with Mowe and Umedia**

Titel of series: **My Brilliant Friend - The Story of a New Name**  
Episode: **1 of 8**  
Length: **60 min**  
Original language: **Italian**  
First broadcast by: **Rai1 (Italy), Deutsche Telekom (Germany)**  
Date of first broadcast: **20 September 2020, 20:10**  
Competing for: **Best European TV Fiction Series of the Year**

## **ANNE + season 2: ANNE + Sara, Episode 4**

ANNE + Sara

24-year old Anne seems to have things going for her; she has a job at a creative agency, plenty of close friends, she is dating a lovely girl and lives in a great apartment in the city centre of Amsterdam. But still she is restless. She wants a career change, but doesn't know where to start and constantly keeps being distracted. Especially when all of a sudden an ex-girlfriend is standing on her doorstep, while she is already having trouble with a different ex. Her parents apparently have their own stuff to deal with, so she can't count on them to help her out. And her friends seem to have other things on their mind than what is going on with Anne. Also, she should really start doing something about those bills piling up on her kitchen table. This grown up life turns out to be something other than she expected. How are you supposed to balance friends, work and relationships?

Submitting organisation: **Millstreet Films**  
Contact: **Laura Palthe – [laura@millstreetfilms.nl](mailto:laura@millstreetfilms.nl)**  
Author: **Maud Wiemeijer**  
Director: **Valerie Bisscheroux**  
Camera: **Cor Booy**  
Commissioning editor: **Robert Kievit**  
Producers: **Rachel van Bommel, Suzan de Swaan**  
Production company: **Millstreet Films**  
Co-producer: **BNNVARA**  
Titel of series: **ANNE+ season 2**  
Episode: **4 of 8**  
Length: **25 min**  
Total budget: **€ 925,000**  
Original language: **Dutch**  
First broadcast by: **NPO 3 BNNVARA**  
Date of first broadcast: **3 March 2020, 22:25**  
Competing for: **Best European TV Fiction Series of the Year**

## **Bitch**

Teef

Noa is a young woman who lives and works with her weak father on the property of a decayed dog pound, owned by her dominant uncle Louis. In the nearby village, Noa is an outcast. Together with fellow outcasts Moussa and Berry she takes out her frustration on her surroundings and herself, which is getting more and more self-destructive. Then an aggressive, unruly stray dog appears in the woods around the dog pound. Noa recognises something in the bitch, manages to capture and tries to tame her. But to gain the trust of the animal, Noa must allow herself to be vulnerable.

Submitting organisation: **Keplerfilm**  
Contact: **Leanne Peters – [leanne@keplerfilm.com](mailto:leanne@keplerfilm.com)**  
Author: **Randy Oost**  
Director: **Jamille van Wijngaarden**  
Camera: **Tom Bakker**  
Commissioning editor: **Marina Blok**  
Producers: **Derk-Jan Warrink, Koji Nelissen**  
Production company: **Keplerfilm**  
Co-producers: **NTR, BNNVARA, VPRO**  
Key staff: **Herman van den Bosch, Laurens Jans, Randy Oost (Story development)**  
**Robert van der Hoop (Production Design)**  
**Olmo van Straalen, Leonardo Fontana Balparda (Sound)**  
**Jasper Quispel (Editor)**  
**Jordy Holtslag (Assistant editor)**  
**Randall W. Macdonald (Sound designer)**  
**Hans Nieuwenhuijsen (Composer)**

Length: **45 min**  
Total budget: **€ 264,000**  
Original language: **Dutch**  
First broadcast by: **NTR, BNNVARA, VPRO**  
Date of first broadcast: **15 November 2020, 21:30**  
Competing for: **Best European TV Movie or Mini-Series of the Year**



## 22 July, Episode 3

22. juli

They saved the injured, buried the dead, comforted the grieving and tried to understand.

22. juli tells the story of people who through their work and professions were affected by the terrorist attack in Norway on the 22nd of July 2011.

Featuring fictional characters, but based on meticulous research, it's a story about the systems that shape our daily lives and who we are when tragedy strikes.

The anaesthesiologist Anne Cathrine talks to journalist Anine about budget cutbacks and has a falling-out with her boss. Police officer Eivind wants a more thorough investigation of the little boy Ole-Kristian's injuries. School teacher Helga lives with hospital priest Knut. Helga's son, Ruben, is about to move away. When the bomb goes off, the trauma unit, led by Anne Cathrine, treats the injured. Hospital cleaner Liiban is blocked by an irate Norwegian as he tries to get to work. There's an emergency call about a shooting at an island hosting a youth camp. The trauma unit regroup. Eivind goes to search for survivors. Knut takes care of the bereaved. It is difficult for him to comfort Helga, who wants Ruben to stay. Anine receives a tip-off about the police's response and that the terrorist was subjected to neglect as a child. She reconstructs the timeline and becomes obsessed with finding answers. Eivind learns that Ole-Kristian may have been abused by his mother, but he is taken off the case. Helga, now working at Ruben's new school, gets a pupil that lost his sister on the island. Liiban is attacked on the street, and the injuries disable him. The terrorist is found to be a man who can account for his actions and given a prison sentence. Anne Cathrine introduces Anine to Eivind. He wants to raise the alarm about a system that is failing the public.

## 22 July, Episode 3

22. juli

Submitting organisation: Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation  
Contact: Vibeke Kristoffersen – [vibeke.kristoffersen@nrk.no](mailto:vibeke.kristoffersen@nrk.no)  
Authors: Sara Johnsen; Pål Sletaune, Kjersti Håland (Co-writers)  
Director: Pål Sletaune  
Camera: Ita Zbronic-Zajt, Kjell Vassdal  
Commissioning editor: Ivar Køhn  
Producer: Elisabeth Tangen  
Production company: NRK  
Co-producers: An NRK-SERIES in co-production with DR SVT RUV YLE supported by NORDVISION  
Key staff: created by Sara Johnsen, Pål Sletaune  
Alexandra Gjerpen, Øyvind Brandtzæg, Ane Skumsvoll, Helga Guren, Gard Skagestad, Frederik Høyer, Marius Lien, Hamza Kader (Actors)  
Yngvill Kolset Haga (Casting)  
Roger Rosenberg, Mike Berg (Production Design)  
Kristine Rødland Barlow, Marit Sætren (Costume Design)  
Bjørn Serup, Lynn Jackett (Make Up)  
Mirjam Veske (Art Director)  
Zaklina Stojcevska (Editor)  
Kari Nytrø (Sound)  
Tormod Ringnes, Johan Pram (Sound Design)  
Uno Helmersson, Johan Söderqvist (Music)  
Kjetil Østli, Ola Henmo, Gjyljeta Berisha, Sindre Ness, Katherine B. Granlund (Contributors/ Research)  
Bent Rognlien (Line Producer)  
Elisabeth Tangen, Per Berge Engebretsen (Producers)  
Iva Køhn (Executive Producer)  
Gjyljeta Berisha (Assistant Director)  
Titel of series: 22. juli  
Episode: 3 of 6  
Length: 51 min  
Total budget: € 9,746,938  
Original language: Norwegian  
First broadcast by: NRK  
Date of first broadcast: 12 January 2020, 21:35  
Competing for: Best European TV Fiction Series of the Year

## **The Butler** Kamerdyner

The film tells the story of a tragic yet reciprocal love of a young German aristocrat to a Polish butler. The social and moral differences are the reason why the feeling, which brought them together, has no chance of existence.

A complicated history of people of three nations living in the northern region of Poland - Poles, Kashubians and Germans form the background of the main story. Their lives are shown in a broad perspective over the period of 25 years, from 1920 until 1945. At the same time, the Second Republic of Poland is formed and many German estates are situated on the Polish side of the border. This situation not only generates numerous conflicts, but it also gives an excellent ground for the birth of Nazism. The dramatic events of the war and an equally strong trauma caused by the entry of Soviet troops permanently cause a personal tragedy of the main characters - Marita von Krauss and Mateusz Kroll. Will their love survive the worst moments in the history of Europe?

Submitting organisation: **Telewizja Polska S.A. - TVP**  
Contact: **Karolina Socha-Kalinowska – [karolina.socha-kalinowska@tvp.pl](mailto:karolina.socha-kalinowska@tvp.pl)**  
Authors: **Mirosław Piepka, Michał S. Pruski, Marek Klat**  
Director: **Filip Bajon**  
Camera: **Łukasz Gutt**  
Commissioning editor: **Piotr Derewenda**  
Producers: **Olga Bieniek, Mirosław Piepka**  
Production company: **Filmicon Dom Filmowy**  
Co-producers: **TVP, Sam 34, Bell, Meron, Filmoteka Narodowa – Instytut  
Audiowizualny, Narodowe Centrum Kultury, Next Film, Eda Coffee**  
Length: **141 min**  
Original language: **Polish**  
First broadcast by: **TVP Channel 1**  
Date of first broadcast: **1 November 2019, 20:35**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## 24 Land – The Spy, Episode 1

A Espia

1941, Second World War. Portugal is surviving through neutrality. In the shadows, many Portuguese citizens serve the Allied powers, others, however, serve the Axis powers, others still serve both simultaneously.

On June 26, 1941, the German army invades Russia. In a neutral Lisbon, Maria João Mascarenhas works for her father-in-law at a trucking company. She spends most of her days taking pictures of refugees arriving from eastern Europe, hoping to escape to America. When Nicolau, her father-in-law, has an accident at home, he promptly asks Maria João to help him manage the family's international transportation company. As Nicolau starts to lose his sight, Maria João's position in the company grows and she becomes aware of his business dealings with both Germans and Allies.

Major Jack Beavor, an English spy, recruits - to avoid a possible German invasion - the Portugal football national team coach, Cândido de Oliveira, to carry out the mission to prepare the Allied resistance activities in Portugal.

At the same time as Rose Lawson is enticed by the Allies, Maria João goes to Oporto to investigate a robbery on the Mascarenhas' branch. It's in Oporto that Maria João's best friend, Rose, introduces her to Siegfried Brenner, a German mine engineer.

Submitting organisation: **Rádio e Televisão de Portugal – RTP**  
Contact: **Clara Sousa – [relint@rtp.pt](mailto:relint@rtp.pt)**  
Authors: **José de Pina, Rui Cardoso Martins, Pablo Iraola, Raquel Palermo, Cláudia Clemente, Martim Baginha Cardoso, Pandora Cunha Telles**  
Director: **Jorge Paixão da Costa**  
Camera: **Luis Branquinho (DoP)**  
Commissioning editor: **José Fragoso**  
Producers: **Pandora da Cunha Telles, Pablo Iraola**  
Production company: **RTP**  
Co-producer: **Ukbar Filmes**  
Key staff: **Daniela Ruah, Diogo Morgado, Maria João Bastos, Adriano Carvalho, Marco d'Almeida, António Capelo, Pedro Lamares (Actors)**  
Title of series: **24 Land - The Spy**  
Episode: **1 of 8**  
Length: **47 min**  
Original language: **Portuguese**  
First broadcast by: **RTP 1**  
Date of first broadcast: **8 April 2020, 21:30**  
Competing for: **Best European TV Fiction Series of the Year**

## **Spring on the Last Lake** Prolece na poslednjem jezeru

A group of interned Yugoslav diplomats and their families, among them the most famous Serbian writer, Nobel laureate Ivo Andric, are residing in a luxury hotel on the German side of Lake Constance. As one with the highest rank, Andric is doing his best to obtain a permit that would enable the diplomats to relocate to the other side of the lake, to the neutral Switzerland. The Germans refuse to grant the permit, but they give Andric the freedom to leave, whenever and wherever he chooses to. Andric has to decide whether to leave and save himself, or stay for the sake of a young lady he is passionately in love with, the costume designer Milica Babic, who is interned at the hotel with her husband and Andric's friend Nenad Jovanovic.

Submitting organisation: **Radio television of Serbia – RTS**  
Contact: **Sonja Adamovic – [sonja.adamovic@rts.rs](mailto:sonja.adamovic@rts.rs)**  
Author: **Vule Zuric**  
Director: **Filip Colovic**  
Camera: **Gojko Despotovic**  
Commissioning editor: **Vladimir Kecmanovic**  
Producer: **Marija Bereta**  
Production company: **RTS**  
Key staff: **Srdjan Markovic (Music),  
Bojan Filipovic (Editing),  
Mira Andrejevic (Production design),  
Marko M. Vuckovic (Sound),  
Nikola Stankic (Colourist)**

Length: **93 min**  
Total budget: **€ 200,000**  
Original language: **Serbian**  
First broadcast by: **RTS Channel 1**  
Date of first broadcast: **14 March 2020, 21:00**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## Quarantine Diaries, Episode 1

Diarios de la Cuarentena

This is a 30-minute long weekly sitcom, that shows how co-existence is tried to breaking point and a realistic, intimate and fun reflection of what happens in our homes in times of Covid-19. It has very particular characteristics, both in form and in substance. For the realisation of each chapter, renowned actors were contacted in different quarantine situations. The selected actors filmed the series without leaving their home. The scripts were sent to them, they rehearsed by video conference and each one recorded the series at home with limited but sufficient technical means. Small funny, desperate, dramatic and explosive anecdotes that arise in the homes of several protagonists and a starting situation: being locked up at home. Each chapter of Quarantine Diaries will jump from house to house, from life to life, in the form of sketches, as if it were the owner of a command that enters each of the homes that we have in front of our window.

Submitting organisation: **Corporación de Radio y Televisión Española – RTVE**  
Contact: **Concepción Merina – [concepcion.merina@rtve.es](mailto:concepcion.merina@rtve.es)**  
Author: **various**  
Director: **Álvaro Fernández-Armero, David Marqués**  
Camera: **various**  
Production company: **RTVE in colaboración with Morena Films.**  
Co-producer: **RTVE in colaboración with Morena Films.**  
Key staff: **Cecilia Gessa, Carlos Bardem, Fernando Colomo, Carlos Areces, Gorka Otxoa, Adrià Collado, Montse Pla, Víctor Clavijo, Mónica Regueiro, Fele Martínez, Cristina Alarcón, José Luis García-Pérez, Carmen Arrufat, Petra Martínez, Juan Margallo (Actors)**

Titel of series: **Quarantine Diaries**  
Episode: **1 : 8**  
Length: **30 min**  
Original language: **Spanish**  
First broadcast by: **LA 1 TVE – RTVE**  
Date of first broadcast: **7 April 2020, 22:05**  
Competing for: **Best European TV Fiction Series of the Year**

## **The Paradise, Episode 1**

The Paradise (Finland) / Kosta (Spain)

Two murders shake the Finnish community of Fuengirola, a group that made this tiny corner of Málaga their own little Finnish paradise on the shores of the Mediterranean.

Hilkka Mäntymäki, a veteran crime detective aged 60, is travelling from Oulu Finland to help the local police on a case that will soon claim new victims.

Submitting organisation: **The Mediapro Studio**  
Contact: **Samir Mechbal – [smechbal@mediapro.tv](mailto:smechbal@mediapro.tv)**  
Author: **Matti Laine**  
Director: **Marja Pyykkö**  
Camera: **Heikki Färm**  
Commissioning editor: **Jarmo Lampela**  
Producers: **Laura Fdez. Espeso, Javier Mendez, Bernat Elias, Ran Tellem, Marko Röhr, Jarmo Lampela**  
Production company: **The Mediapro Studio**  
Co-producers: **MRP Matila Röhr Productions, Yle**  
Key staff: **Marta Ezpeleta (Head of The Mediapro Studio Distribution), Beatriz Setuain, Javier Esteban Loring, Miguel Garcia, Beatrice Nouh, Esther Agraso, Marta Piedade (Sales Executives)**  
Titel of series: **The Paradise**  
Episode: **1 of 8**  
Length: **50 min**  
Original language: **Spanish, Finnish, English**  
First broadcast by: **Yle, TV1**  
Date of first broadcast: **19 February 2020, 21:05**  
Competing for: **Best European TV Fiction Series of the Year**

## Caliphate, Episode 1

### Kalifat

In this series the fate of five young women is intertwined in an examination of how religious fundamentalism can seduce individuals and destroy lives. Swedish Security Service-agent Fatima's career has been derailed following a mistake, with her colleagues showing less and less confidence in her, until one day she gets a very worrying call from Pervin, a young Swedish woman trapped in Raqqa, where her husband is connected to IS. She lives in constant terror over the mindless violence surrounding her and her baby daughter. She tells Fatima that she is her only hope, but Fatima hesitates. However, when Pervin tells Fatima that her husband and his group of Swedish jihadists are planning a large-scale terrorist act in Sweden, Fatima drives Pervin to find out more in order to prevent it.

At the same time, in the girls' room in another Swedish family, Sulle quarrels with her sister Lisha about which member of the band One Direction is the best. But after discovering Ibrahim, the cool student assistant at her school who treats her like an adult, Sulle starts to reconsider her life according to his influence. When Fatima tries to convince her bosses at the Middle East department about the seriousness of the information, she has been given by Pervin, she is met with a compact disinterest. What is really happening? At the same time, she drives Pervin to find out more. Something that arouses suspicion in her husband. This is how a dangerous game with sky-high stakes begins.

Submitting organisation: **Sveriges Television – SVT**  
Contact: **Anna Hagnefur – [anna.hagnefur@svt.se](mailto:anna.hagnefur@svt.se)**  
Author: **Wilhelm Behrman, Niklas Rockström**  
Director: **Goran Kapetanovic**  
Camera: **Jonas Alarik**  
Commissioning editor: **Anna Croneman**  
Producer: **Tomas Michaelsson**  
Production company: **Filmance International AB**  
Co-producer: **SVT, Film Capital Stockholm**  
Key staff: **Lars Blomgren, Anna Croneman, Lisa Widén, Anette Mattsson (Executive producers)**  
**Malin Lindström, Håkan Wärn (Editors)**  
**Gizem Erdogan, Amed Bozan, Alette Opheim, Camilla Larsson, Albin Grenholm, Lancelot Ncube, Nora Rios, Amanda Sohrabi, Simon Mehze (Actors)**

Titel of series: **Kalifat**  
Episode: **1 of 8**  
Length: **44 min**  
Total budget: **€ 6,427,000**  
Original language: **Swedish, Arabic, Bosnian, Turkish, Norwegian, English**  
First broadcast by: **SVT1**  
Date of first broadcast: **12 January 2020, 21:00**  
Competing for: **Best European TV Fiction Series of the Year**



## Limboland, Episode 3

### Limboland

This TV series depicts three families where some of the members have neurodevelopmental disorders.

We take part in their everyday life and depict situations that can arise in connection with morning routines, difficulties in school, family dinners, and, for instance, bedtime. We show how you absolutely should not act in some complicated situations, but we also give examples of courses of actions that do work. It will be relatable for anyone affected by a loved one's behavioural problems. The characters will be able to tell their truth. They can share with the viewers what they're really thinking and feeling, without having to censor themselves. By enlisting professional actors we are able to show how difficult living with neurodevelopmental disorders can actually be, without exposing real, living people or violating anyone's integrity. In Episode 3 Alex wants to help William make friends by throwing a lavish party for him. But things don't turn out the way William had planned, and he throws a fit in front of his classmates. Afterwards he's overcome with shame and doesn't want to have another party in his life. Alex and Amanda try to support him. Joel wants to celebrate their anniversary by taking Vanja on a date, but Jackie doesn't want to break the plans they'd already made. She demands they have a game night in, as decided. It finally turns into a fun family night, but Joel's advances are later rejected by Vanja. Leia spills a blueberry drink on her clean, comfy sweater and has to change into one that is itchy. She runs away to get out of having to wear the awful sweater. Jenny and Oskar panic once they realise she's gone and look everywhere for her.

Submitting organisation: **Sveriges Utbildningsradio – UR**  
Contact: **Katja Troell – [ktr@ur.se](mailto:ktr@ur.se)**  
Author: **Therese Bringholm**  
Director: **Pontus Klange**  
Camera: **Calle Persson**  
Commissioning editor: **Therese Bringholm**  
Producer: **Therese Bringholm**  
Production company: **Storyfire**  
Co-producer: **UR**  
Key staff: **Katja Troell (Project leader), Ulrika Tofft (Executive Producer)**  
Titel of series: **Heaven and Hell**  
Episode: **3 of 5**  
Length: **30 min**  
Total budget: **€ 267,977**  
Original language: **Swedish**  
First broadcast by: **SVT1**  
Date of first broadcast: **20 November 2019, 22:30**  
Competing for: **Best European TV Fiction Series of the Year**

## Labyrinth of Peace, Episode 1

Frieden

1945. Zero hour. Europe is reduced to rubble. Thirty million displaced and uprooted people. At the heart of this ravaged continent lies Switzerland. This small neutral country, which has been all but spared by the war, becomes a hub for Nazi war criminals, Allied Secret Services and Holocaust survivors. Labyrinth of Peace follows a Swiss family, whose fate is closely linked with the legacy of war and the destiny of the people, caught in the middle. The story focuses on three young individuals. Being bored with her life, teacher Klara starts working at a local home for young Holocaust survivors. Their stories of horror and trauma put her at odds with her wealthy family and her future husband Johann. After having lost a lucrative contract, Johann faces bankruptcy. To save hundreds of jobs he procures money and manpower from dubious sources. His brother Egon, a federal official, chases down Nazis - with a passion verging on fanaticism. It does not take long for Egon to ask one, extremely unpleasant question: Has his brother Johann made a pact with the devil? This new generation has the possibility to lay the foundation for a better and more just future. But the economic and political situation of their country and their personal aspirations confront them with difficult moral decisions. It is what Klara, Johann, Egon and their contemporaries chose, that shaped the Switzerland of today. The end of the Second World War was a pivotal moment in world history and now, almost 75 years later, the world finds itself at a crossroads again. Today's citizens in western countries face similar questions as the three young heroes in Labyrinth of Peace: personal well-being and profit versus standing up for justice. Labyrinth of Peace is a local story with universal themes, aspiring to appeal to an international audience.

Submitting organisation: **Schweizer Radio und Fernsehen - SRF / SRG SSR**  
Contact: **Conny Kaiser – [conny.kaiser@srf.ch](mailto:conny.kaiser@srf.ch)**  
Author: **Petra Volpe**  
Director: **Michael Schaerer**  
Camera: **Christian Marohl**  
Commissioning editors: **Bettina Alber, Uta Cappel**  
Producers: **Lukas Hobi, Reto Schaerli**  
Production company: **Zodiac Pictures**  
Co-producer: **SRF / ARTE**  
Key staff: **Aminta Iseppi (Line Producer), Claude Witz (Production Manager)**  
**Su Erdt (Production Designer), Annette Focks (Music),**  
**Wolfgang Weigl (Editor)**

Titel of series: **Frieden**  
Episode: **1 of 6**  
Length: **48 min**  
Total budget: **€ 8,805,681**  
Original language: **Swiss German**  
First broadcast by: **SRF 1**  
Date of first broadcast: **8 November 2020, 20:05**  
Competing for: **Best European TV Fiction Series of the Year**

## No. 47 - Sophie, Episode 3

Nr. 47 - Sophie

When 22-year old Sophie is not working at the nursing home, she loves to perform her music at open-mics. Or hook up with a stranger. But her carefree life gets turned upside down when she is diagnosed with skin cancer. Her friends in the apartment building number 47 and her family all handle the situation differently. Some suffocate her with their help, others avoid her completely. Sophie tries to ignore all of it: She doesn't want to let the sickness dictate her life.

This is the fourth and final season of the anthology series 'No. 47'. The first two episodes confront Sophie and her surroundings with the diagnosis. In the beginning, Sophie thinks nothing has to change because she is sick. She wants to keep working at the nursing home and take care of her favourite resident Mrs Bärtschi. Her dad supports her to do this her way. But Sophie gets weaker and weaker, until she finally loses her hair at the spot where she had radiation therapy. Her friends and her brother make her realize it is okay not be the strong one for once.

The third episode is the midpoint of the season: Sophie has accepted her cancer and is longing for a future without treatment. Then, everything changes: Her doctor tells her Sophie can't be healed anymore.

This episode showcases the complete emotional spectrum and scope of the series: It transforms from a youth series about an illness to a youth series about death. A topic most young people ignore and shut their eyes from, Nr. 47 dares to confront them with.

Submitting organisation: **Schweizer Radio und Fernsehen - SRF / SRG SSR**  
Contact: **Adrian Spring – [adrien.spring@srf.ch](mailto:adrien.spring@srf.ch)**  
Author: **Adrian Spring**  
Director: **Manuela Rüegg**  
Camera: **Lukas Graf**  
Commissioning editor: **Manuel Thalmann**  
Producer: **Adrian Spring**  
Production company: **SRF**  
Key staff: **Lorena Handschin, Antonio Ramón Luque, Elsa Langnäse, Ali Kandas, Gabriel Noah Maurer, Lilian Naef (Cast), Tringa Vladaj (Art director), Yasmin Joerg (Editor, Lea Nussbaum (Costumes), Julia Althof (Make-up)**

Titel of series: **Nr. 47**  
Episode: **3 of 5**  
Length: **22 min**  
Total budget: **€ 500,000**  
Original language: **Swiss German**  
First broadcast by: **SRF**  
Date of first broadcast: **21 February 2020, 22:30**  
Competing for: **Best European TV Fiction Series of the Year**

## **Anthony** Anthony

From BAFTA Award-winning writer Jimmy McGovern, this one-off TV Movie examines the impact of the murder of black teenager Anthony Walker by exploring what may have happened had Anthony lived. The racist murder of 18-year old Anthony in Liverpool in 2005 was a hate crime that shocked the world. One innocent life snatched away, and so many others ruined by a single act of hatred. What hopes would Anthony have had? What dreams would he have chased? What loves would he have lost? What lives would he have changed? What man would Anthony have become?

The story begins with Anthony accepting an award for helping his friend Mick turn his life around by overcoming his alcohol addiction. Anthony is surrounded by his family, including his wife Katherine and his young daughter Luighseach. As we go back in time, we witness the love story of Anthony and his wife Katherine told in reverse order. We also see how Anthony managed to help his friend Mick overcome his problems while also finding out how Mick, father to a young daughter himself, ended up homeless on the streets of Liverpool. Told in reverse chronology, this distinctive drama presents a unique perspective on this devastating crime and the life it took away.

Anthony was made in close consultation with Anthony's mother Gee Walker.

Submitting organisation: **LA Productions**  
Contact: **Sarah Deane – [sarah@laproductions.co.uk](mailto:sarah@laproductions.co.uk)**  
Author: **Jimmy McGovern**  
Director: **Terry McDonough**  
Camera: **Jamie Cairney**  
Commissioning editor: **Lucy Richer**  
Producer: **Donna Molloy**  
Production company: **LA Productions**  
Key staff: **Colin McKeown, Jimmy McGovern (Executive Producers),  
Toheeb Jimoh (The Feed) as Anthony Walker,  
Rakie Ayola (Been So Long) as his mother Gee Walker,  
Julia Brown (World on Fire) as his wife Katherine  
Bobby Schofield (Knightfall) as his friend Mick**

Length: **90 min**  
Total budget: **€ 2,500,000**  
Original language: **English**  
First broadcast by: **BBC1**  
Date of first broadcast: **27 July 2020, 20:30**  
Competing for: **Best European TV Movie or Mini-Series of the Year**

## **Foodie Love, Episode 4**

### Foodie Love

When a mobile dating app that finds foodie loving singletons connects two thirty-somethings, they embark on getting to know each other through the mediums of jamon, ramen and fine dining.

But both are held back by insecurities and doubts fuelled by the scars of their previous relationships.

Submitting organisation: **HBO Europe**  
Contact: **Marta Kulcsar – [marta.kulcsar@hbo.com](mailto:marta.kulcsar@hbo.com)**  
Author: **Isabel Coixet**  
Director: **Isabel Coixet**  
Camera: **Jennifer Cox**  
Commissioning editor: **Miguel Salvat**  
Producers: **Isabel Coixet, Ingrid Fernández de Castro, Miguel Salvat, Steve Matthews, Antony Root**  
Production company: **HBO Europe**  
Co-producer: **Miss Wasabi**  
Key staff: **Isabelle Mitsch, Andras Sostoi**  
Titel of series: **Foodie Love**  
Episode: **4 of 8**  
Length: **37 min**  
Original language: **Spanish**  
First broadcast by: **HBO Europe**  
Date of first broadcast: **25 December 2019, 20:00**  
Competing for: **Best European TV Fiction Series of the Year**

# TV DOCUMENTARY

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**  
18 - 25 October 2020, Potsdam  
Changing Europe - Together in Trust

## Programmes in Competition 2020

01	Patrol	Belarus
02	Mental Cases	Belgium
03	The Price of Folly	Belgium
04	Lessons in Humanity	Croatia
05	252 Days of Solitude	Estonia
06	Logged In	Finland
07	Dancing Free	France
08	Femicides	France
09	Green Blood	France
10	# 387	France/Belgium
11	Automotive	Germany
12	Becoming Black	Germany
13	Corona Diaries	Germany
14	SeaWatch3	Germany
15	Chained (Agora II)	Greece
16	Stop Filming Us	The Netherlands
17	Teacher for 100 Days	The Netherlands
18	The Mystery of Femma, Prey of a Human Saviour	The Netherlands
19	Suicide on Instagram - Part 1	Norway
20	The Tastes of Cuba	Poland
21	Digital Planet: Integrity Lost	Sweden
22	Gold Fever - The Quiet Heist at The Royal Coin Cabinet	Sweden
23	Witnesses	Sweden
24	One More Jump	Switzerland

## **Patrol** Abkhod

Alexander Kliamata has been working as a village police officer for twenty years. He often sets out for a supervision of his district. Not all people are glad to see him.

Submitting organisation: **Belarusfilm**  
Contact: **Victor Asliuk – [victorasliuk@hotmail.com](mailto:victorasliuk@hotmail.com)**  
Author: **Volha Dashuk**  
Director: **Victor Asliuk**  
Camera: **Anatol Kazazaev**  
Commissioning editor: **Uladzimir Maroz**  
Producer: **Uladzimir Karacheuski**  
Production company: **Belarusfilm**  
Length: **40 min**  
Total budget: **€ 30,000**  
Original language: **Russian, Belarusian**  
First broadcast by: **BT -3**  
Date of first broadcast: **28 January 2020, 22:30**  
Competing for: **Best European TV Documentary of the Year**



## **Mental Cases, Episode 1**

### **Ontoerekeningsvatbaar**

The European Court of Human Rights regularly hears cases against the Belgian prison system. The situation has been particularly precarious for psychologically unstable inmates. In this four-part documentary series ten interned people take on the challenge to create a work of art together with a renowned artist. They all have mental problems and they are as diverse as the crimes they have committed and for which they have been interned. Some have ended up in a psychiatric centre, others have ended up behind bars, but without a release date in the offering. No release is possible without going through a therapy process first. No second chance without insight.

Throughout the series these ten artists endeavour to carefully understand their project partner. The internees gradually gave them a glimpse into their lives, into their heads, into their souls. And little by little, as a viewer you begin to understand better what it actually means, being 'legally insane'.

The series offers an insight into forensic psychiatric care, a little-known domain at the crossroads of crime-fighting and mental health care.

In addition to the internees and the artists who accompany them, their parents or other family members also have their say. They have the opportunity to present their version of the facts. They are in a moral predicament: many of them are directly or indirectly victims of the acts of their interned family member. But especially as a parent you do not give up your child quickly, despite the sometimes horrific crimes they committed and the taboos surrounding internment. They often offer the internee a final grip, they are the only ones who still believe in them unconditionally.

The stories of the internees in the series are often harsh, but they are told in a tactful and sensitive way, with respect for the vulnerability of all involved. The portraits, conversations and creation of the artworks are portrayed subtly and artistically. The result is an honest and often moving series.

## **Mental Cases, Episode 1**

### **Ontoerekeningsvatbaar**

Submitting organisation: **De chinezen NV**  
Contact: **Laura Znamensky – [laura.znamensky@dechinezen.be](mailto:laura.znamensky@dechinezen.be)**  
Author: **Lander Haverals, Sam Geyskens, Mathijs Vleugels**  
Director: **Lander Haverals, Sam Geyskens, Mathijs Vleugels**  
Camera: **Teun Poppe**  
Commissioning editor: **Olivier Goris, Luc Gommers**  
Producer: **Laura Znamensky**  
Production company: **De chinezen NV**  
Key staff: **Lander Haverals - author, research & director**  
**Sam Geyskens - author, research & director**  
**Mathijs Vleugels - author, research & director**  
**Sarah D'Haeyer – research**  
**Laura Znamensky – producer**  
**Harald Hauben – producer**  
**Barbara Erauw – producer**  
**Lotsje De Ridder – editor**  
**Erika De Korte - editor + colorist**  
**Teun Poppe – DoP**  
**Frederic Rousseau – sound**  
**Johan Somers – sound**  
**Bart Martens – sound**  
**Sofie Deblieck – sound**  
**Pieter Vansteenkiste – sound**  
**Arne Verstraete - sound**  
**Thomas Vertongen - sound designer**

Titel of series: **Ontoerekeningsvatbaar**  
Episode: **1:4**  
Length: **50 min**  
Total budget: **€ 305,000**  
Original language: **Dutch**  
First broadcast by: **VRT – Canvas**  
Date of first broadcast: **13 May 2020, 21:25**  
Competing for: **Best European TV Documentary Series of the Year**

## **The Price of Folly** Le prix de la déraison

This film is an exceptional dive into the ‘life after’, that of Julie, an ex-Belgian jihadist who served a prison sentence in Belgium for joining Raqqa and the Islamic state in 2015. In this exclusive document, she agreed to testify with her face uncovered.

The Belgian director Safia Kessas, faithful to her raw and uncommented way of filming, followed the young woman for almost three years, including the time at the courts.

Aged 30, this ex-Jihadist is also being prosecuted for child abduction because, while leaving Belgium for Syria, she took her 5-year old daughter with her. She is now trying to make amends for her mistakes and return to a ‘normal’ life. She is fighting and doing everything she can to regain her daughter’s custody and her role as a mother. With the help of Sufism (a peaceful and mystical Islamic belief and practice) she keeps up hope and motivation.

How is she supervised by the judicial structures? What are the conditions of release to which she must submit? How do the youth institutions accompany her in rebuilding the bond with her daughter? How does she view her past as a jihadist and how has she disengaged from violent radicalisation?

This film is part of a collective story in motion, about the reinstatement of these returnees: what do we do with these people once they get out of prison? This film is a message of hope. Trust can only bring trust. Frustration, hatred and resentment can fade out and give way to new perspectives. Julie now wishes to become useful to our society and help us understand what went wrong.

Submitting organisation: **AT-Prod SA**  
Contact: **Claire Sonck – [claire@at-prod.com](mailto:claire@at-prod.com)**  
Author: **Safia Kessas**  
Director: **Safia Kessas**  
Camera: **Laszlo Bottiglieri**  
Commissioning editor: **Arnauld de Battice**  
Producer: **Arnauld de Battice**  
Production company: **AT-Prod SA**  
Co-producer: **416 Prod (Paris - France)**  
Key staff: **John Pirard - Editor**  
**Lionel Halfnants - Sound engineer**  
**Christophe Loerke - Sound editing and Mixing**  
**Laura Perera San Martín - Colour grading**

Length: **64 min**  
Total budget: **€ 210,582**  
Original language: **French**  
First broadcast by: **LCP – Assemblée Nationale (France)**  
Date of first broadcast: **12 February 2020, 20:45**  
Competing for: **Best European TV Documentary of the Year**

## Lessons in Humanity

Pouke o covjecnosti

Croatian veterans from Pakrac, working with some of the medical personnel of the Pakrac hospital, saved around 300 patients from certain death in a humanitarian evacuation organised on the evening of 29 September 1991. Most of these patients were Serbians from the psychiatry ward. The people who participated in the evacuation were presented with the Charter of Heroes of Humanity. The film is based on the same book by Veljko Djordjevic.

Submitting organisation: **Artizana**  
Contact: **Branko Istvancic** – [artizana.zagreb@gmail.com](mailto:artizana.zagreb@gmail.com)  
Author: **Branko Istvancic**  
Director: **Branko Istvancic**  
Camera: **Branko Cahun**  
Commissioning editor: **Branko Istvancic**  
Producer: **Branko Istvancic**  
Production company: **Artizana**  
Length: **53 min**  
Total budget: **€ 30,000**  
Original language: **Croatian**  
First broadcast by: **HRT1**  
Date of first broadcast: **18 November 2019, 20:00**  
Competing for: **Best European TV Documentary of the Year**

## 252 Days of Solitude

252 päeva üksindust

An epic journey around the world and into the human soul.

The Golden Globe Race is the unique sailing race where solo sailors make the non-stop journey around the world not using modern technique. Uku Randmaa is the first Estonian to pass this journey. This was his biggest dream to take this challenge even knowing that there might be no return. Leaving his wife and twin babies at home transformed this into the biggest emotional journey where every day is a fight for life. With intimate film material the film delves into the deepest layers of human limitations.

Submitting organisation: **Eesti Rahvusringhääling - ERR / Estonian Public Broadcasting**  
Contact: **Marje Tõemäe - [marje.toemae@err.ee](mailto:marje.toemae@err.ee)**  
Author: **Kaidor Kahar**  
Director: **Kaidor Kahar**  
Camera: **Tarvo Tammeoks, Kristjan Künk**  
Commissioning editor: **Marje Tõemäe**  
Producer: **Kaidor Kahar**  
Production company: **ERR**  
Co-producer: **8 millimeetrit OÜ, Tammeoks OÜ**  
Length: **54 min**  
Total budget: **€ 12,000**  
Original language: **Estonian**  
First broadcast by: **ERR**  
Date of first broadcast: **10 April 2020, 20:00**  
Competing for: **Best European TV Documentary of the Year**

## Logged In, Episode 2

### Logged In

“They say gaming isolates young people - that’s bullshit!”

This documentary series tells the honest and brutal story of five young Finnish men in their twenties. How does it feel to live one’s life without a job, education or future?

Joni, Patrik, Aaron, Juho and Henri know, because their days go by just playing computer games and smoking. A broken childhood, being bullied at school and loneliness are things that all of these young men have in common, as well as unemployment. These experiences have provoked a backlash against the norms of the surrounding society. Gaming offers men a place to hide from the everyday challenges and loneliness - and to have friends. Online they are part of a community.

It also shows how hard it can be to build social relationships and engage with society, if one feels left behind by adults. During the one-year-follow-up these outcasts share their thoughts bluntly and honestly.

Joni, 24, used to play at home and commit financial crimes online. Now he is looking for a new home with his fiancé. However, his criminal past makes it difficult to get an apartment.

Patrik, 22, spends his days sleeping, gaming and smoking cigarettes. He leaves the apartment only if he really has to.

For Aaron, 26, the computer game RuneScape and speed are the only reasons to get out of bed.

Juho, 23, is missing his mother who died of cancer. Computer games bring him strength to endure his studies.

Henri, 33, lives as a hermit in a ramshackle house, drinking beer, smoking weed and dreaming of developing an ecosystem. He suffers from insomnia. With a nervous breakdown, his road leads to a mental institution.

Submitting organisation: **Yle, the Finnish Broadcasting Company**  
Contact: **Emma Taalo – [emma.taalo@yle.fi](mailto:emma.taalo@yle.fi)**  
Author: **Sami Kieksi**  
Director: **Sami Kieksi**  
Camera: **Theofanis Kavvadas**  
Commissioning editor: **Emma Taalo**  
Producer: **Sami Kieksi**  
Production company: **Revol Media Group**  
Titel of series: **Logged In**  
Episode: **2 : 5**  
Length: **19 min**  
Total budget: **€ 50,000**  
Original language: **Finnish**  
First broadcast by: **Yle Areena / Yle TV2**  
Date of first broadcast: **2 May 2020, 23:00**  
Competing for: **Best European TV Documentary Series of the Year**

## **Dancing Free** Danser sa peine

Their names are Sylvie, Lili, Sophia, Annie and Malika... They have never danced and are incarcerated in Marseille prison.

For 4 months, twice a week they follow the workshop of the famous choreographer Angelin Preljocaj with the aim of performing 'outside the walls' on a large prestigious stage : the Black Pavilion in Aix and at the International Dance Festival in Montpellier. This film tells the story of this project. Over the rehearsals, the adventure turns out to be complex because in addition to the daily imperatives of detention - visiting rooms, commission for the enforcement of sentences, psychological monitoring - some participants are not involved and hinder the process of creation. Tensions are high, fights never far away, and the project is permanently hampered by the reality of incarceration. However, the meeting between those two worlds where everything is opposite, takes place gradually through the need for resilience of the prisoners and the desire to create a valuable artistic object with the choreographer. The stakes are changing for each inmate, bodies are changing, hopes are awakened.

From then on, the choreographer knows he can redouble his required level to transform and push his dancers until the premiere of the show, in front of 400 spectators.

Until the last moment, everything is fragile, uncertain, but thanks to the watchful eye of Angelin Preljocaj, the desire for recognition, Sylvia, Litale, Sophia, Annie and Malika are freed from their past to defend, on stage and in life, their individuality with strength and generosity.

Submitting organisation: **France Télévisions**  
Contact: **Ghislaine Jassey – [ghislaine.jassey@francetv.fr](mailto:ghislaine.jassey@francetv.fr)**  
Author: **Valérie Müller**  
Director: **Valérie Müller**  
Camera: **Cyril Thepenier**  
Commissioning editor: **Catherine Alvaresse, Isabelle Morand-Frenette**  
Producer: **Béatrice Schönberg, Gaël Leibrang, Emmanuel Chain, Thierry Bizot**  
Production company: **Chrysalide, Eléphant**  
Key staff: **Laure Matthey (Editing)**  
**79 D (Music)**  
**Angelin Preljocaj (Choreographer)**

Length: **61 min**  
Original language: **French**  
First broadcast by: **France Télévisions : France 3**  
Date of first broadcast: **26 March 2020, 23:25**  
Competing for: **Best European TV Documentary of the Year**

## Femicides Féminicides

In France, in 2019, 150 women were killed by their current or former partners. To respond to this scourge, journalists from Le Monde created an investigative unit to gain insight into these femicides. Working methodically, they unveiled a recurrent criminal pattern, identifying the obvious and more subtle 'red flags' that led to these women's murders.

This documentary analyses five emblematic cases of femicide. Through the testimonies of those close to the victim, as well as institutional representatives, the film traces the evolution of a relationship, from the first encounter to the murder. These stories highlight what should have been visible, and point out a collective blindness.

Five tragic stories reveal the mechanism of femicide, in the hopes of putting an end to it. The film's intention is to raise global awareness around this issue, and make audiences realise that it concerns everyone. A man does not kill his wife on a whim, out of nowhere, without any warning signs. In reality, the murder is the result of his radicalisation. The seeds have been planted over the course of years, stemming from his family background, as well as his vision of love and gender equality. Because love is political: together, a couple forms a society, and a man who kills his wife is not moved by humanist values. He is someone who thinks it is possible to possess another being, and that the loss of this person must lead to death. This violence is measured by the number of bruises left on the body. Abusive relationships should not be treated as isolated incidents, but as a woman being deprived of her freedom.

Submitting organisation: **France Télévisions**  
Contact: **Ghislaine Jassey – [ghislaine.jassey@francetv.fr](mailto:ghislaine.jassey@francetv.fr)**  
Author: **Lorraine de Foucher**  
Director: **Lorraine de Foucher, Jérémy Frey**  
Camera: **Jérémy Frey**  
Commissioning editor: **Catherine Alvarresse, Renaud Allilaire**  
Producer: **Laurent Bon**  
Production company: **Bangumi**  
Co-producer: **Le Monde, with the participation of France Télévisions**  
Key staff: **Matthieu Besnard (Editing)**  
**David Sztanke (Music)**  
Length: **94 min**  
Original language: **French**  
First broadcast by: **France Télévisions : France 2**  
Date of first broadcast: **2 June 2020, 21:05**  
Competing for: **Best European TV Documentary of the Year**



## **Green Blood, Episode 1**

### **Projet Green Blood**

At least 13 journalists have been killed while reporting on environmental stories around the world over the past decade. Many others have been threatened, censored or jailed.

For the first time 40 international journalists, from thirty media outlets and members of the network Forbidden Stories, have decided to collaborate to resume the investigations left unfinished by their colleagues, murdered, threatened and imprisoned because they were investigating environmental scandals linked to the mining sector.

For six months the collective of reporters investigated simultaneously in three countries - India, Guatemala and Tanzania - in order to continue these censored stories and reveal the methods of this opaque industry among the most polluting in the world.

In India journalist Jagendra Singh was burnt alive after he exposed the sand mafias, these criminal networks that control sand quarries all over the country.

In Guatemala Carlos Choc is facing 20 years in prison for investigating and reporting on the pollution around the biggest nickel mine of Latin America.

Jabir Idrissa lost his jobs in two majors Tanzanian newspapers after he published stories on a mine supplying gold for major brands of electronics all over the world.

Filmed like a thriller, constructed by episodes, the documentary series Green Blood follows the routes of sand, nickel and gold emerging from mines and plunges into the heart of this exclusive global investigation which reveals the human and ecological cost of the mining industry.

Submitting organisation: **France Télévisions**  
Contact: **Ghislaine Jassey- [ghislaine.jassey@francetv.fr](mailto:ghislaine.jassey@francetv.fr)**  
Author: **Jules Giraudat, Arthur Bouvart**  
Director: **Jules Giraudat, Arthur Bouvart**  
Camera: **Raoul Seigneur, Arthur Bouvart, Jules Giraudat, Christophe Barreyre, Ram Pateriya, Julien Mauranne**  
Commissioning editor: **Catherine Alvaresse, Anne Gouraud**  
Producer: **Laurent Richard, Aurélien Meimon**  
Production company: **Forbidden Films**  
Co-producer: **French Kiss Pictures, with the participation of France Télévisions**  
Key staff: **Showrunner : Alexis Marant**  
**Editing : Mathieu Goasguen ; Matthieu Lère**  
Titel of series: **Green Blood**  
Episode: **1 : 4**  
Length: **52 min**  
Original language: **French, English, Spanish**  
First broadcast by: **France Télévisions : France 5**  
Date of first broadcast: **1 March 2020, 21:00**  
Competing for: **Best European TV Documentary Series of the Year**

## **# 387**

### **Numèro 387 disparu en Méditerranée**

Fragments of a love letter and a few photographs still unaltered. A hoodie, a pair of trousers, a belt... That's what little is left of #387, one of the 1,000 migrants who perished on 18 April 2015 off the Libyan coast, in the sinking of the ghost ship that carried them. To date, it is the deadliest tragedy in the Mediterranean since World War II. In Milan, forensic anthropologist Cristina Cattaneo leads the largest identification operation ever undertaken to date in the Mediterranean region. She is trying to give a name to the missing.

In the smallest villages of Southern Mauritania and Senegal, Mali's José Pablo Baraybar, in charge of the identification of missing migrants in the Mediterranean region for the International Committee of the Red Cross (ICRC), meets with their families in order to collect as much ante-mortem information as possible to allow Cristina Cattaneo's team to try and match the results.

In Sicily, Giorgia Mirto is counting the graves that bear no name. Her scientific quest is nourished by her family's unhealed wound. Accustomed to living in the vicinity of death, the film's characters have no other horizon than the living: the families, unable to grieve. From nothingness to the living, the film embraces this (in)quest for over three years.

**# 387**

Numéro 387 disparu en Méditerranée

Submitting organisation: **Little Big Story**  
Contact: **Romain Gaussens – [info@lbstory.fr](mailto:info@lbstory.fr)**  
Author: **Madeleine Leroyer; Cécile Debarge (co-author)**  
Director: **Madeleine Leroyer**  
Camera: **Thibault Delavigne, Henry Marquis**  
Commissioning editor: **Rachel Adoul**  
Producer: **Valérie Montmartin**  
Production company: **Little Big Story**  
Co-producer: **ARTE France, RTBF (Belgium)/ Stenola Productions, Shelter Prod /  
Taxshelter.be/ ING, Graffiti Doc**  
Key staff: **Anton Iffland Stettner & Eva Kuperman (co-producer, Stenola Productions)  
Enrica Capra (co-producer, GraffitiDoc)  
Tania Goldenberg, Emmanuel Cabanes (Editing)  
Alessandro Fornasiero, Ibrahima Malick Niang, Marc Soupa  
Cécile Debarge (Sound)  
Jeff Levillain, Thibaut Darscotte (Sound Design)  
Olivier Bodin, Benoit Daniel (Music)  
Raphaël Pelissou (éditée par LDM Éditions Production Manager)  
Olan Bowland (Post-production Manager)**  
Length: **62 min**  
Total budget: **€ 719,823**  
Original language: **Italian, English, French**  
First broadcast by: **EO NPO2**  
Date of first broadcast: **28 November 2019, 23:05**  
Competing for: **Best European TV Documentary of the Year**

## Automotive

### Automotive

At Audi in Ingolstadt, 20-year old Sedanur spends her nights sorting car parts on the assembly line for the robots. In the vast factory, as high as a house, forklifts circle each other beneath fluorescent lights and temp workers fight to keep their posts. Times are tough because Audi is about to cut a tenth of its workforce. Sedanur has no desire to find a husband and have children. She wants to buy her own Mercedes-Benz. But when the diesel crisis kicks in, she is one of the first to be let go.

30-year old Eva lives in Amsterdam and likes to ride her bike to work. As a headhunter working for Audi, she is looking for experts to automate some of the logistics that Sedanur works in. Eva knows that also her own job will be replaced by algorithms, so she has more in common with Sedanur than visible at first glance. But Eva will soon be living with her girlfriend in the Caribbean and not work anymore at all.

Submitting organisation: **Motel Film**  
Contact: **Jonas Heldt- [jonas@motelfilm.com](mailto:jonas@motelfilm.com)**  
Author: **Jonas Heldt**  
Director: **Jonas Heldt**  
Camera: **Jonas Heldt, Pius Neumaier, Stephan Rosche, Joe Brugger**  
Commissioning editors: **Jonas Heldt, Miriam Märk, Frank Müller**  
Producers: **Jonas Heldt, Christoph Menardi**  
Production company: **Motel Film**  
Co-producer: **NEOS Film, Edgar Reitz Filmstiftung, BR**  
Key staff: **Philip Hutter (Sound design),  
Miriam Märk, Frank Müller (Edit)**  
Length: **80 min**  
Total budget: **€ 130,000**  
Original language: **German, Turkish**  
Competing for: **Best European TV Documentary of the Year**

## **Becoming Black** Becoming Black

Imagine that your parents are white but your skin colour is dark and they tell you that is pure coincidence. This is what happened to a girl in East Berlin in the 1960s. Years before, a group of African men came to study in a village nearby. Here the East German woman Sigrid fell in love with Lucien from Togo and gets pregnant. But she is already married to Armin. The child is filmmaker Ines Johnson-Spain. Meeting her stepfather Armin and others from her childhood years, she tracks the astonishing strategies of denial her parents and the surroundings had developed. In an intimate portrayal but also critical exploration she brings together painful and confusing childhood memories with matter-of-fact accounts that testify a culture of rejection and tight-lipped denial. Yet, the movingly warm encounters with her Togolese family develop *Becoming Black* also into a reflection on themes such as identity, social norms and family ties, seen from a very personal perspective.

Submitting organisation: **Rushlake Media GmbH**  
Contact: **Philipp Hoffmann – [info@rushlake-media.com](mailto:info@rushlake-media.com)**  
Author: **Ines Johnson- Spain**  
Director: **Ines Johnson- Spain**  
Camera: **Sebastian Winkels, Anne Misselwitz**  
Commissioning editor: **Yana Höhnerbach**  
Producer: **Anahita Nazemi**  
Production company: **Kobalt Documentary GmbH**  
Co-producer: **ZDF/ Das kleine Fernsehspiel**  
Length: **91 min**  
Total budget: **€ 170,000**  
Original language: **German, French**  
First broadcast by: **ZDF**  
Date of first broadcast: **5 October 2020, 20:00**  
Competing for: **Best European TV Documentary of the Year**

## Corona Diaries

### Corona Diaries

The Coronavirus has turned our lives upside down. Everywhere.

In Corona Diaries, people all over the world document their everyday life under the pandemic with their mobile phones: An Indian construction worker, a Spanish nurse, a Chinese returnee, a bicycle courier in New York, an Afghan girl in the Moria refugee camp – together, they record a global video diary.

“Corona has made a cook out of me,” says Majdi. After his chemotherapy, locked up in his apartment in Tehran, he observes the events unfold in his country and the world. “The government says we are dying of Corona. But we are dying of hunger!” says Nazer, who has lost his day labourer job as a construction worker in Mumbai because of the lockdown.

For one month, during the peak phase of the pandemic from mid-March to mid-April 2020, the protagonists film their life. The result is a kaleidoscope of daily experiences and a touching piece of contemporary history that connects people around the globe. During this difficult time horizons are broadened: Corona affects us all. But in different ways.

Corona Diaries was created during the most intense phase of the worldwide corona crisis which it is about. It documents a global social event with user-generated content.

Upon googling Corona + Diary in March of 2020, over 4,000 results came up. It was clear: There are people all over the world who are documenting this moment. A large international team then started working to bring them together.

In many different places around the world, confronted with different realities all at once, there was yet a common theme. It was a touching experience to write this diary together with people on different continents, a global diary of the pandemic, so to speak. A diary that the protagonists write themselves.

## Corona Diaries

### Corona Diaries

Submitting organisation: **Berlin Producers Media GmbH**  
Contact: **Iris Augustinski – [iris.augustinski@berlin-producers.de](mailto:iris.augustinski@berlin-producers.de)**  
Author: **Elke Sasse A.o.**  
Director: **Elke Sasse A.o.**  
Camera: **Andrea, Majdi Arsanjani, David Chin, Roman Dubchak, Valery Ivakov, Mahdie Jafari, Mundano, Mohammad Nazer & Mohammad Sheikh, Nerea Sanz Garcia, Qin Yutong**  
Commissioning editors: **Dagmar Mielke (rbb/ARTE), Ute Beutler (rbb), Hanne Kehrwald (DW), Frauke Sandig (DW)**  
Producer: **Stefan Pannen**  
Production company: **Berlin Producers Media GmbH**  
Co-producers: **rbb ARTE, DW**  
Key staff: **Ghafar Faizyar, Kristian Kähler, Karina Kalendarjova, Svea Kröner, Hai-Hsin Lu, Ashok Meena, Silvia Palmigiano, Stefan Pannen, Holger-Heinrich Preuße, Alba Vivancos Folch (co-authors), Andrea, Majdi Arsanjani, David Chin, Roman Dubchak, Valery Ivakov, Mahdie Jafari, Mundano, Mohammad Nazer & Mohammad Sheikh, Nerea Sanz Garcia, Qin Yutong (protagonists and also camera operators) Janine Dauterich and Michaela Stasch (Montage)**  
Length: **79 min**  
Total budget: **€ 230,000**  
Original language: **English, Spanish, Italien**  
First broadcast by: **ARTE**  
Date of first broadcast: **9 May 2020, 22:40**  
Competing for: **Best European TV Documentary of the Year**

## SeaWatch3

### SeaWatch3

‘Arrested after bringing refugees to European shore!’ - German captain Carola Rackete made international headlines in 2019 when she docked the private rescue ship Sea-Watch 3 without permission into an Italian port. Her arrest amidst flashlights was the spectacular ending of a three-week-drama in the Mediterranean Sea - Europe’s deadliest border.

But: What had happened before the media spotlights turned on? The documentary SeaWatch3 brings the viewer as close to the events as it gets. Two filmmakers were on board from day one. They filmed when the Sea-Watch-crew rescued 53 people off a rubber boat in the middle of the sea, they filmed when Italian police stepped on board at 2 a.m. in order to hand over a personal warning by Matteo Salvini and they listened to the refugees when they told them what they had escaped from: the gruesome horrors of Libya.

“They burnt people in front of our eyes”, tells one woman. “We prefer dying in the sea, than having our throats slit.”

SeaWatch3 documents a dramatic piece of contemporary history. It is a remarkably honest protocol of a rescue mission that made its captain involuntarily famous for defying Matteo Salvini and thus questioning the entire course of European migration politics.



## SeaWatch3

SeaWatch3

Submitting organisation: **Norddeutscher Rundfunk - NDR**  
Contact: **Anna Orth – [a.orth.fm@ndr.de](mailto:a.orth.fm@ndr.de)**  
Author: **Nadia Kailouli, Jonas Schreijäg**  
Director: **Jonas Schreijäg**  
Camera: **Jonas Schreijäg**  
Commissioning editor: **Anna Orth and Timo Großpietsch**  
Producer: **Bettina Wieselhuber**  
Production company: **NDR**  
Key staff: **Editor: Tim Rieckmann**  
**Music: Nils Frahm**  
**Sounddesign and mix: Jörn Bomhardt**  
**Colour correction: Christoph Fobbe**  
**Additional Editing: Hauke Kleinschmidt**  
**Opening Drone Footage: Luca Piraino**  
**Drone Footage / Ship: Sea-Watch e.V.**  
**Editorial team: Barbara Biemann, Johannes Edelhoff, Sven Lohmann, Dirk Neuhoff, Anja Reschke, Dietmar Schiffermüller, Volker Steinhoff,**  
**Research Assistance and translation: Larissa Dudek, Max Müller, Birgit Raddatz, Julius Wettwe**  
**Subtitles: VSI Berlin, Graphics: Christoph Lohse**  
**Legal consultant: Klaus Siekmann**  
**Copyright Clearance: Sonja Fiedler**  
**Production assistance: Jacob Hendriks, Katja Scheibmayr, Kathleen Wörz,**  
**Production manager: Bettina Wieselhuber**

Length: **112 min**  
Total budget: **€ 55,000**  
Original language: **German**  
First broadcast by: **NDR**  
Date of first broadcast: **9 October 2019, 00:00**  
Competing for: **Best European TV Documentary of the Year**

## **Chained (Agora II)** Chained (Agora II)

After the euro- and the refugee crises, the outbreak of the Covid-19 pandemic was, for Europe, the third crisis in a row. A single-celled organism exposed not only the weaknesses of neoliberalism, but also the failure of European values.

Chained narrates the five-year story of three successive crises in Europe, having Greece at its epicentre.

Being the latest guinea-pig of neoliberal recipes imposed by the Troika, the country suffered an unprecedented reduction of its GDP by 25 percent - equivalent to a war. It also witnessed the devastation of the welfare state, the dismantling of the public health system, and the rise of inequalities and fascism.

Starting from 2015, acclaimed filmmaker Yorgos Avgeropoulos witnesses the euro crisis - with unprecedented and exclusive behind-the-scenes camera access to the negotiations of the then Greek government with the country's lenders. This allows him to capture the battle between two ideologies which clashed openly in the heart of Europe. Alongside, he observes the refugee crisis and the rise of fascism in Greece's increasingly polarised society. The film ends with the Coronavirus crisis, and how it challenges the dogma of 'money first', exposing the failures of harsh austerity and supposed 'European solidarity', allowing the emergence of selfish national policies and nationalism - for the elimination of which the EU was founded.

Chained is a character-driven, profoundly human film: Avgeropoulos as well as having exclusive access to the national and international political scene, he also followed a refugee couple from Syria, a mother whose child was murdered by neo-Nazis, a housewife, an LGBT activist and a young doctor. The result is a unique and multiple story-lined documentary, the cinematographic mosaic of a European dystopia.

## **Chained (Agora II)**

Chained (Agora II)

Submitting organisation: **SmallPlanet Productions**  
Contact: **Anastasia Skoubri – [info@smallplanet.gr](mailto:info@smallplanet.gr)**  
Author: **Yorgos Avgeropoulos**  
Director: **Yorgos Avgeropoulos**  
Camera: **Yorgos Avgeropoulos, Yiannis Avgeropoulos, Theofilos Dadis**  
Commissioning editor: **Jutta Krug (WDR)**  
Producers: **Anastasia Skoubri, Yorgos Avgeropoulos**  
Production company: **SmallPlanet Productions**  
Co-producer: **WDR**  
Key staff: **Yiannis Paxevanis (Music composer)**  
**Yorgos Avgeropoulos, Yiannis Avgeropoulos,**  
**Theofilos Dadis (Picture & Sound)**  
**Kostas Christakopoulos (Editor)**  
**Vasilis Tsoukalas (Additional Editing)**

Length: **112 min**  
Total budget: **€ 55,000**  
Original language: **Greek**  
First broadcast by: **WDR & ARTE**  
Date of first broadcast: **1 December 2020, 21:58**  
Competing for: **Best European TV Documentary of the Year**

## Stop Filming Us

### Stop Filming Us

Can a Western filmmaker show anything of truth about the Democratic Republic of Congo? Or do Western 'good intentions' only cause destruction and frustration? By meeting three young artists from Goma who oppose the one-sided Western imagery, he tries to discover the mutual preconceptions that are gripping them and us.

Submitting organisation: **DOXY Films**  
Contact: **Bonnie Henderson – [bonnie.henderson@doxy.nl](mailto:bonnie.henderson@doxy.nl)**  
Author: **Joris Postema**  
Director: **Joris Postema**  
Camera: **Wiro Felix**  
Commissioning editors: **Margje de Koning, Margit Balogh (EOdocs)**  
Producer: **Janneke Doolaard, Harmen Jalvingh**  
Production company: **DOXY Films**  
Length: **55 min**  
Total budget: **€ 308,943**  
Original language: **Swahili, French, Dutch**  
First broadcast by: **EOdocs**  
Date of first broadcast: **1 December 2020, 19:00**  
Competing for: **Best European TV Documentary of the Year**

## Teacher for 100 Days, Episode 4

### 100 Dagen voor de Klas

What is it like to be a teacher at a secondary school?

Television reporters Tim den Besten and Nicolaas Veul enter a Dutch high school as special interns. This six-part documentary series shows the emotional ups and downs of the two novice teachers. How will they manage? What is a good class? How do you gain the confidence of teenagers? How good is your classroom management? And how do you cope with social media, bullying and being bullied?

Tim and Nicolaas get some personal experience in how today's teachers cope with their work and lives. They compare their own impressions to those of their coaches and colleagues. Will they find their calling inside these school walls? Or will they return to the media industry with a sigh of relief?

Submitting organisation: **VPRO**  
Contact: **GertJan Kuiper – [g.kuiper@vpro.nl](mailto:g.kuiper@vpro.nl)**  
Author: **Anouk Kamminga**  
Director: **Katinka de Maar**  
Camera: **Joost van Herwijnen, Jasper ten Berge, Thomas van Krugten,  
Roel van 't Hoff, Martijn van Beenen, Niels van Koevorden**  
Commissioning editor: **Jurgen van Uden**  
Producer: **Jeroen Mondria, Elleke Claessen**  
Production company: **VPRO**  
Key staff: **Research: Karen Al, Jasmijn Alkemade  
Co-director: Ellen Vloet  
Sound: Simone Galavazi, Gideon Bijlsma, Tim van Peppen,  
Bouwe Mulder, Dennis Kersten, Mike van der Sluijs  
Editors: Joël Hielckert, Jeroen van den Berk  
Design: Joost Gulien**  
Titel of series: **Behind the masks**  
Episode: **4 : 6**  
Length: **45 min**  
Total budget: **€ 510,000**  
Original language: **Dutch**  
First broadcast by: **NPO 3**  
Date of first broadcast: **16 April 2020, 20:50**  
Competing for: **Best European TV Documentary Series of the Year**

## The Mystery of Femma, Prey of a Human Saviour

Het Raadsel van Femma, prooi van een mensenredder

The mystery of Femma, prey of a human saviour. What happens if you are wrongly registered as fully Jewish and therefore not racially pure at the population register, therefore taken out of your home by the police, sent to an extermination camp and the man who was responsible for this is put on a pedestal years later? It happened to the now 92-year old Femma Fleijsman-Swaalep. Hans Calmeyer, a German lawyer who, as a so-called Jewish specialist of the Nazis, leads the so called 'Entscheidungsstelle', and is responsible for the deportation of Femma to Auschwitz.

In 1941 the Nazis have established this arbitration board in The Hague, a national agency that investigates ethnically doubtful cases among Dutch Jews. Femma is eligible for this. She has a Catholic father who applies for Femma in order to be exempt from deportation. Bureau chief Hans Calmeyer deliberately rejects the request. Femma survives the hell of Auschwitz and is eventually reunited with her parents in Amsterdam, but nothing is the same anymore.

Dr. Hans Calmeyer, who removed Femma from his safe 'Calmeyer list', resumes his law practice in Osnabrück, Germany after the war. In the Netherlands, Germany and Israel, Calmeyer is considered to be a saviour of humans because he is said to have saved many Dutch Jews.

In 1992 he posthumously receives a Yad Vashem award, and from then on this German is considered 'a righteous among the nations'. Moreover, a museum will soon be opened in Calmeyer's birthplace, Osnabrück, which will bear his name.

How can this be explained to Femma and her descendants?

In the documentary Femma and three of her children speak. Also to be seen is the German lawyer and CDU politician Mathias Middelberg, who is one of the advocates of the creation of the Calmeyer Museum.

Submitting organisation: **EO**  
Contact: **Pauline Veltman – [pauline.veltman@eo.nl](mailto:pauline.veltman@eo.nl)**  
Author: **Alfred Edelstein**  
Director: **Alfred Edelstein**  
Camera: **Bramvan Spengen, Martijn van Beenen, Frank Moll, and others**  
Commissioning editor: **Geert Jan Blanken**  
Producer: **Pauline Veltman**  
Production company: **EO**  
Length: **55 min**  
Total budget: **€ 130,000**  
Original language: **Dutch, German, Russian**  
First broadcast by: **NPO 2**  
Date of first broadcast: **4 May 2020, 22:15**  
Competing for: **Best European TV Documentary of the Year**

## **Suicide on Instagram - Part 1, Episode 5**

### Selvmord på Instagram - Del 1

How do young people with suicidal thoughts influence each other on social media? Journalist Vilde Bratland Erikstad investigates dark Instagram accounts, the people and stories behind them. Do suicidal young teenagers get support and help in these hidden communities or do they push each other over the edge? Andrine was 17 years old when she took her own life, and broadcast it live on Instagram. When her mother - after two years of gathering strength - examined Andrine's cell phone, she discovered that her tormented daughter had been a member of a dark network on Instagram. It turned out that thousands of young girls all over the world share information about suicide and self-harming techniques in such dark networks. The networks are often labelled 'Trigger Warning' and adults are banned. So is 'snitching' to outsiders. Andrine's mother gave NRK access to the cell phone, which enabled us to examine and enter this parallel world that was totally unknown to the care services and health authorities in Norway. In Andrine's network alone, we found more than 500 Norwegian girls - mostly teenagers. They shared disturbing pictures of the damage they did to themselves, which methods they used and their thoughts on their mental state and plans for suicide. The network often became their only source for help and support, but it had a very dark side. NRK quickly identified 15 Norwegian members who had committed suicide. The documentary was a part of an investigative project in NRK called 'Trigger Warning' that raised a big debate in Norway, and several other broadcasters, including BBC and DR in Denmark, produced stories based on our initial research.

## **Suicide on Instagram - Part 1, Episode 5**

### **Selvmord på Instagram - Del 1**

Submitting organisation: **Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation**

Contact: **Mads Nygård – [mads.nygard@nrk.no](mailto:mads.nygard@nrk.no)**

Author: **Lars Karelius Noer**

Director: **Lars Karelius Noer**

Camera: **Sigrid Winther**

Commissioning editor: **Frank Gander**

Producer: **Lars Karelius Noer**

Production company: **NRK**

Co-producer: **Nordvisionen**

Key staff: **Gjermund Tornholm (Editor)**  
**Annemarte Moland, Even Kjølleberg, Ruben Solvang (Research)**  
**Johan Sæther, Bård Hole Standal (Graphics)**  
**Helge Holmen (Sound)**  
**Petter Birkeland (Colourist)**

Titel of series: **Innafor**

Episode: **5 : 8**

Length: **42 min**

Total budget: **€ 111,127**

Original language: **Norwegian**

First broadcast by: **NRK / NRK1**

Date of first broadcast: **30 October 2019, 21:50**

Competing for: **Best European TV Documentary Series of the Year**



## **The Tastes of Cuba**

### **Kuba rewolucja od kuchni**

When the Cuban Revolution began, Fidel Castro promised the Cubans that as long as he was in power they would not starve. Food has always been at the centre of attention of the Cuban authorities, who, in order to feed the nation, even bred a genetically mutated, record-holding cow.

When the Soviet Union collapsed, Cuba lost funding and the country plunged into a crisis that it has not yet recovered from. What do ordinary Cubans eat? What can we learn from them about life in crisis? We discuss the matter with a Cuban fisherman, a housewife, a farmer and an owner of one of the best restaurants in Havana. Castro's personal chef, Erasmo Hernandez, tells us about what Fidel and the leaders of the revolution used to eat. All protagonists cook for us and talk about their lives and food. Are people on the island really starving? Does capitalism accidentally creep into Cuba's kitchen door? Over 3 years, more than 2,000 private companies have been established, and half of which are restaurants. A new profession has also emerged: a state-licensed line-stander.

Submitting organisation: **Telewizja Polska S.A. – TVP**  
Contact: **Karolina Socha-Kalinowska – [karolina.socha-kalinowska@tvp.pl](mailto:karolina.socha-kalinowska@tvp.pl)**  
Author: **Witold Szablowski**  
Director: **Witold Szablowski**  
Camera: **Siarhei Marchyk**  
Commissioning editor: **Tomasz Piechal**  
Producers: **Tomasz Rychter, Hanna Twardowska-Machnio**  
Production company: **TVP**  
Length: **44 min**  
Original language: **English, Spanish**  
First broadcast by: **TVP Channel 1**  
Date of first broadcast: **11 May 2020, 22:25**  
Competing for: **Best European TV Documentary of the Year**

## Digital Planet: Integrity Lost, Episode 2

Vår digitala planet: Ser du Storebror?

Digitalisation fundamentally transforms our work, schools, cities and how we consume entertainment. Not since industrialisation has the world undergone a bigger change in society. It facilitates our everyday life and our ability to disseminate and gather knowledge. And, like no previous technology, it has the ability to connect people over great distances and give voice to marginalised groups.

But like all powerful technologies, digitisation also comes with challenges.

Have the big technology companies gained too much power over our lives? And can an individual's integrity be affected when more and more of society is driven by big data?

Sensors, cameras and large-scale data collection offer the opportunity to streamline important social functions in everything from healthcare and education to transport and law enforcement.

Some of the world's most digitised countries - Estonia, USA and China - have chosen completely different ways to apply the technology, and to tackle the privacy issues that arise.

Who are the different actors, and what are the different driving forces, behind our increasingly connected and monitored world? What are we prepared to sacrifice in terms of privacy for added convenience, safety and security? And at which point does the digital revolution turn our world into an undesirable surveillance society?

Submitting organisation: **Sveriges Utbildningsradio – UR**  
Contact: **Magnus Sjöström – [msm@ur.se](mailto:msm@ur.se)**  
Author: **Magnus Sjöström**  
Director: **Magnus Sjöström**  
Camera: **Niclas Jensen, Oskar Kullander**  
Commissioning editor: **Anna Rastner**  
Producer: **Magnus Sjöström**  
Production company: **UR**  
Key staff: **Katarina Andersson, Jonas Högberg (Reporters),  
Eva Blomberg (Narrator),  
Henrik Johansson (Editor),  
Carl Nilsson (Sound design)**

Titel of series: **Digital Planet**  
Episode: **2 : 3**  
Length: **58 min**  
Total budget: **€ 400,000**  
Original language: **Swedish**  
First broadcast by: **SVT**  
Date of first broadcast: **20 May 2020, 22:00**  
Competing for: **Best European TV Documentary Series of the Year**

## Gold Fever - The Quiet Heist at The Royal Coin Cabinet, Episode 2 Guldfeber

The world's finest Royal Coin Cabinet holds a treasure valued at 25 billion Swedish crowns. Now coins worth 25 million are gone and the museum director is the one suspected in this quiet yet staggering heist. This is an epic story of desires, secrets and lies – in a world of passionate collectors, secret orders, nobility and royalty. Among moving boxes and dust we find a text, 'The mind of a Collector', the words of the museum director: "The collector can be described in different ways: they can be both knowledgeable, obsessed, dedicated, foolish or serious. But what unites them is the hunt for new acquisitions. This hunt is in most cases calm and methodical. But sometimes the hunt takes over and becomes more important than both family and work."

Soon it becomes clear that we're looking at the worst cultural heritage crime ever in Sweden, and it's being committed from the inside. 1,200 coins worth 25 million Swedish crowns have disappeared. The museum director is denying any involvement. Two experienced policemen are putting together piece by piece of this giant puzzle. For four years they have investigated the case with a growing obsession to try and understand. But will the police be able to prove who is guilty? What has really been going on at the Royal Coin Cabinet? What makes a person with the highest status in society risk everything and his life's work? What does the person central to the story - the museum director - say himself? And who is he really?

Submitting organisation: **Sveriges Television – SVT**  
Contact: **Anna Hagnefur – [anna.hagnefur@svt.se](mailto:anna.hagnefur@svt.se)**  
Authors: **Åsa Blanck, Matt Kentschynskyj, Nils Nouchi, Marinella Angusti**  
Director: **Åsa Blanck**  
Camera: **Ellinor Hallin, Ivan Blanco**  
Commissioning editor: **Ingemar Persson**  
Producer: **Åsa Blanck**  
Production company: **SVT**  
Key staff: **Matt Kentschynskyj (Story producer),  
Nils Nouchi, Marinella Angusti (Editing),  
Niklas Antonell (Sound mix),  
Jan Lundqvist (Grading),  
Keyvan Haghghi (Graphics)**

Titel of series: **Gold Fever**  
Episode: **2 : 3**  
Length: **58 min**  
Total budget: **€ 380,000**  
Original language: **Swedish**  
First broadcast by: **SVT1**  
Date of first broadcast: **19 April 2020, 21:00**  
Competing for: **Best European TV Documentary Series of the Year**

## Witnesses

### Witnesses

Photographer Mikael Jansson travelled across Sweden to listen to and document the last survivors of the holocaust. In bare, yet powerful portraits the last generation comes forward. Witnesses is a poignant and intimate film about what happened – and must never happen again. Mikael Jansson met, photographed and filmed 97 survivors of the holocaust, before the exhibition Witnesses. This documentary brings forward unimaginable and important accounts, as they tell us what happened to them and their families in the German death camps. Some of these memories have never been told, or even shared with their own children. Most of the witnesses arrived in Sweden in their youth, right after the liberation. Today they are between 90 and 100 years old. Soon they will not be able to talk about what happened, to share with their own words what they saw and experienced. What sits before us are the last witnesses. As humans we are demanded to listen, and to never forget.

Submitting organisation: **Sveriges Television – SVT**  
Contact: **Anna Hagnefur– [anna.hagnefur@svt.se](mailto:anna.hagnefur@svt.se)**  
Author: **Mikael Jansson**  
Director: **Mikael Jansson**  
Camera: **Carl Nilsson, Noah Beyene**  
Commissioning editor: **Emelie Persson**  
Producer: **Kim Jansson**  
Production company: **Studio Mikael Jansson**  
Length: **59 min**  
Total budget: **€ 80,000**  
Original language: **Swedish**  
First broadcast by: **SVT 2**  
Date of first broadcast: **3 November 2019, 20:00**  
Competing for: **Best European TV Documentary of the Year**

## One More Jump

### One More Jump

Abdallah and Jihad are two friends born in the Gaza Strip, they know little about freedom but they believe in the sport they practice: parkour. Abdallah, founder and leader of the Gaza Parkour Team, decided to leave Gaza and move to Italy to become a professional athlete, but now he can barely survive. Jihad still lives segregated in the Strip, training the youngsters and looking after his sick father, but he doesn't stop dreaming of leaving that tormented land.

Submitting organisation: **AMKA Films Productions**  
Contact: **Lisa Fano – [lisa@amka.ch](mailto:lisa@amka.ch)**  
Author: **Emanuele Gerosa**  
Director: **Emanuele Gerosa**  
Camera: **Matteo Delibì**  
Commissioning editor: **Nicolo' Tettamanti**  
Producer: **Enrica Capra**  
Production company: **Graffiti Doc**  
Co-producers: **RSI, RAI**  
Key staff: **Adriano Alampi, Mohamed J. Abu Safia (Sound)**  
**Matteo Delibì (DoP)**  
**Nicolo' Tettamanti (Editing)**  
**Zeno Gabaglio (Music)**

Length: **82 min**  
Original language: **Arab, English, Italian**  
First broadcast by: **rts.ch**  
Date of first broadcast: **26 April 2020, 00:00**  
Competing for: **Best European TV Documentary of the Year**

# TV CURRENT AFFAIRS

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**  
18 - 25 October 2020, Potsdam  
Changing Europe - Together in Trust

## Programmes in Competition 2020

01	AM SCHAUPLATZ: Ischgl - The Corona Hotspot in the Alps	Austria
02	PANO: Hotel Corona	Belgium
03	Traces Remain	Bulgaria
04	MOT: Tracking Your Used Garments	Finland
05	Chocolate's Heart of Darkness	France
06	Inside Our Enemies' Life	France
07	Rohingyas: The Crime Mechanics	France
08	The World According To Amazon	France
09	re: Basta Europe!?	Germany
10	Die Story: Boeing - The Deadly System	Germany
11	Doping Top Secret: The Lord of the Lifters. The Destruction of an Olympic Sport.	Germany
12	ZDFzoom:Final Destination Libya – How Europe Is Closing Itself Off	Germany
13	MEDIALOGICA: The Hate Playbook	The Netherlands
14	Race to the Bottom: Mica	The Netherlands
15	ZEMBLA: China's Medicinal Power	The Netherlands
16	MISSION INVESTIGATE: The Arla Dairy Farm	Sweden
17	SRF Rundschau: Cryptoleaks - How CIA and BND Spied on the World With Swiss Help	Switzerland

## **AM SCHAUPLATZ: Ischgl - The Corona Hotspot in the Alps**

### Ischgl im Ausnahmezustand

Ischgl was once a poor farming village - until the longest cable car in the whole country was built there in 1963. The years that followed brought a gigantic economic upturn and the mountains around Ischgl quickly became one of Austria's most state-of-the-art ski resorts. A hotel city hosting 1,4 million overnight stays, with 236 kilometres of ski-slopes and 1,200 snow cannons to attract visitors. The village boasts that its enormous lift system can transport 94,000 people per hour up the mountain.

But since the onset of the Coronavirus crisis, Ischgl has been in a state of emergency. The party atmosphere is a thing of the past, and the situation is tense. The Tyrolean village is thought to be one of the epicentres of the pandemic in Europe. There has been widespread international criticism of the long hesitation of those in charge to close this year's skiing season early, and the situation is now under investigation by the Public Prosecutor's Office. Ischgl has been in quarantine for weeks. Tourists, but also countless tourism workers, are stuck in their rooms, waiting for the restrictions to be lifted.

Ed Moschitz visited Ischgl with a camera, as long ago as January. Over the following weeks he interviewed leaders, workers and residents and his reportage documents how the tourist resort dealt with the crisis.

Submitting organisation: **Österreichischer Rundfunk – ORF**  
Contact: **Ed Moschitz – [ed.moschitz@orf.at](mailto:ed.moschitz@orf.at)**  
Author: **Ed Moschitz**  
Director: **Ed Moschitz**  
Camera: **Tone Mathis, Bernd M. Wacht**  
Commissioning editor: **Klaus Dutzler**  
Producer: **Nina Scherlofsky**  
Production company: **ORF**  
Length: **49 min**  
Total budget: **€ 35,000**  
Original language: **German**  
First broadcast by: **ORF 2**  
Date of first broadcast: **2 April 2020, 21:05**  
Competing for: **Best European TV Investigation of the Year**



## **PANO: Hotel Corona**

### Hotel Corona

Spring Break 2020: thousands of Flemish people are enjoying their ski vacation in Northern Italy, carefree. Once they get home, worry sets in. They get sick. “It was almost unreal,” says Dennis, who fell ill himself. “It seemed as though the virus came to Belgium by way of our hotel. That makes you wonder.”

Pano reconstructs the first, crucial weeks at the beginning of the epidemic in Belgium. They turn out to be pivotal days, in which people, if they even could get tested, sometimes had to wait a long time for their results. Quarantine was not mandatory. Looking back, the skiers probably unknowingly passed the virus on to others because of that. Like Herman: “I definitely didn’t want to pass it on to anyone. That wasn’t my intention. But I probably did pass it on to a lot of people.”

The week after Spring Break, we still thought that Covid-19 was comparable to a bad flu. What lessons can we learn from the first, crucial weeks of the coronavirus crisis?

With reactions from Marc Van Ranst, Herman Goossens, Jan Stroobants, Minister Maggie de Block and Sophie Quoilin of Sciensano.

Submitting organisation: **VRT**  
Contact: **Pascal Seynhaeve – [pascal.seynhaeve@vrt.be](mailto:pascal.seynhaeve@vrt.be)**  
Author: **Hanne Decoutere**  
Director: **Jeremy De Ryckere**  
Camera: **Stijn De Moor**  
Commissioning editor: **Pascal Seynhaeve**  
Producer: **Els Cannaerts**  
Production company: **VRT**  
Key staff: **Pascal Seynhaeve, Sara Van Boxstael (Editors in chief),  
Jill Vanrobays (Directors assistant)**

Titel of series: **Pano**  
Length: **37 min**  
Total budget: **€ 35,089**  
Original language: **Dutch**  
First broadcast by: **VRT één**  
Date of first broadcast: **27 May 2020, 20:45**  
Competing for: **Best European TV Investigation of the Year**

## Traces Remain

### Sledite ostavat

Hundreds of companies in Bulgaria are registered at the home addresses of different people, without the owners even knowing about it and without being able to remove them from their home's documentation. This is possible because, when someone submits documents for registration of a company in the Commercial Register, the employees do not check whether there is such an address, or whether there is a person with such a name and ID. There is no trace, if there isn't even a specimen of these people's signatures, which will be used to make money payments. In practice, no one checks whether the names, addresses and signatures, declared by the companies, are genuine and the law does not oblige such a check.

The show's team is following up the steps after a signal from a woman, who is harassed at home by private bailiffs, lawsuits and loans from the company, registered at her home address in Bulgaria by citizens of Kosovo, Albania and Northern Macedonia, who do not have a legitimate address in Bulgaria. As a result of the journalistic investigation, the chairwoman of the Committee on Legal Affairs in the National Assembly, Ana Andreeva, is committed to making changes in these laws, in order to solve this problem.

Submitting organisation: **Bulgarian National Television – BNT**  
Contact: **Juliana Boianova– [juliana.boianova@bnt.bg](mailto:juliana.boianova@bnt.bg)**  
Author: **Bogdana Lazarova**  
Directors: **Emil Minkov, Vassil Neykov**  
Camera: **Ognyan Kolchakov, Miglena Gaidarova, Stanislav Zlatev**  
Commissioning editor: **Bogdana Lazarova**  
Producer: **Bogdana Lazarova**  
Production company: **BNT**  
Key staff: **Daniela Kuzmanova**  
Length: **27 min**  
Original language: **Bulgarian**  
First broadcast by: **BNT1**  
Date of first broadcast: **12 February 2020, 21:30**  
Competing for: **Best European TV Investigation of the Year**

## **MOT: Tracking Your Used Garments**

### **Käytetyn vaatteen jäljillä**

Yle's investigative team MOT decided to dive into the global billion Euro business of used clothes and found a secretive world where cameras were prohibited and the experts of the field don't have exact knowledge of what happens to recycled garments in the end. The team decided to use exceptional research method: trackers. The viewer can follow the long trip of the old jeans, a green sweater and for example a winter jacket from the garment collecting bin near your supermarket, into trucks and ships via train stations and international ports to gigantic sorting plants throughout Europe - and finally even to African flea markets.

Recycling gives us a good conscience. Only in the Nordic countries we donate over 100,000 tonnes of used clothes each year to charity funds and fashion chains like H&M. But why don't even the experts know the final destiny of the huge amount of textile waste that we produce each year? Yle wasn't allowed to film at UFF, the biggest garment collector of textiles in Finland, or the huge sorting plants in Europe. Instead the journalists sewed small trackers into garments and followed their way from country to country during several months. Yle also visited a big market for 'Dead Man's Clothes', that sells used Western clothes in one of the poorest countries in the world, Mocambique. There the team found known brands like H&M, Zara and Lindex - a lot of them dirty and in such bad shape that they are thrown away in a country with a lousy garbage system. This is the story of how rich countries dump their waste problem on poor countries as we consumers continue buying more and more cheap fashion produced in unethical ways.

## **MOT: Tracking Your Used Garments**

Käytetyn vaatteen jäljillä

Submitting organisation: **Yle, the Finnish Broadcasting Company, Investigative team MOT**  
Contact: **Minna Knus-Galan – [minna.knus@yle.fi](mailto:minna.knus@yle.fi)**  
Author: **Minna Knus-Galán**  
Director: **Minna Knus-Galán**  
Camera: **Jouni Soikkeli, Hanna Nordenswan (Mocambique), Janne Järvinen, Tuomas Stedt**  
Commissioning editor: **Pentti Väliähdet**  
Producer: **Hanna Takala**  
Production company: **Yle**  
Key staff: **Riikka Kurki (Concept designer),  
Liselott Lindström (Reporter in Mocambique),  
Anna D. Kokko (Editor),  
Camilla Arjasmaa (Graphic designer)**  
Titel of series: **MOT**  
Episode: **5 : 34**  
Length: **28 min**  
Total budget: **€ 25,000**  
Original language: **Finnish**  
First broadcast by: **Yle TV1**  
Date of first broadcast: **17 February 2020, 20:00**  
Competing for: **Best European TV Investigation of the Year**

## Chocolate's Heart of Darkness

### La face cachée du cacao

In 2001, the lucrative chocolate industry, due to pressure from NGOs, committed itself to putting an end to child labour in cocoa plantations before 2006.

18 years later, has that promise been kept? The Ivory Coast, the world's largest cocoa producer, made a real effort to eradicate this scourge on the country. They built schools and trained farmers. Television adverts even reminded populations that child labour is illegal. So why does child exploitation still exist? Further into isolated areas of the forest, at the end of near-impassable roads, Paul Moreira discovered child slaves, forced to work in plantations, their incomes often seized by traffickers. These child slaves are separated from their parents and sometimes resold onto other traffickers.

Submitting organisation: **Premières Lignes**  
Contact: **Mathilde Bongeat – [mathilde.bongeat@pltv.fr](mailto:mathilde.bongeat@pltv.fr)**  
Author: **Paul Moreira**  
Director: **Paul Moreira**  
Camera: **Pedro Brito da Fonseca, Camille Le Pomelec**  
Commissioning editors: **Hélène Rissier, Elise Aicardi**  
Producers: **Luc Hermann**  
Production company: **Premières Lignes**  
Co-producer: **Public Sénat**  
Key staff: **Roch Bozino (Director)**  
Length: **55 min**  
Total budget: **€ 138,383**  
Original language: **English**  
First broadcast by: **Public Sénat**  
Date of first broadcast: **21 September 2019, 21:00**  
Competing for: **Best European TV Investigation of the Year**

## Inside Our Enemies' Life

### Djihadistes Français: La part du monstre

This extraordinary documentary gives viewers a keen understanding of the life lived by Western jihadists and their families in Syria, under the ISIS caliphate. In October 2018, an informant for European intelligence services gave investigative reporter Kamal Redouani the GPS coordinates of several sites where French jihadists had lived inside Syria.

As in his previous documentaries, Kamal Redouani delved headlong into the investigation, gathering a bevy of eye-opening information from new sources about the path trod by European jihadists, gleaned from internal caliphate documents and videos filmed by ISIS for its own use. Kamal Redouani made several trips to Syria, accompanied by his head cameraman Julien Mauranne. He recorded spine-chilling, previously unheard accounts from Raqqa residents who lived shoulder to shoulder with European jihadists: a midwife who delivered ISIS babies; prisoners tortured by a French jihadist; and a Western hacker who set up an internal espionage system that enabled ISIS to keep tabs on all its members. Kamal Redouani is convinced there is an urgent need to get this work out. Because in a country laid to ruin, any evidence left behind by European jihadists is fast disappearing. And if there is no proof, there can be no justice.

Submitting organisation: **Capa Presse**  
Contact: **Martin Six – [msix@capatv.com](mailto:msix@capatv.com)**  
Author: **Kamal Redouani**  
Director: **Kamal Redouani**  
Camera: **Julien Mauranne**  
Commissioning editor: **Kamal Redouani**  
Producer: **Amandine Chambelland**  
Production company: **Capa Presse**  
Length: **71 min**  
Total budget: **€ 337,422**  
Original language: **French**  
First broadcast by: **France 5**  
Date of first broadcast: **29 October 2019, 20:50**  
Competing for: **Best European TV Investigation of the Year**

## **Rohingyas: The Crime Mechanics**

Rohingya, la mécanique du crime

Hundreds of burned faces, rapes, large scale massacres, and 700,000 Rohingyas forced to leave their country, Myanmar, driven into exile.

The entire world has seen the images of a population in rags fleeing persecution, forced to cross the Naf River separating Bangladesh from Myanmar, on foot or on frail skiffs, regardless of danger. After denying the obvious and refusing to see the early sign of ethnic cleansing, the international community has finally expressed its indignation. Target of criticism, Nobel laureate and head of Myanmar's government Aung San Suu Kyi has always denied. Apart from camps in the state of Rakhine where they are detained and the few villages where they are confined, there are barely any Rohingyas left in Myanmar today. The proof of the merciless efficiency of the Myanmar army in achieving its 'great work'.

Submitting organisation: **Nova Production**  
Contact: **William Zarour – [williamzarour@gmail.com](mailto:williamzarour@gmail.com)**  
Author: **Gwenlaouen Le Gouil**  
Director: **Gwenlaouen Le Gouil**  
Camera: **Christophe Barreyre**  
Commissioning editor: **Soline Braun**  
Producer: **Thomas Zribi**  
Production company: **Nova Production**  
Co-producers: **TV Presse Productions, Arte G.E.I.E.**  
Length: **62 min**  
Total budget: **€ 227,102**  
Original language: **French**  
First broadcast by: **Arte**  
Date of first broadcast: **22 October 2019, 22:30**  
Competing for: **Best European TV Investigation of the Year**

## The World According To Amazon

Le monde selon Amazon

‘Everything, right now’. Riding the digital revolution and betting on compulsive buying and immediate needs, Amazon has built the largest supermarket in the history of mankind by making all products and data throughout the world instantly available with just one click. As a commercial war machine, the company is colonising networks and designing gigantic storage spaces, not only to store its billions of tons of merchandise but also billions of megateras of digital data. Amazon’s cloud is thus essential today to the functioning of the Internet. At the head of this world empire is Jeff Bezos. As the richest man in the world, he is on a par with the most powerful heads of state on the planet. With his success to back him up, he claims to be reforming the concept of trade and labour. He unashamedly exposes his vision of a new organisation of humanity. After having conquered the Earth, he is now aiming for the Moon: his Blue Origin programme

Let’s meet the pioneers of the company – some of whom have distanced themselves from the company. Let’s also meet Amazon’s workers, in the first line of the system and its limits, throughout the world, on a daily basis. This film, led by a field investigation conducted for several years, proposes a dizzying dive into the world of Amazon, its story and view of the world.

Submitting organisation: **Little Big Story**  
Contact: **Romain Gaussens – [rgaussens@lbstory.fr](mailto:rgaussens@lbstory.fr)**  
Author: **Adrien Pinon**  
Directors: **Adrien Pinon, Thomas Lafarge**  
Camera: **Thomas Lafarge, Adrien Pinon**  
Commissioning editor: **Renaud Allilaire**  
Producer: **Valérie Montmartin; Sylvie Van Brabant (Co-producer)**  
Production company: **Little Big Story**  
Co-producer: **Films du Rapide-Blanc**  
Key staff: **Mathieu Lere (Editing), Medhat Hanbali (Music),  
Raphaël Pelissou (Production Manager France),  
Amélie Lambert Bouchard (Production Manager Canada)**

Length: **53 min**  
Total budget: **€ 521,326**  
Original language: **English, French**  
First broadcast by: **France 5**  
Date of first broadcast: **8 October 2019, 20:50**  
Competing for: **Best European TV Investigation of the Year**



## **re: Basta Europe!?** re: Basta Europa!?

Many Italians feel betrayed and sold out by Europe: Since the beginning of the COVID-19 crisis, 49 percent have wished to leave the EU. Disappointed by a lack of solidarity on the part of the other member states, numerous citizens take to the streets and demand an ITALEXIT. Germany in particular, is in the spotlight: 45 percent of Italians now see Germany as the enemy of Italy, who simply takes advantage of all the advantages of the EU. Does the EU risk losing Italy? A development that Comitato Ventotene, a pro-European group from Milan, absolutely wants to fight.

Submitting organisation: **Radio Berlin-Brandenburg - rbb/ARTE**  
Contact: **Philipp Koch – [philipp.koch@rbb-online.de](mailto:philipp.koch@rbb-online.de)**  
Author: **Elena Horn**  
Director: **Elena Horn**  
Camera: **Alessandro Leonardi**  
Commissioning editor: **Carolin Mayer**  
Production company: **rbb**  
Length: **30 min**  
Total budget: **€ 50,000**  
Original language: **German**  
First broadcast by: **ARTE**  
Date of first broadcast: **31 December 2020, 19:40**  
Competing for: **Best European TV Investigation of the Year**

## Die Story: Boeing - The Deadly System

### Boeing - das tödliche System

In 2019 a Boeing 737 MAX crashed shortly after take-off in Ethiopia. 157 people died. The latest model of the world's best-selling commercial aircraft has not been allowed to fly since. Only four months earlier, an identical aircraft had crashed in Indonesia, killing 189 people. A defect in a software whose existence had been kept secret from the pilots is considered to be the cause of both crashes.

The film shows: The cause of the crashes was only superficially a software failure. On closer inspection it was a system failure. Design and certification of an aircraft are driven by commercial interests, price pressure and the pursuit of profitability. Thousands of engineers and commercial staff of the manufacturer, together with certification authorities, ensure that maximum safety is achieved on the one hand and maximum economic success on the other. It seems that lately the focus was primarily on economic success.

Former Boeing employees and pilots describe their experiences. It becomes clear why the decommissioning (the grounding) of the 737 Max is so much longer than originally thought, how much the engineers' work was corrupted by economic constraints. But above all - that this problem is not limited to a single aircraft type. Other models of the world's largest aircraft manufacturer, will most likely prove to be a problem in the future, according to statements by those involved in the construction. The fight for the re-certification of the Boeing 737 MAX is at least as explosive as the initial registration of the aircraft. For Boeing it is existential.

Submitting organisation: **Westdeutscher Rundfunk - WDR**  
Contact: **Carolin Rath – [carolin.rath@wdr.de](mailto:carolin.rath@wdr.de)**  
Authors: **Thomas G. Becker, Michael Houben**  
Director: **Michael Houben**  
Camera: **Norbert Nienstedt**  
Commissioning editor: **Caroline Imlau**  
Producer: **Inga Halfinger**  
Production company: **WDR**  
Titel of series: **Die Story**  
Length: **44 min**  
Original language: **German, English**  
First broadcast by: **WDR**  
Date of first broadcast: **1 July 2020, 22:15**  
Competing for: **Best European TV Investigation of the Year**

**Doping Top Secret:**  
**The Lord of the Lifters. The Destruction of an Olympic Sport.**  
Geheimsache Doping:  
Der Herr der Heber. Wie ein Olympischer Sport zerstört wird.

The investigative documentary by the ARD doping editorial team shows how unscrupulously the Olympic sport of weightlifting was governed.

The authors set out on a search for clues in the realm of the Hungarian Tamás Aján, who had been president of the world association IMF since 2000 - and resigned in mid-April.

Submitting organisation: **EyeOpening.Media GmbH**  
Contact: **Sabrina Freese – [sabrina.freese@eyeopening.media](mailto:sabrina.freese@eyeopening.media)**  
Authors: **Hajo Seppelt, Nick Butler, Grit Hartmann**  
Director: **Hajo Seppelt**  
Camera: **Frank Gutsche, Hans-Jürgen Büsch, Ilya Levintov, Manfred Pelz, Evgenii Rudnyi, Robin Worms, Peter Wozny, Ralph Ziegenhorn, Sinisa Dragin**  
Commissioning editor: **Steffen Simon (WDR)**  
Producer: **Inga Halfinger**  
Production company: **EyeOpening.Media GmbH**  
Length: **45 min**  
Total budget: **€ 250,000**  
Original language: **German**  
First broadcast by: **Das Erste**  
Date of first broadcast: **5 January 2020, 20:15**  
Competing for: **Best European TV Investigation of the Year**

## **ZDFzoom:**

### **Final Destination Libya - How Europe Is Closing Itself Off** Endstation Libyen - Europa schottet sich ab

Thousands of people try to escape via Libya to Europe each year but many of them end up in Libyan prison camps where they often suffer torture and rape. Their fate is not only determined by Libyan authorities but also by European politics. EU is financing Libya in order to keep refugees off its vulnerable Mediterranean borders.

Out of a total of 506 Million Euros financial aid 87 Million are dedicated to the Libyan coastguard who is constantly stopping refugee boats and bringing their passengers back to the unsafe civil war country where they face an uncertain future, among them many women and children.

Reporter Sara Creta took the risk to travel to Libya. She managed to talk to inmates of Libyan camps and let them give their testimonies. "They rape girls und beat everyone. We want to leave. We want education, health and safe circumstances." International Organisations like UNHCR fail more and more to get access to the refugee camps. "We cannot protect refugees in Libya at this stage", admits UNHCR Special Envoye Vincent Cochetel, who is in charge of the region. Human Rights Organisations criticise European authorities for supporting a so-called coastguard which is recruited of criminal gangs. They demand an immediate stop of this inhuman aid. Breath-taking scenes of Libyan prison camps, interviews with high ranking politicians like the Italian Minister of Interior and human rights experts give a deep and emotional insight: into the desperate fight of Europe to keep its countries clear of refugees and of refugees themselves fighting for a better future and for survival.

Submitting organisation: **Zweites Deutsches Fernsehen – ZDF**  
Contact: **Gudrun Borenberg – [filmfestivals@zdf.de](mailto:filmfestivals@zdf.de)**  
Authors: **Jan M. Schäfer, Sara Creta**  
Directors: **Jan M. Schäfer, Sara Creta**  
Camera: **Manuel Dalitz, Thomas Eidam, Stefan Göppert, Patrick Meyer-Clement**  
Commissioning editors: **Beate Höbermann, Hilde Buder-Monath**  
Producer: **Niels Büngen**  
Production company: **ZDF Digital Medienproduktion GmbH**  
Key staff: **Daniel Mackensen (Editing),  
Sarah Krawietz, Jana Krupka (Production ZDFdigital),  
Petra Stumpf (Production ZDF)**

Length: **29 min**  
Total budget: **€ 105.000**  
Original language: **German**  
First broadcast by: **ZDF**  
Date of first broadcast: **18 March 2020, 00:05**  
Competing for: **Best European TV Investigation of the Year**

## **MEDIALOGICA: The Hate Playbook, Episode 6**

### Handboek voor haatzaaiers

The documentary series Medialogica focuses on how media works and public opinion is shaped. This episode deals with the topic of online harassment and intimidation. More specifically, it shows how this influences the public debate more and more. In the Netherlands conspiracy theories such as 'the great replacement' are spreading rapidly into the public debate and even into politics. Online discussions can be very harsh. People argue, bully and harass each other on a daily basis. Especially on Twitter, trolls seem to have a large influence. At first sight, online harassment might seem a random act. However, it is also used as a thought-out tactic to spread extreme messages. The so-called playbook helps spreading hateful ideas from dark corners of the internet into mainstream media.

In our episode we discovered how an American based hate campaign called #Gamergate changed the way hate and extremist ideas are being spread on the internet. #Gamergate even inspired Steve Bannon when it comes to his tactics regarding politics and media.

As a consequence, this has led to more fake news and polarisation. The tactics from #Gamergate and the playbook have been used in other parts of the world too. Medialogica takes a closer look at the role of journalists when it comes to the described mechanisms. It shows that basic journalistic principles, such as giving both sides of a certain story a stage, can be misused. With the result that some extreme ideas can get disproportional attention. Thus, unwittingly contributing to further polarisation.

What is the role of reporters? Should they be more aware of their task? And is there a possible solution?

Submitting organisation:	<b>Human</b>
Contact:	<b>Madeleine Somer – <a href="mailto:m.somer@vpro.nl">m.somer@vpro.nl</a></b>
Authors:	<b>Myrthe Buitenhuis, Hansje van de Beek</b>
Directors:	<b>Myrthe Buitenhuis, Hansje van de Beek</b>
Camera:	<b>Jelle Ode, Martijn 't Hart</b>
Commissioning editor:	<b>Misja Pikel</b>
Producer:	<b>Madeleine Somer</b>
Production company:	<b>Human</b>
Titel of series:	<b>Medialogica</b>
Episode:	<b>6 : 8</b>
Length:	<b>35 min</b>
Total budget:	<b>€ 70,000</b>
Original language:	<b>Dutch</b>
First broadcast by:	<b>NPO 2</b>
Date of first broadcast:	<b>24 November 2019, 22:30</b>
Competing for:	<b>Best European TV Investigation of the Year</b>

## Race to the Bottom: Mica, Episode 4

Bodem in Zicht: Mica

Without steel there would not be a car or chef's knife. Without gold there would not be a wedding ring to put on a finger. And without lithium there would not be a battery for your laptop, telephone or electric car. Yet hardly anyone wonders where these raw materials come from and under what circumstances they were extracted from earth. Without realising it, we depend on raw materials for almost all things we use every day.

In Race to the Bottom Eva Cleven and Anna Gimbrère investigate the origin of the most important raw materials. They dive into the worlds behind the raw materials that form the basis of our modern existence. Anna and Eva want to know what price we actually pay to heat our houses, to drive our cars or to login online on our computers. From where do we extract which raw materials? And who is extracting them? Do we have plenty of raw materials available, or are we racing towards the bottom? We dive into the world of one raw material per episode. What is it used for, where does it come from, and under what circumstances is it extracted? Eva and Anna travel to the source and visit mines and places we usually never get to see. But they also visit companies in the Netherlands that process the raw materials into the end products that we all use. To what extent are the producers concerned with the origin of the raw materials and the way in which they have been extracted from the soil? We explore the worlds of and stories behind gold, coal, iron, mica, lithium and phosphate.

Submitting organisation: **BlazHoffski Productions BV/ Dahl TV**  
Contact: **Kirstin Gortz – [kirstin.gortz@blazhoffski.nl](mailto:kirstin.gortz@blazhoffski.nl)**  
Author: **Maarten Remmers**  
Director: **David Bezemer**  
Camera: **Albert Stokke**  
Commissioning editor: **Jan van Holsteyn**  
Producer: **Barbara Coronel**  
Production company: **BlazHoffski Productions BV/Dahl TV**  
Titel of series: **Race to the Bottom**  
Episode: **4 : 6**  
Length: **41 min**  
Original language: **Dutch**  
First broadcast by: **NTR / NPO3**  
Date of first broadcast: **19 March 2020, 21:00**  
Competing for: **Best European TV Investigation of the Year**

## **ZEMBLA: China's Medicinal Power, Episode 1** Medicijnmacht China tijdens de coronacrisis

What is the world's dependence on China?

The majority of active ingredients found in the world's pharmaceuticals are produced in China and India. In the first months of 2020, many of the Chinese medicine factories lay dormant as a result of the Corona virus. Shortly after these factories started up again, India closed its borders for several weeks for the export of medicines. China and India produce nearly 80 percent of the world's medicinal products. In recent years, medicine shortages have increased due to, among other reasons, supply chain problems in these two countries. This dependence has put the world at risk. Producers of medicinal active ingredients warn, that because of the Corona pandemic, countries all over the world could be confronted with further shortages of essential medicines in a time when they are most needed.

How did it come to this? For years, experts have warned us of our dependency on China and India, and are extremely concerned. Why did we outsource even our medicine supply? China has become the pharmacy of the world and countries stand in line to get their supplies. The question isn't whether or not the outbreak of this virus will have an effect on medical supplies, but for how many weeks and on what scale? Dutch investigative journalism programme Zembla, investigates global access to medicine in a time of crisis.

Submitting organisation: **BNNVARA Jos van Dongen**  
Contact: **Anja van Oostrom – [anja.van.oostrom@bnnvara.nl](mailto:anja.van.oostrom@bnnvara.nl)**  
Authors: **Jos van Dongen, Suzan Borst, Annette Schaetzle**  
Director: **Jos van Dongen**  
Camera: **Frank Moll**  
Commissioning editor: **Manon Blaas**  
Producers: **Anja van Oostrom, Belinda Folkersma**  
Production company: **Omroepvereniging BNNVARA**  
Key staff: **Suzan Borst, Annette Schaetzle (Research),  
Lennart Reijnders (Editing)**

Titel of series: **Zembla**  
Episode: **1 : 24**  
Length: **39 min**  
Total budget: **€ 83,000**  
Original language: **Dutch**  
First broadcast by: **NPO 2**  
Date of first broadcast: **2 April 2020, 20:25**  
Competing for: **Best European TV Investigation of the Year**

## MISSION INVESTIGATE: The Arla Dairy Farm Arlagården

Arla Foods Amba is the largest dairy product cooperative in Scandinavia and among the ten largest globally. A multinational company with almost 10,000 farmers in Sweden, Denmark, Belgium, UK, Germany, the Netherlands and Luxemburg, employing nearly 20,000 people all over Europe.

In Sweden Arla has extremely high standards when it comes to animal welfare. This has for long been their unique selling point pushed through romanticised ads where healthy cows are moving peacefully along vast green meadows. Arla is building the image of a responsible and sustainable company. But recent footage from one of their larger dairy farms in northern Sweden shows that the picture-perfect marketing images could not be further from the truth, bringing the people at Swedish Centre for Animal Welfare close to tears.

The owner had great plans for the future and some years ago he applied to triple his business and increase profit. But he has been fought as a large number of locals have appealed and written protest letters based on the state of the farm and how he treats the animals. Since 2010, 38 different complaints have been reported concerning the owner and the farm, but still it's business as usual.

As the team starts contacting former employees we get access to images, films and documents. The farm has employed a large number of foreign workers, mainly from Eastern Europe. Many share experiences of bad working conditions, but also serious mistreatment of animals. In a follow-up the team could reveal that this was not one single farm but found more than 200 farms across Sweden with serious problems with animal welfare. Among them 38 were producers for Arla.

Submitting organisation: **Sveriges Television – SVT**  
Contact: **Anna Hagnefur – [anna.hagnefur@svt.se](mailto:anna.hagnefur@svt.se)**  
Author: **Ali Fegan**  
Director: **Cecilia Eriksson Granér**  
Camera: **Filip Gustavsson, Magnus Tingman**  
Commissioning editor: **Ulf Johansson**  
Producer: **Lars-Göran Svensson**  
Production company: **SVT**  
Key staff: **Filip Gustavsson (Editing),  
David Lindahl (Research)**  
Length: **49 min**  
Total budget: **€ 50,000**  
Original language: **Swedish**  
First broadcast by: **SVT1**  
Date of first broadcast: **29 January 2020, 20:00**  
Competing for: **Best European TV Investigation of the Year**



## **SRF Rundschau: Cryptoleaks - How CIA and BND Spied on the World With Swiss Help**

**Cryptoleaks - Wie CIA und BND mit Schweizer Hilfe weltweit spionierten**

For more than half a century, governments all over the world trusted the Swiss company Crypto AG to keep the communication of their diplomats, soldiers and officials a secret. Our investigation uncovers what experts call ‘the intelligence coup of the century’: Crypto AG was owned by the CIA and the German secret service BND. The company sold manipulated devices to over a 100 countries, allowing the CIA and BND to read along - a priceless advantage for both involved countries.

Our film is based on a leaked document originating from the archives of the CIA, as well as hundreds of pages of documents from the BND, and confirmed in over 300 hours of background interviews and conversations. The documents tell the story of ‘Minerva’, the code name given to the intelligence operation. Founded in the 1950s by the Swede Boris Hagelin, Crypto AG became the world market leader for encryption devices. Its biggest selling point was the Swiss neutrality. Non-western countries, from Asia to Africa to the Middle East trusted Crypto AG and invested millions of dollars into devices they believed to be secure. This all worked out well for the secret services, until Crypto AG salesman Hans Bühler was arrested by Iranian police in 1992. Iran claimed Bühler was a spy, held him for 9 months and subjected him to torture. Once his release was secured and Bühler was back home, he insisted on bringing the secret of Crypto AG to light. The affair almost uncovered the entire Minerva operation, but the secret services got a lucky break. Miraculously, Swiss police investigations came to nothing, evidence disappeared and politicians refused to become involved.

The famous Swiss neutrality, sold - to ensure Switzerland could maintain a stance of ‘plausible deniability’.

Submitting organisation: **Schweizer Radio und Fernsehen - SRF / SRG SSR**  
Contact: **Nicole Vögele – [nicole.voegele@srf.ch](mailto:nicole.voegele@srf.ch)**  
Authors: **Nicole Vögele, Fiona Endres**  
Directors: **Nicole Vögele, Fiona Endres**  
Camera: **Matthias Dömötör**  
Commissioning editor: **Mario Poletti**  
Producers: **Nicole Vögele, Fiona Endres**  
Production company: **SRF**  
Key staff: **Anielle Peterhans, Peter F. Müller (Co-authors),  
Armin Rüede (Editing),  
Pascal Schelbli (Animation)**

Length: **43 min**  
Total budget: **€ 250,000**  
Original language: **German, Swiss German, English**  
First broadcast by: **SRF 1**  
Date of first broadcast: **12 February 2020, 20:05**  
Competing for: **Best European TV Investigation of the Year**

## **TEMPS PRESENT: In Pursuit of Isis's Damned** Sur la piste des damnés de Daech

We went to Syria, looking for Swiss Citizens who gave in to Islamic State sirens. While women and teenagers deliver unpublished accounts of life inside the Caliphate, a Vaudois inmate denounces the ill-treatment to which he was subjected while his family witnesses in Lausanne for the first time. They are among the 11,000 foreign fighters, women and children of Daech, detained in prisons and camps held by the Kurds in north-eastern Syria. While their families and local authorities are demanding their repatriation, European states, including Switzerland, are putting their backs to the wall.

Submitting organisation: **Radio Télévision Suisse - RTS / SRG SSR**  
Contact: **Vanessa Weill - [vanessa.weill@rts.ch](mailto:vanessa.weill@rts.ch)**  
Author: **Anne-Frédérique Widmann**  
Director: **Marie-Laure Baggiolini**  
Camera: **Erwan Jagut**  
Producer: **Jean-Philippe Ceppi**  
Production company: **RTS**  
Key staff: **Beat Lambert (Sound),  
Véronique Rotelli (Editing)**  
  
Length: **51 min**  
Total budget: **€ 135,000**  
Original language: **French**  
First broadcast by: **RTS Un**  
Date of first broadcast: **3 October 2019, 20:15**  
Competing for: **Best European TV Investigation of the Year**

# TV IRIS

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**  
18 - 25 October 2020, Potsdam  
Changing Europe - Together in Trust

## Programmes in Competition 2020

01	Newcomers	France
02	Movies of Color: Why German Film Needs Immigrants	Germany
03	No Hard Feelings	Germany
04	New Neighbours 2019: 'In the Ghost Town'	Italy
05	Khata	The Netherlands
06	They Call Me Babu	The Netherlands
07	Immigrant-ish	Norway
08	Rawdah	Norway
09	And God Created Woman...or Maybe Not	Portugal
10	Josefin & Florin	Sweden
11	The Beautiful Game	Sweden
12	Ewolo	Switzerland
13	Ramadan in Lockdown	United Kingdom

## Newcomers

### Classe unique

Jacques is the doctor and mayor of Saint Laurent city. He struggles in protecting his village from desertification. The day his unique classroom is about to close down, he has to make an important choice for the sake of the citizens. The only solution the regional prefect offers is to welcome migrants to the community, to get more kids enrolled in the school and keep it open. Jacques agrees but the population is not so keen on welcoming these new people. Some of the inhabitants become hostile. The community is torn apart. But Jacques makes sure the new citizens are welcome as they should be and turns the post office into homes for them. The new Saint Laurent inhabitants arrive with Lucie, a committed activist who dedicates her life to refugees. She is there to make sure the setting up and cohabitation goes well. Living with Hassan, Yana and Nassim starts to change mentalities. But Jacques discover that some are illegal migrants. By law, they have to leave the village but the whole community will do its best to make sure they can stay in Saint Laurent. This movie is about solidarity, tolerance and brotherhood beyond frontiers.

Submitting organisation: **France Télévisions**  
Contact: **Ghislaine Jassey – [ghislaine.jassey@francetv.fr](mailto:ghislaine.jassey@francetv.fr)**  
Authors: **Christel Gonnard, Pauline Rocafull**  
Director: **Gabriel Aghion**  
Camera: **Pierre Baboin**  
Commissioning editors: **Anne Holmes, Karine Silvani**  
Producer: **Nicolas de Saint Meleuc**  
Production company: **Storia Television**  
Co-producers: **Les Films du Worso, France Télévisions**  
Key staff: **Clémentine Célarié, Sam Karmann, Samuel Jouy (Actors),  
Armand Amar (Music )**  
Length: **90 min**  
Total budget: **confidential**  
Original language: **French**  
First broadcast by: **France 3**  
Date of first broadcast: **26 November 2019, 21:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## **Movies of Colour: Why German Film Needs Immigrants**

Kino Kanak - Warum der deutsche Film Migranten braucht

Why has the German film and television industry not yet found a natural way of dealing with people with a migration background? This documentary embarks on a multi-layered search for clues.

The roles offered to actresses and actors with a migration background mostly serve stereotypes and are often clichéd: criminals, pimps, gangsters, asylum-seekers. Why has the industry still not moved on? And what could be the reasons for this?

Actresses, actors and filmmakers with a migration background can hardly gain a foothold in the German film and television industry without prejudice. Although most of them have grown up and live in Germany, some of them even in the third generation. Many roles do not reflect the current reality and even behind the scenes diversity is not yet a matter of course. At the same time, stereotypical thinking also takes place when it comes to casting supposedly typically 'white' figures. A state of affairs that promotes dissatisfaction, not only among the people concerned. The documentary goes in search of this discontent and tries to find answers. Why hasn't the German film and television landscape in 2020 learned to portray German-migrant actresses, actors and filmmakers realistically and to deal with them adequately? Actresses, actors, screenwriters and filmmakers report of their experiences in the industry and talk about possible causes. What are the prospects in this highly competitive market? The debates about diversity have only just begun and the way to cast complex characters regardless of their biographical background still seems far away. But a new generation of doers and decision-makers is in the starting blocks, which could actually promote a rethink.

Submitting organisation: **Zweites Deutsches Fernsehen – ZDF**  
Contact: **Gudrun Borenberg – [filmfestivals@zdf.de](mailto:filmfestivals@zdf.de)**  
Authors: **Memo Jeftic, David Assmann**  
Director: **Memo Jeftic**  
Camera: **Matthias Knebel**  
Commissioning editor: **Jule Broda**  
Producer: **Memo Jeftic**  
Production company: **Memofilm UG**  
Key staff: **Mateja Meded, Sheri Hagen, Hassan Akkouch (Actors, Interview partners), Tyron Ricketts (Actor, Producer), Malte Can (Producer, Interview partner)**  
Length: **37 min**  
Total budget: **€ 65,000**  
Original language: **German**  
First broadcast by: **ZDF, 3sat**  
Date of first broadcast: **15 February 2020, 19:20**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## **No Hard Feelings**

Futur Drei

A story about re-discovering one's past and building a future together: Parvis, the son of exiled Iranians, copes with life in his small hometown by indulging himself with pop culture, Grindr dates and raves. After being caught shoplifting, he is sentenced to community service at a refugee shelter where he meets the siblings Banafshe and Amon, who have fled Iran. As a romantic attraction between Parvis and Amon grows, the fragile relationship between the three is put to a test. They find and lose each other throughout a summer of fleeting youth, an intense first love, an attempt at a joint future, as well as the stark realisation that in Germany they are not equal.

Submitting organisation: **Jünglinge Film**  
Contact: **Faraz Shariat – [Faraz@juenglinge-film.de](mailto:Faraz@juenglinge-film.de)**  
Authors: **Faraz Shariat, Paulina Lorenz**  
Director: **Faraz Shariat**  
Camera: **Simon Vu**  
Producers: **Paulina Lorenz, Faraz Shariat**  
Production company: **Jünglinge Film**  
Co-producers: **Jost Hering Film, Iconoclast Germany, La Mosca Bianca**  
Key staff: **Daniel Blossat**  
Length: **92 min**  
Total budget: **€ 220,000**  
Original language: **Farsi, German**  
Date of first broadcast: **28 February 2020, 00:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## **New Neighbours 2019: ‘In the Ghost Town’, Episode 1**

### **New Neighbours 2019: ‘In the Ghost Town’**

Sutera is situated at the foot of a mountain and has no more than 1,000 inhabitants, mostly elderly. Life in Sutera is tough: there are no jobs. Like many Sicilian towns, Sutera is a doorway and a gate to Europe for people who come from Africa.

In 2013, after one of the deadliest migrant tragedies, Sutera’s municipality was asked to bury almost 400 victims. But, Sutera’s cemetery was full, so the Major of the village decided to do something crucial for the living. Sutera became a new home of the survivors.

RAI’s intimate and moving documentary follows John and his family who came from Nigeria, and their local neighbour Franco. Their fragile relationship reveals how meeting each other is always the first step in breaking prejudices.

Submitting organisation: **Radiotelevisione Italiana – Rai**  
Contact: **Elena Strummiello – [elena.strummiello@rai.it](mailto:elena.strummiello@rai.it)**  
Authors: **Daniela Attilini, Antonello Savoca**  
Directors: **Antonello Savoca, Gabriele Gravagna**  
Camera: **various**  
Commissioning editor: **Domenico Tassone**  
Producer: **Rai 3**  
Production company: **ČTV, DW, HRT, NTR, RAI, RTBF in partnership with Iota Production,**  
Co-producers: **RTP, RTVE, RTVSLO and the EBU Intercultural and Diversity Group**  
Title of series: **New Neighbours 2019**  
Episode: **1 : 9**  
Length: **25 min**  
Original language: **Italian**  
First broadcast by: **Rai 3**  
Date of first broadcast: **25 December 2019, 11:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**



## **Khata**

### Khata

The dreamy and gentle adolescent Kamal works, just like his older self-assured brother Hatim, as a boy prostitute around Rotterdam Central Station. When Kamal accidentally falls in love with a male client and openly expresses his homosexuality, the situation seems to escalate and blackmail seems to have taken hold of the brothers. Will they win the fight to escape this oppressive world of boy prostitution? This story is based on true events and facts from the world of boy prostitution in the Netherlands.

Submitting organisation: **NTR**  
Contact: **Irene uit den Bosch – [irene.uit.den.bosch@ntr.nl](mailto:irene.uit.den.bosch@ntr.nl)**  
Author: **Aiman Hassani, Britt Snel**  
Director: **Aiman Hassani**  
Camera: **Joris Bulstra**  
Commissioning editor: **Irene uit den Bosch**  
Producer: **Mira Mendel, René Mendel**  
Production company: **Interakt**  
Co-producers: **NTR, VPRO, BNNVARA**  
Key staff: **Akram Tanna (Kamal)**  
Length: **49 min**  
Total budget: **€ 264,001**  
Original language: **Dutch**  
First broadcast by: **NTR**  
Date of first broadcast: **22 November 2019, 21:40**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## They Call Me Babu

Ze noemen me Baboe

Alima worked for a Dutch family as their babu - nanny - in the former Dutch East Indies. A young woman's voice tells her story of how she came to work for the family, taking care of their baby Jantje. She accompanies them for a short stay in the Netherlands. Upon her return, she lives through Japanese occupation (during which the Dutch family is put in internment camps), and the battle for Indonesia's independence. Throughout these years, Alima is devoted to the child, but at the same time she is loyal to her lover Riboet, who is an independence fighter. Told from Alima's perspective, the film is more than an account of changing relationships in Indonesia: first and foremost, it's about Alima's development as an individual, breaking free from social restrictions to become an independent woman. Using unique, never-before-seen images from various archives in the Netherlands and Japan, it tells a universal story about the empowerment of women.

Submitting organisation: **NTR**  
Contact: **Irene uit den Bosch – [irene.uit.den.bosch@ntr.nl](mailto:irene.uit.den.bosch@ntr.nl)**  
Author: **Sandra Beerends**  
Director: **Sandra Beerends**  
Camera: **archive footage**  
Commissioning editor: **Irene uit den Bosch**  
Producer: **Pieter van Huystee**  
Production company: **Pieter van Huystee Film**  
Co-producer: **NTR**  
Key staff: **Ruben van der Hammen NCE (Editing),  
Alex Simu (Music),  
Mark Glynne (Sound design, Mixage)**

Length: **80 min**  
Total budget: **€ 523,201**  
Original language: **Dutch**  
First broadcast by: **NTR**  
Date of first broadcast: **23 July 2020, 20:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## **Immigrant-ish, Episodes 3 + 4**

### Norsk-ish

Modern, well-integrated, young adults with immigrant backgrounds are often portrayed as the shining image of what multicultural Norway should be: strong, confident people who balance their two cultures perfectly. In other words - the opposite of Helin, Amrit and Fariba.

Fortunately, they have each other. With roots in four cultures, the friends try their best to navigate through adulthood with all the awkward situations, insecurities, uncomfortable everyday experiences and victories it entails.

Helin is the dutiful Turkish daughter and doctor who realises her parents have become far more liberal than herself. Iranian Fariba decides to play her minority card to get ahead in her professional life. Amrit, an untraditional Indian bar owner, discovers more pros than cons with sticking to his own kind. Simultaneously their parents struggle with not interfering while their thirty-something children go through the growing pains of life.

When Helin's little sister falls pregnant outside of marriage and her parents don't seem to care, Helin's world is turned upside down. Has her family become too Norwegian? Single mother Fariba's social media activity draws her into a media circus, and her need for exposure creates a gap between her and her father. Amrit notices that he and his secret Norwegian girlfriend are drifting apart, so he starts to wonder if it is true - like his mother says - that birds of a feather flock together.

Immigrant-ish is a comedy-drama. The role gallery consists largely of new and previously unseen talents.

Submitting organisation: **Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation**  
Contact: **Vibeke Kristoffersen – [vibeke.kristoffersen@nrk.no](mailto:vibeke.kristoffersen@nrk.no)**  
Author: **Melike Leblebicioğlu, Bahareh Badavi**  
Director: **Terje Rangnes**  
Camera: **Tone Gjerde**  
Commissioning editor: **Tone C. Rønning**  
Producer: **Cecilie Nordstrøm**  
Production company: **NRK**  
Key staff: **Selda Ekiz (Helin), Nasrin Khusrawi (Fariba),  
Ravdeep Singh Bajwa (Amrit)**

Titel of series: **Immigrant-ish**  
Episode: **3+4 : 8**  
Length: **42 min**  
Total budget: **€ 1,810,000**  
Original language: **Norwegian, Persian, Punjabi, Turkish**  
First broadcast by: **NRK1 (linear), NRK TV (on-demand)**  
Date of first broadcast: **14 September 2020, 20:45**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## Rawdah, Episode 1

### Rawdah

Rawdah Mohamed (28) is a Somali born Norwegian model, influencer, single mom and a healthcare professional who works with autistic people. Her dream is to become the first hijabi model on the cover of Vogue. Her manager, Amar Faiz from Idol Looks is trying his best to fulfil Rawdah's dream. But being dark skinned, African and a hijabi makes the dream coming true, rather difficult. The first step is to conquer Norway. Amar's plan is to put Rawdah on the cover of Norway's leading fashion magazine, Costume. The chief editor of Costume is sceptical. Rawdah is not a well known public face yet and how can a hijabi model sell the year's most important issue, the September edition, to the Norwegian readers?

In the serial the viewers follow Rawdah on fashion shoots, fashion weeks in Paris and Copenhagen, meeting her siblings and working with autistic people. Rawdah came to Norway from Mogadishu as a refugee with her mother in the late 1990s. In Norway she faced both bullying and racism at school due to her head scarf. To avoid more bullying the teachers recommended Rawdah to remove the hijab. She refused. In the serial she also visits the reception centre where she lived for a year together with her mother.

Submitting organisation: **Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation**  
Contact: **Halvor Nitteberg – [halvor.nitteberg@nrk.no](mailto:halvor.nitteberg@nrk.no)**  
Author: **Noman Mubashir**  
Director: **Noman Mubashir**  
Camera: **Hallgeir Braastad**  
Commissioning editor: **Halvor Nitteberg**  
Producer: **Halvor Nitteberg**  
Production company: **NRK**  
Key staff: **Siri Fyen, Espen Kristoffersen, Sunniva Sundby, Janicke Engan**  
Titel os series: **Rawdah**  
Episode: **1 : 10**  
Length: **25 min**  
Total budget: **€ 200,000**  
Original language: **Norwegian**  
First broadcast by: **NRK**  
Date of first broadcast: **25 March 2020, 17:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## **And God Created Woman...or Maybe Not** **E Deus Criou a Mulher...ou Talvez Não**

And God Created Woman...or Maybe Not is a report that addresses the weight of the Catholic and Muslim religion and the impact of men's decisions on the conditioning of women's roles until the present day.

In the 21st century, the issue of gender equality won't stop being news anytime soon. To understand just how alive this subject is, we brought together two women from different cultures, religions and backgrounds – one born in an Islamic cradle and the other in a Catholic cradle. Mina and Carla are the two protagonists of this reportage. They are two women who can feel the same fears, the same doubts and even converge in many thoughts, despite cultures so far apart.

Throughout the film, we will see how the Catholic and Muslim religions influenced women's behaviour and how patriarchal societies have affected women's conducts, defining what is right and wrong, what is good or bad, what they should and should not do.

This reportage shows a mix between what is cultural and what is rooted in belief. And it concludes that despite the 570 years between the birth of the two religions, women have the social spotlight aimed at themselves, as a result of decisions made by men.

The theme of domestic violence is transversal to several societies, regardless of the religion that guides behaviours.

Submitting organisation: **Rádio e Televisão de Portugal – RTP**  
Contact: **Clara Sousa – [relint@rtp.pt](mailto:relint@rtp.pt)**  
Author: **Mafalda Gameiro**  
Director: **Mafalda Gameiro**  
Camera: **Pedro Boa-Alma**  
Commissioning editor: **Mafalda Gameiro**  
Producer: **Gonçalo Soares da Silva**  
Production company: **RTP**  
Length: **35 min**  
Original language: **Portuguese**  
First broadcast by: **RTP1**  
Date of first broadcast: **30 January 2020, 21:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## Josefin & Florin

### Josefin & Florin

After meeting outside the local grocery store, 22-year old Romanian street beggar Florin and 38-year old Swedish single mother Josefin get married. Despite the many cultural differences dividing them, they share a deep longing for love and a better life. Moving into a house in a Swedish village, they create a norm-beating life complete with chickens, pigs and a scrapyard. Florin's friends and family often visit from back home, begging in the town centre, and Josefin and Florin's home is soon referred to by the locals as Little Romania. Florin studies Swedish and looks for work, but as the pressure from his family to send home money mounts, the relationship and their hopes for the future are put to the test.

Filmmakers Ellen Fiske and Joanna Karlberg follow Josefin and Florin over the course of 2,5 years, capturing the emotional ups and downs of their love affair. The resulting 75 minutes offer an intimate portrayal of the beautiful – and challenging – power of love.

Submitting organisation: **Sveriges Television – SVT**  
Contact: **Anna Hagnefur – [anna.hagnefur@svt.se](mailto:anna.hagnefur@svt.se)**  
Authors: **Ellen Fiske, Joanna Karlberg**  
Directors: **Ellen Fiske, Joanna Karlberg**  
Camera: **Ellinor Hallin**  
Commissioning editor: **Charlotte Hellström**  
Producers: **Anna Weitz; Stina Gardell (Executive producer)**  
Production company: **Mantaray Film**  
Key staff: **Bernhard Winkler (Editing), Claes Lundberg (Sound design),  
Nanna Dalunde (Colourist),  
Katharina Nuttall, Linus Andersson (Composers)**

Length: **58 min**  
Total budget: **€ 337,000**  
Original language: **Swedish, Romani, English**  
First broadcast by: **SVT2**  
Date of first broadcast: **15 March 2020, 20:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## The Beautiful Game

### Det vackra spelet

In the Ivorian metropolis Abidjan, the boys are fantasising about life as a footballer in Europe. To many of them, football is a ticket to a brighter future for themselves and their families. The dream suddenly comes true for one of them, when a Swedish agent takes the merely 17-year old talent to a club in Stockholm. From the moment he is scouted to his arrival in the cold North, the expectations of the young talent are enormous. Everybody, from his family to his agents and new club put their hopes into him. But can he withstand the pressure that goes hand in hand with a career in professional football?

The director Olof Berglind gives us a unique look behind the scenes of professional elite sport in a highly topical film about integration, globalisation and the many faces of modern football.

Submitting organisation: **Sveriges Television – SVT**  
Contact: **Anna Hagnefur – [anna.hagnefur@svt.se](mailto:anna.hagnefur@svt.se)**  
Author: **Olof Berglind**  
Director: **Olof Berglind**  
Camera: **Nathan Grossman, Olof Berglind, Johan Hannu**  
Commissioning editor: **Ingemar Persson**  
Producer: **Fredrik Heinig**  
Production company: **BRF**  
Co-producers: **SVT**  
Key staff: **Kalle Lindberg (Editing),  
Andreas Söderström, Johan Berthling (Composers),  
Robert Wozniak (Sound),  
Johan Häggström, Håkan Strandhag (Post production),  
Antonio Ikoivic (Colourist),  
Charlotte Hellström (Project manager)**

Length: **79 min**  
Total budget: **€ 176,000**  
Original language: **Swedish, English, French**  
First broadcast by: **SVT 1**  
Date of first broadcast: **22 March 2020, 22:00**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

## Ewolo

### Ewolo

Cristel Ewolo has a small catering company: Street Food. Thanks to this Ewolo has made himself a little known in Ticino. From an extract of his birth certificate, he knows that his country of origin is the Republic of Congo, but he has no identity documents. As a child Ewolo was abandoned in Switzerland and cultivates the dream of returning to his country to look for traces of his family. By eating an 'Ewolo Toast' I committed myself to making his 'impossible' dream come true in exchange for his story.

Submitting organisation: **Radiotelevisione svizzera - RSI / SRG SSR**  
Contact: **Luisella Formenti – [luisella.formenti@rsi.ch](mailto:luisella.formenti@rsi.ch)**  
Author: **Andrea Canetta**  
Director: **Andrea Canetta**  
Camera: **Paride Dedini (DoP, Operator)**  
Commissioning editor: **Michael Beltrami**  
Producer: **Michael Beltrami**  
Production company: **RSI**  
Key staff: **Natalia Fiorini (Editor),  
Alessandra Modugno (Sound Editor),  
Luisella Formenti (Production Assistant)**

Length: **90 min**  
Total budget: **€ 130,000**  
Original language: **Italian, French**  
First broadcast by: **LA1 RSI**  
Date of first broadcast: **17 May 2020, 20:40**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**



## Ramadan in Lockdown, Episodes 1 - 5

### Ramadan in Lockdown

2020 marked an exceptional time in British Muslim history. For the first time ever Britain's 2,6 million Muslims observed the month of Ramadan - thirty days of fasting from sunrise to sunset - in Lockdown under strict conditions imposed in response to the COVID-19 pandemic. Ramadan in Lockdown – a series of five x 5 minute short films, stripped across Channel 4's weekly schedule – documenting British Muslims observing the holiest month of the Islamic calendar like never before. Ordinarily a time for reflection, family, communal gathering and the giving of charity, this is the first time in fourteen hundred years that Muslims across the world observed an important pillar of their faith under such conditions. From Health workers fasting for up to 17 hours whilst fighting the coronavirus pandemic, to Mosques and imams adjusting to a new form of congregational worship - nothing is how it once was. This well-received series explored the ingenuity, creativity and resilience of British Muslims who did everything from creating Mosques in their living rooms to adapting age-old funeral rites and as key workers striving to keep Britain going – all whilst fasting for thirty days. The series culminated in an Eid special episode. Ordinarily the highlight of the Islamic calendar with streets across Britain awash with Muslims buying gifts and new clothes and grooming and preening to mark the end of fasting with a feast – this year there was all change. There was no hustle and bustle of shopping, no coming together to pray as Muslims usually do, families re-negotiating how to spend time together on the big day from virtual gatherings to socially distant get-togethers.

Submitting organisation: **ClockWork Films**  
Contact: **Heenan Bhatti – [heenanbhatti@clockworkfilms.co.uk](mailto:heenanbhatti@clockworkfilms.co.uk)**  
Authors: **Heenan Bhatti, Farah Qayum**  
Directors: **Heenan Bhatti, Farah Qayum**  
Commissioning editors: **Fatima Salaria, Harjeet Chhokar**  
Producers: **Heenan Bhatti, Farah Qayum**  
Production company: **ClockWork Films**  
Title of series: **Ramadan in Lockdown**  
Episode: **1-5 : 5**  
Length: **25 min**  
Total budget: **€ 16,734**  
Original language: **English**  
First broadcast by: **Channel 4**  
Date of first broadcast: **18 May 2020, 22:45**  
Competing for: **Best European TV Programme of the Year about Cultural Diversity**

# DIGITAL MEDIA PROJECTS

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**

18 - 25 October 2020, Potsdam

Changing Europe - Together in Trust

## Programmes in Competition 2020

01	Fixing the Future - Casting New Ideas	Austria
02	Plus Thirty-two "+32"	Belgium
03	Dataville	Czech Republic
04	Divided by Freedom	Czech Republic
05	Single Poem	Czech Republic
06	Fish Bingo	Denmark
07	The (Fiction Writing) Stranger - Who is DK	Denmark
08	The Dead Are Speaking	Finland
09	Gloomy Eyes	France
10	M.O.A. - My Own Assistant	France
11	Republique	France
12	Children's Books Authors Read for Children	Germany
13	Mal angenommen What if - the tagesschau future podcast	Germany
14	Mindmap on Radio Art / Radiophonic Spaces	Germany
15	Social Score - Nothing to Hide	Germany
16	The Liberation	Germany
17	Throwback89 – The Instagram Diary of the Fall of the Berlin Wall	Germany
18	United We Stream Berlin	Germany
19	WDR AR 1933-1945	Germany
20	#I'mNotAHero	Italy
21	AI Song Contest	The Netherlands
22	"I can't hear ..."	Poland
23	A Thousand Women Murdered	Spain
24	#klaracorona - creative solutions take us through the crisis	Sweden
25	The Great Moose Migration	Sweden
26	Unzipped. Alcohol - The Report	Switzerland
27	BBC Lockdown Orchestra: You Got The Love	United Kingdom

## **Fixing the Future - Casting New Ideas**

Reparatur der Zukunft - Das Casting neuer Ideen

<https://oe1.orf.at/zukunft>

The Fixing the Future initiative focuses on two fundamental principles: hope and innovation. People are invited to upload their videos to the Ö1 radio station's website describing the various ways in which they intend to do things differently in an effort to fix the future in the Here & Now – in technology, the environment, nutrition, culture, economy, social affairs, and other fields. A selection of these innovative ideas and projects will continuously be highlighted and discussed on the radio and on social media. A jury will award 36 prizes taking the unusual form of mentoring and networking opportunities, as well as public appearances to be arranged in cooperation with seven renowned Austrian institutions including universities, festival organisers, think tanks, and others. The Fixing the Future initiative represents an emphatic invitation fundamentally to rethink our response to contemporary challenges. As the Covid-19 epidemic once again made abundantly clear, we are deeply interconnected with one another and, as such, interdependent. This is true for public health as much as it is true for the world economy and the environment – and pretty much everything else. This means that we will have to find new ways to pool and concentrate our ideas, to exchange them, and to help motivate one another. As a public radio station, we have the ability and the privilege to give such ideas considerable exposure by inviting our listeners to participate actively and intellectually. The video platform Fixing the Future offers a stage for innovation, commitment and self-efficacy. Self-efficacy may be one of the most important resources, for what is the actual benefit of knowledge if we cannot be motivated to implement it in real life?

Submitting organisation:	<b>Österreichischer Rundfunk – ORF</b>
Contact:	<b>Monika Kalcsics – <a href="mailto:monika.kalcsics@orf.at">monika.kalcsics@orf.at</a></b>
Author:	<b>The audience</b>
Director:	<b>Mirela Jasic, Monika Kalcsics, Ina Zwerger</b>
Commissioning editor:	<b>Mirela Jasic, Monika Kalcsics, Ina Zwerger</b>
Producer:	<b>The ORF Ö1 radio station</b>
Co-Producer	<b>none</b>
Key staff:	<b>Joseph Schimmer, Julia Verena Jesch, Nicholas Ivansits, Luna Ragheb, Hanna Horsten</b>
Total Budget	<b>not specified</b>
Production context:	<b>Interactive web platform, live and nonlinear radio: part of focus week, monthly series, regular shows</b>
Digital distribution:	<b>The reach on our main social media channels Facebook and Twitter was 1 million within the first five months of the initiative. An average of 200.000 listeners of the monthly series (as of 30 July 2020).</b>
Date of publication:	<b>20 January 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Plus Thirty-two "+32"**

Plus trente-deux "+32"

<https://www.instagram.com/plustrentedeux/?hl=fr>

'plus thirty-two' are multicultural, polyglot and resolutely Belgian slices of life in the form of a documentary series on Instagram. 'plus thirty-two' is a dive into the heart of migration in its infinite diversity, to keep only the essential: the human.

Submitting organisation:	<b>Radio-télévision belge de la Communauté française – RTBF</b>
Contact:	<b>Lucie Rezsohazy – <a href="mailto:lcr@rtbf.be">lcr@rtbf.be</a></b>
Author:	<b>Benoît Do Quang, Pablo Crutzen Diaz</b>
Director:	<b>Benoît Do Quang, Pablo Crutzen Diaz</b>
Commissioning editor:	<b>Benoît Do Quang, Pablo Crutzen Diaz</b>
Producer:	<b>Pierre Leo</b>
Co-Producer	<b>RTBF</b>
Key staff:	<b>Illustrators : Lia Bertels</b>
Total Budget	<b>€ 100,000</b>
Production context:	<b>Call for project to explore documentary on Instagram</b>
Digital distribution:	<b>60 publications, 3,390 followers</b>
Date of publication:	<b>30 April 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Dataville**

Datová Lhota

<https://decko.ceskatelevize.cz/datova-lhota>

Dataville is an animated educational programme, which uses entertaining means to acquaint children with the world of computers, tablets and smartphones. Graphically and playfully it shows how they work and also how to cope with common problems, which can crop up when using them. The series is created in close co-operation with the Charles University's Faculty of Mathematics and Physics and includes disseminated material on the web and educational papers aimed at teaching in schools. A web platform where we find individual episodes as well as bonus videos provides space for additional information and links the series with an online environment. On the web educational material can be downloaded with sample lessons, which enable teachers to work effectively with videos. Another important part of the project is an educational game called Linda Amongst Files. The series and the educational web contribute to the widening of the teaching of Information Science as well as computer literacy – children find out not only how to use computers but also how they work themselves and what is found inside them.

Submitting organisation:	<b>Česká televize - Czech Television</b>
Contact:	<b>Jitka Procházková – <a href="mailto:jitka.prochazkova@ceskatelevize.cz">jitka.prochazkova@ceskatelevize.cz</a></b>
Author:	<b>New Media Dramaturgy Center</b>
Director:	<b>New Media Dramaturgy Center</b>
Commissioning editor:	<b>Veronika Součková</b>
Producer:	<b>Štěpánka Sunková</b>
Co-Producer:	<b>Charles University's Faculty of Mathematics and Physics, CZ.NIC, z.s.p.o.</b>
Key staff:	<b>Kristina Volná, Filip Smetana, Kateřina Sudolská, Lubomír Flaška, Jakub Mareš, Lukáš Urbánek, Jan Štřelec, Vladimír Chorvatovič, Cyril Brom, Pavel Ježek</b>
Total Budget:	<b>€ 75,000</b>
Production context:	<b>web page with educational content</b>
Digital distribution:	<b>100,000 page views per month (web page), 200,000 page views per month (web game)</b>
Date of publication:	<b>18 May 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Divided by Freedom**

Rozdělení svobodou

<https://www.irozhlas.cz/rozdeleni-svobodou>

What does Czech society look like 30 years after the Velvet revolution? Why do we often use the term ‘a divided society’? These are the main topics of the project Divided by Freedom. As part of the project, Czech radio broadcast special programming, thematic public debates and held an international conference titled ‘Europe without the Iron Curtain’.

The online presence and a major part of the project centred around reputable sociologists mapping six social classes which meant to represent Czech society. They were divided by certain criteria such as income, property, social network scope and prestige, cultural capital, support in the vicinity and ICT and language skills. As a result, these classes were identified: Established middle class, emerging cosmopolitan class, traditional working class, class of local ties, vulnerable class and impoverished class. This gave rise to plastic portraits of people – in audio and video form - in their authentic environment, which excellently illustrates the result of the survey.

Czech Radio created a comprehensive online quiz where people could find out which class they fall into. The test was taken over 220 000 times and created an unprecedented buzz on social media. Subsequently, Czech Radio organised discussions with experts and selected members of all political parties represented in the Chamber on the topics of housing, education, relationship to democracy + debate with the leaders of all mentioned parties. The aim of these debates was to bring the parties to concrete solutions and commitments that address the main research issues. These debates were broadcast live by Radiožurnál and Plus, as well as on social networks.

Submitting organisation:	<b>Český rozhlas - Czech Radio</b>
Contact:	<b>Alena Righini Golková – <a href="mailto:alena.righinigolkova@rozhlas.cz">alena.righinigolkova@rozhlas.cz</a></b>
Authors:	<b>Ondřej Suchan and Petr Šabata</b>
Directors:	<b>Petr Kočí, Michael Zlatkovský, Jan Cibulka, Václav Hradecký</b>
Commissioning editor:	<b>Petr Šabata</b>
Producers:	<b>Ondřej Suchan, Petr Šabata, Czech Radio</b>
Co-Producers:	<b>Sociologický ústav AV ČR, MEDIAN, STEM/MARK</b>
Key staff:	<b>Ondřej Suchan, Petr Šabata, Petr Kočí, Michael Zlatkovský, Jan Cibulka, Václav Hradecký, Daniel Prokop, Martin Buchtík, Paulína Tabery, Tomáš Dvořák, Matouš Pilnáček</b>
Total Budget	<b>€ 75,000</b>
Production context:	<b>Project</b>
Digital distribution:	<b>Web page with test calculation views - 448,837, filled in test - 223,811</b>
Date of publication:	<b>17 September 2019</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## Single Poem

Jedna báseň

<https://art.ceskatelevize.cz/tema/jedna-basen>

Poetry. Somewhat neglected, yet highly inspiring and enriching literary genre.

For a Czech TV's online culture series at ČTart.cz (<https://art.ceskatelevize.cz/>), we were looking for a format highlighting compelling poetry collections, dozens of which are annually published in the Czech Republic, making a poem a vital part of the online world. We've developed a minimalist, yet effective format, with the author himself/herself reading a selected poem from his/her new collection.

The design of the series is spare - to let the poem shine – just a reading author on camera, with the text of a poem on the background. The presented collections are introduced in more detail in a review accompanying each video. Every 14 days, a new part is added to the series. During the corona quarantine, six special parts were made, subtitled From Flat to Flat, filmed by the poets themselves at their homes. Their videos were subsequently edited to a unified form.

Submitting organisation:	Česká televize - Czech Television
Contact:	Jitka Procházková – <a href="mailto:jitka.prochazkova@ceskatelevize.cz">jitka.prochazkova@ceskatelevize.cz</a>
Author:	New Media Dramaturgy Center
Director:	Ondřej Mazura
Commissioning editor:	Josef Chuchma
Producer:	Štěpánka Sunková
Key staff:	Josef Chuchma, Ondřej Mazura, Eva Jarešová, Olga Stehlíková, Štěpánka Sunková
Total Budget:	€ 4,500 per year
Production context:	online culture series (product web of Czech Television - Art programme)
Digital distribution:	80.000 page views per month
Date of publication:	1 March 2019
Competing for:	Best European Online Media Project of the Year



## **Fish Bingo**

FiskeBanko

<http://www.dr.dk/fiskebanko>

[https://share.iogates.com/show/391710/219813-m2stimbffrzwehkv\\_-\\_list4125759](https://share.iogates.com/show/391710/219813-m2stimbffrzwehkv_-_list4125759)

Fish Bingo was a spectacular cross media live experiment combining classic flow tv, IRL fishing, a home-bingo game, an online music song suggestion generator, exposure on all social platforms and radio.

The idea was: What happens if you ask all Danes to participate in a weird interactive game and make it into a live show about Fishing?

90 Danes with numbers from 1-90 on their coats were signed up to go live fishing in 9 different places across Denmark, all places had live cameras filming them catching fish. At home, in front of a live tv show, more than 110.000 Danes had printed their own bingo-plates and competed in getting a full bingo plate first. On the tv-screen, during 110 minutes, more and more bingo-numbers popped up on screen every time a fish was caught by one of the fishermen. Along this, the show explored why fishing has gone berserk in Denmark during corona. More and more people seek the joy of nature experiences. Here, online engagement, interaction with a game, clever and fun SoMe-interaction and strong public service tv ended up in reaching and playing with a lot of young viewers learning about nature and fishing and gaming together.

Clips: [https://share.iogates.com/show/391710/219813-m2stimbffrzwehkv\\_-\\_list4125759](https://share.iogates.com/show/391710/219813-m2stimbffrzwehkv_-_list4125759)

FB clips:

<https://www.facebook.com/dr2tv/posts/1511626789015302>

<https://www.facebook.com/dr2tv/posts/1511516182359696>

<https://www.facebook.com/dr2tv/videos/256164915460907>

Article/pictures: <https://www.dr.dk/om-dr/nyheder/billeder-fuld-plade-efter-vandvittig-aften-paa-dr2?fbclid=IwAR0p8tFLn6M4kxo7-XJPHZwtwPBBY1bbObJCwj4wuCYVJiqoPKaXNRn6Lo>

Link to Bingo Plate Generator: <https://www.fiskebanko.dk/>

Submitting organisation: **Danmarks Radio - DR (Danish Broadcasting Corporation)**

Contact: **Ole Hjortdal - [olhj@dr.dk](mailto:olhj@dr.dk)**

Authors: **Lars Ostenfeld, Kåre V. Poulsen, Ole Huld Jakobsen**

Directors: **Lars Ostenfeld, Kåre V. Poulsen**

Commissioning editor: **Peter Gren Larsen**

Producer: **Ole Hjortdal**

Co-Producer: **DR**

Key staff: **Paul Frederil Harsløf, Mikkel Frey Damgaard,  
Lise Kongsgaard Prag, Gordon P. Henriksen**

Total Budget: **€ 75,000**

Production context: **One off**

Digital distribution: **TV: 110,000, Game-generator 45,000,  
FB/Insta UGC views: 200.000+**

Date of publication: **6 June 2020**

Competing for: **Best European Online Media Project of the Year**

## **The (Fiction Writing) Stranger - Who is DK**

En forfatter flytter ind - Hvem er DK

<https://www.dr.dk/radio/p1/en-forfatter-flytter-ind/>

<https://www.hvemerdanmark.dk/>

DR and the Danish Authors' Society collaborated on a new project to stimulate reading among young people. The podcast series titled The (fiction writing) stranger – who is DK followed 10 writers who were sent out to live for a week in an area in Denmark where they had never been before. Their task was to meet up with local people, write a new fiction text about the area, publish it in the local newspaper and do workshops and readings in local public spaces. Knowing how difficult it is to make young people read, a number of writing workshops, a website (<https://www.hvemerdanmark.dk/>), and a whole range of public meetings and readings were arranged - apart from the podcast series following the whole writing process. For the first time, new fiction about small local areas was written, documented and read by all the locals all around the country. The effect will hopefully be that new readers and writers appear in the future, and knowledge about the diversity and common ground of Danish society will grow. The (fiction writing) Stranger – a podcast series in 10 episodes - tried to reveal to everybody who the everyday people of Denmark are - and make reading and writing great again!

Submitting organisation:	<b>Danmarks Radio - DR (Danish Broadcasting Corporation)</b>
Contact:	<b>Kåre Vedding Poulsen – <a href="mailto:kpo@dr.dk">kpo@dr.dk</a></b>
Author:	<b>Mads Bjørn Lundsgaard, Kåre V. Poulsen</b>
Director:	<b>Mads Bjørn Lundsgaard, Kåre V. Poulsen</b>
Commissioning editor:	<b>Thomas Buch-Andersen</b>
Producer:	<b>Kåre V. Poulsen, Mads Bjørn Lundsgaard</b>
Co-Producers:	<b>DR, Danish Authors' Society</b>
Key staff:	<b>Kåre V. Poulsen, Mads Bjørn Lundsgaard, Louise Leegaard</b>
Total Budget:	<b>€ 400,000</b>
Production context:	<b>Part of national reading campaign</b>
Digital distribution:	<b>300,000 API per month</b>
Date of publication:	<b>15 November 2019</b>
Competing for:	<b>Best European Digital Audio Project of the Year</b>

## **The Dead Are Speaking**

The Dead Are Speaking

<https://yle.fi/aihe/artikkeli/2019/12/09/the-dead-are-speaking-a-feature-length-audio-drama-for-smart-speakers>

When a severed hand is found floating in a small swamp near Helsinki, the whole country focuses their eyes on the investigation. Follow the journey of two reporters as they try to uncover the truth behind the case that would leave its mark on history books for decades to come.

The Dead Are Speaking is an interactive story game for Google Home smart speakers. The plot changes depending on the choices you make and all interactions are done using only your voice! The game contains violence and offensive language. The story follows the fictionalised version of the Tattarisuo mystery, a real life event that took place in Finland during the 1930s. You take the role of reporter Taipale, the main character of the game, whose job in Uusi Helsinki newspaper is on the line. By reporting on this disturbing case you and your new assistant reporter have the chance to prove yourselves to your boss, avoid getting fired and change the future of the whole Finland! But what are you ready to do in order to whip up a good scoop? Launch the application by saying 'Hey Google, talk to The Dead Are Speaking' to a Google Home smart speaker.

Performances by Elina Jackson, Jamie MacDonald, Tomas Whitehouse, Ama Laine, Julius Fondem, Rich Lyons, Timo Vehviläinen, Johanna Halme, Samir Hani, Giuliano Didio, Stephany Buenrostro Mazon, Bryan Dollery, Jonathan Hutchings, Matthew Paines, Veera Wikström and Sidney Hiltunen. Narrating by Chloe Galbe. Written designed and produced by Mirka Oinonen, Otso Ollikainen and Rauli Valo. In cooperation with Aalto University. Published by Yle Beta.

Submitting organisation:	<b>Yle, the Finnish Broadcasting Company</b>
Contact:	<b>Inari Kögäs – <a href="mailto:inari.kongas@yle.fi">inari.kongas@yle.fi</a></b>
Author:	<b>Mirka Oinonen</b>
Director:	<b>Rauli Valo</b>
Commissioning editor:	<b>Satu Keto</b>
Producer:	<b>Satu Keto</b>
Key staff:	<b>Written and designed by Mirka Oinonen, Otso Ollikainen and Rauli Valo</b>
Total Budget:	<b>€ 15,000</b>
Production context:	<b>stand-alone</b>
Digital distribution:	<b>The game has been played over 1,000 times since it was launched.</b>
Date of publication:	<b>20 November 2019</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Gloomy Eyes**

Gloomy Eyes

[https://store.steampowered.com/app/1111620/Gloomy\\_Eyes/](https://store.steampowered.com/app/1111620/Gloomy_Eyes/)

In this 3-part mini-series in VR made by a team of European creatives, viewers are invited to enter a universe of miniature spinning diorama-like scenes, following a story of being different, social injustice, and the power of love. Viewers are immersed in the story, where the narrative unfolds around them in a whimsically precise manner, possible through ground-breaking production methods. The synchronisation of story, characters, voice-over, lighting, and score required an unhindered creative vision. By creating inside the virtual space - painting, composing, and lighting work inside VR, Gloomy Eyes embodies the unending potential of digital media.

Gloomy Eyes takes place in 1983 in Woodland City, a decade after the sun stopped rising and the once dead started walking again. Humans outlawed being a zombie and peaceful coexistence continues to fail. Zombies, forced to hide in the forest away from dangerous zombie hunters, only have peace when the hunters return home at night. One zombie named Gloomy strays away from the others in the quiet of the night. Hunters are a threat, but Gloomy hides from something else as well... Truth is, he doesn't feel comfortable around others of his kind.

Gloomy is not like other zombies. He has something inside him that we can't see or understand. Nature knows he's special.

Gloomy Eyes highlights the excellence of European endeavors, showing what can happen with the support of public channels such as CNC.

## **Gloomy Eyes**

Gloomy Eyes

Submitting organisation:	<b>Atlas V</b>
Contact:	<b>Danielle Giroux – <a href="mailto:sales@atlasv.io">sales@atlasv.io</a></b>
Author:	<b>Jorge Tereso, Fernando Maldonado</b>
Director:	<b>Jorge Tereso, Fernando Maldonado</b>
Commissioning editor:	<b>Marianne Levy-Leblond</b>
Producer:	<b>Antoine Cayrol</b>
Co-Producers:	<b>ARTE, Atlas V, 3DAR, with the support of CNC</b>
Key staff:	<ul style="list-style-type: none"><li>- English version narrated by Irish actor Colin Farrell</li><li>- French version narrated by French actor Tahar Rahim</li><li>- German version narrated by German actor Max Riemelt</li><li>- Dutch-Argentinian sound studio AHRE Studio</li><li>- Arnaud Colinart: Executive Producer, Atlas V</li><li>- Pierre Zandrowicz: Executive Producer, Atlas V</li><li>- German Heller: Executive Producer, 3DAR</li><li>- Cyril Marchesseau: Composer</li><li>- Frederic Volhuer: Associate producer, Atlas V</li><li>- Corentin Lambot: Producer, Atlas V</li></ul>
Total Budget:	<b>€ 740,000</b>
Production context:	<b>3-part mini series</b>
Digital distribution:	<b>Gloomy Eyes' Digital distribution includes 2270 UNITS sold across four platforms (Steam, Viveport, and Oculus Riftrelease Feb. 14th 2020, Oculus Quest May 28th, 2020). Additionally, Gloomy's distribution impact can be measured by its premieres and exhibitions (with installation and without) at film festivals around Europe and the world including Festival international du film d'animation d'Annecy 2020 (winner of the Cristal for Best VR Work), the Venice International Biennale Film Festival, the Stereopsia Festival for Advanced Imaging Society in Brussels (official winner).</b>
Date of publication:	<b>14 February 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **M.O.A. - My Own Assistant**

M.O.A. - My Own Assistant

<https://play.google.com/store/apps/details?id=fr.francetv.innov.moa>

MOA, My Own Assistant, is an interactive augmented-reality story. Welcome to 2040. You have put your life in the hands of an OS, which knows you by heart. Decisions, relationships, purchases: everything has become simple. It gently guides you through all the stimuli that unfold around you. Place your trust in it and earn citizen points: rack up enough and you can unlock the Premium plan.

Science fiction? If only! MOA is an adaptation of the novel *Les Furtifs* by Alain Damasio (2019). It is produced by Red Corner, France Télévisions, La Volte, Le Clair Obscur, Small Studio, Le Forum des images and Chroniques, with the support of the CNC and Normandie Images. Headphones are necessary for the experience, which works best outdoors. Holding your telephone vertically, you turn yourself round to discover and interact with the world of MOA. The MOA application offers:

- An original and interactive 20-minute story.
- A visit to the future where your personal assistant appears all around you in an augmented reality overlay (daily life, services, ads).
- A meditation on the technologies of tomorrow and their impact on our lives, for all ages.

Submitting organisation:	<b>France Télévisions</b>
Contact:	<b>Dounia Taha – <a href="mailto:dounia.taha@francetv.fr">dounia.taha@francetv.fr</a></b>
Author:	<b>Charles Ayats</b>
Director:	<b>Charles Ayats</b>
Commissioning editor:	<b>France Télévisions</b>
Producer:	<b>Red Corner</b>
Co-Producers:	<b>France Télévisions, La Volte, Le Clair Obscur, Le Forum des Images, Small Studio, Chroniques</b>
Key staff:	<b>Charles Ayats (Designer), Frédéric Deslias (Director, Sound artist), Franck Weber (Sound designer), Alain Damasio (Scriptwriter), Marie Blondiaux (Producer)</b>
Total Budget:	<b>€ 300,000</b>
Production context:	<b>stand-alone</b>
Digital distribution:	<b>The app is to be distributed at the end of June</b>
Date of publication:	<b>30 June 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Republique**

République

<http://republique-le-film.fr/en>

Follow two teenagers filming their urban exploration of Paris' underground labyrinth. Discover how two lawyers will have to help a wounded man. Support Nora looking for her lover throughout the city. None of them know it yet, but moments later, a terrorist attack will change their lives, entangling their destinies forever.

Republique is a new kind of movie, which unfolds through three simultaneous video-feeds, each one mimicking a social media live feed. Unlike any film you've seen before, Republique lets you choose which character you want to watch.

Directed by Simon Bouisson written with Olivier Demangel, the duo behind the successful interactive film WEI or Die, the Hell of French Hazing. This film, carried by an ambitious cast; Noémie Merlant (Portrait de la jeune fille en feu by Céline Sciamma) & Lyna Khoudri (Best Actress at La Mostra of Venice for Les Bienheureux Venice and in Papicha) is above all a high quality fiction but also an unusual proposition.

Republique is an interactive film on Android mobile application and iOS.

Submitting organisation:	<b>Cinétévé Experience</b>
Contact:	<b>Baptiste Gourvennec – <a href="mailto:b.gourvennec@cineteve.fr">b.gourvennec@cineteve.fr</a></b>
Author:	<b>Olivier Demangel</b>
Director:	<b>Simon Bouisson</b>
Commissioning editor:	<b>Annick Jakobowicz</b>
Producer:	<b>David Bigiaoui</b>
Co-Producers:	<b>Resistance Films, France Télévisions</b>
Total Budget:	<b>€ 911,000</b>
Production context:	<b>Unitary film</b>
Digital distribution:	<b>25,500 API per month</b>
Date of publication:	<b>11 December 2019</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Children's Book Authors Read for Children**

Live gelesen

<https://www.kindernetz.de/livegelesen>

Normally children would spend their day at school until four o'clock in the afternoon. Now their schedule is different. By 4 pm they have most likely passed an exhausting day trying to combine home schooling and parent's work at home in the same room. That time of the day 'live gelesen' offers children and families one hour of contemplation, listening to a live reading by famous book authors. Children get to know the authors, get in contact with them, ask questions and in some cases draw pictures along the reading and have them displayed in the show.

Adapted to the restrictions of the Corona times, the production takes place in the author's home. They run a 60-minute reading session all by themselves. A technician takes care of light and sound. A production team collects the children's questions and forwards them to the authors. So far 26 readings have been organised. World famous Authors such as Cornelia Funke or Kirsten Boie have participated. Children listened to a variety of stories, have learned about beehives and how trees communicate. They have experienced how to paint a detective-fox, created 'hugs' for their grandparents they were not allowed to visit, and sent in loads of pictures how they imagine the scenery and the characters of the stories. The reading is distributed on our children's websites, on YouTube and on NDR's and SWR's Facebook accounts. The reactions to this rather quiet and unspectacular event are enthusiastic.

Submitting organisation:	<b>Norddeutscher Rundfunk (NDR) / Südwestrundfunk (SWR)</b>
Contact:	<b>Nil Idil Cakmak – <a href="mailto:n.cakmak.fm@ndr.de">n.cakmak.fm@ndr.de</a></b>
Author:	<b>Various</b>
Director:	<b>Various</b>
Commissioning editor:	<b>Various</b>
Producer:	<b>Various</b>
Key staff:	<b>NDR: Birgit Klumpp, Philipp Goewe, Katharina Mahrenholtz, Katharina Fuxius, Iannis Kase, Marie Andresen, Lutz Conneus, Kerstin Heinrichs, Alex Kock, Tim Berendonk, Ulrike Ziesemer</b> <b>SWR: Lene Neckel, Jennifer Weber-Reiß, Benjamin Manns, Stefanie von Ehrenstein, Gilles Houver, Muschda Sherzada</b>
Total Budget:	<b>€ approx. 50,000</b>
Production context:	<b>25 shows in the period between 23 March - 28 May 2020</b>
Digital distribution:	<b>total number of video views (22 June 2020):</b> <b>Facebook: 399,186,</b> <b>Youtube: 60,655,</b> <b>Website Kindernetz.de: 69,226,</b> <b>ARD Mediathek: 7,923,258, ARD Audiothek: 6,057</b>
Date of publication:	<b>23 March 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>



## **Mal angenommen / What if - the tagesschau future podcast**

Mal angenommen - der Zukunfts-Podcast der tagesschau

<https://www.tagesschau.de/multimedia/podcasts/mal-angenommen-101.html>

(alle Folgen)

‘Ban the arms export!’ ‘Universal basic income now!’ ‘Legalise cannabis!’ Every day we can read and listen to news on such political ideas. But what if they become reality? The new podcast ‘Mal angenommen’ (‘What if’) presented by Germany’s leading public broadcasting news brand ‘tagesschau’ searches for answers. Every week a team of five correspondents in the ARD capital office in Berlin looks at political ideas and different future scenarios. For example, what if cash was abolished? What would that mean for our daily lives and for our economy? What if we only drove electric cars? What would that mean for the German car industry? And would our power grid be strong enough? The hosts of the podcast interview multiple experts that help finding answers to these questions. They may also offer best practice examples from other countries and thus give new impulses for political debates. Due to the Covid-19 crisis the team also looked at possible long term effects the pandemic may have. What if this crisis revolutionises digital education? How could it affect mobility? What if the Covid-19 crisis turns back globalisation? Listeners of ‘Mal angenommen’ write in e-mails, that they particularly appreciate being offered different possible effects of a particular scenario or political idea. This enables listeners to develop their own opinion on a certain topic. ‘Mal angenommen’ has proven to reach a young audience and is among the best performing podcasts in the public German broadcasting network ‘ARD’.

Submitting organisation:	<b>ARD-Hauptstadtstudio</b>
Contact:	<b>Sophie von der Tann – <a href="mailto:sophie.vondertann@ard-hauptstadtstudio.de">sophie.vondertann@ard-hauptstadtstudio.de</a></b>
Authors:	<b>Kristin Becker, Marcel Heberlein, Justus Kliss, Sophie von der Tann, Vera Wolfskämpf</b>
Director:	<b>Tina Hassel, Martin Ganslmeier, Markus Bornheim</b>
Commissioning editor:	<b>Christian Hinkelmann</b>
Producer:	<b>Christian Hinkelmann</b>
Co-Producer:	<b>ARD-aktuell, Hamburg</b>
Key staff:	<b>Kristin Becker (host and author) Marcel Heberlein (host and author) Christian Hinkelmann (editor and producer) Justus Kliss (host and author) Sophie von der Tann (host and author) Vera Wolfskämpf (host and author)</b>
Total Budget:	<b>€ 3,000 per episode</b>
Production context:	<b>weekly podcast</b>
Digital distribution:	<b>100,000 stream / downloads per episode</b>
Date of publication:	<b>29 January 2020</b>
Competing for:	<b>Best European Digital Audio Project of the Year</b>

## **Mindmap on Radio Art / Radiophonic Spaces**

Mindmap zur Radiokunst / Radiophonic Spaces

<https://radiophonic.space>

The Mindmap on Radio Art was devised in the context of the travelling exhibition entitled Radiophonic Spaces.

As a digital reference work on the history of radio art, it brings together what has so far often been hidden in inaccessible archives or only described in individual publications. Radio plays and acoustic extracts from productions are to be found on this map, alongside scripts, reviews, scores or personal notes, complemented by images from the studios as well as filmic and acoustic statements by composers, authors and directors. Also accessible here are questions about the links between the cultural and political contexts of the works' genesis, the experimental studio conditions, and the resulting aesthetic. The historical and thematic connections are made and visualised by networking the pieces, places and persons.

For this, a team of radio artists from different disciplines curated more than 200 works of international radio art based on an initial 13 content-levels identifiable by theme and colour – the so-called narratives, such as, for example, Experimental broadcasting sound laboratories, Original sound reality or Radio silence. Ascribed to these narratives, which correspond thematically to the respective research area of the authors, are 15 to 20 audio exhibits each, by means of which important aspects of radiophony and radio art are highlighted, ranging from the beginnings of radio to the present day.

The Mindmap on Radio Art is characterised by the versatility of the authors and the heterogeneous style of their contributions, in accordance with the interdisciplinary mode of working. It can also be expanded in future by further works and narratives on the theme of international radio art.

## **Mindmap on Radio Art / Radiophonic Spaces**

### Mindmap zur Radiokunst / Radiophonic Spaces

Submitting organisation:	<b>Experimental Radio / Bauhaus-Universität Weimar</b>
Contact:	<b>Nathalie Singer – <a href="mailto:nathalie.singer@uni-weimar.de">nathalie.singer@uni-weimar.de</a></b>
Authors:	<b>Andrea Cohen, Tatiana Eichenberger, Andreas Feddersen, Dr. Golo Föllmer, Andreas Hagelüken, Patricia Jäggi, Jochen Meißner, Jan Philip Müller, Dr. Wolfram Wessels, Katarina Agathos, Miguel Molina Alarcón, Andreja Andrisević, Prof. Sabine Breitsameter, Prof. Dr. Camilla Bork, Christoph Brünggel, Amy Cimini, Dr. Andrea Cohen, Heather Contant, Astrid Drechsler, Dr. Martin Elste, Tobias Gerber, Frank Kaspar, Tina Klatter, Ingo Kottkamp, Michael Kunkel, Karsten Lichau, Dr. Hanne Loreck, Ania Mauruschat, Johann Mittmann, Katrin Moll, Wolfgang Mörth, Matthias Pasdzierny, Severin Schenkel, Thomas Schopp, Peter Schütz, Julia Tieke, Prof. Dr. Antje Tumat, Marianne Weil, Anne Zeitz</b>
Director:	<b>diverses (200 pièces)</b>
Commissioning editor:	<b>Mindmap on Radio Art / Radiophonic Spaces is a project of Experimental Radio at the Bauhaus-Universität Weimar in cooperation with the Museum Tinguely and the Haus der Kulturen der Welt (HKW). Funded by the German Federal Cultural Foundation, Swiss National Science Foundation, State Chancellery of Thuringia, Hertie Foundation, Film- und Medienstiftung NRW, Goethe-Institut as well as Hanna and Dieter Paulmann. It has emerged from the interdisciplinary research project Radiophonic Cultures – Environments and Archives in Hybrid Media System.</b>
Producer:	<b>Experimental Radio / Bauhaus-University Weimar</b>
Co-Producers:	<b>Coorganisers: Deutschlandfunk Kultur, SWR, WDR Works from broadcasters: ARTE Radio, BBC, BR, CBC, Deutschlandfunk Kultur, DR, documenta 14 Radio/SAVVY Funk Berlin, EBU, France Culture, HR, KPFA Berkeley, USA, MDR, NDR, NHK, NPO, NPR, ORF, RNE, RAI, RB, RBB, SR, SRF, Sveriges Radio, SWR, mWBEZ 91.5 Chicago, WDR, WFMT All Archives, Labels and Artists: (see partners/team on Website <a href="http://www.radiophonic.space">http://www.radiophonic.space</a>)</b>
Key staff:	<b>Artistic director: Prof. Nathalie Singer Experimentelles Radio, Bauhaus-Universität Weimar Design and technical realization: Meso Digital Interiors GmbH Concept, development and organisation: Astrid Drechsler, Anja Erdmann, Andreas Feddersen, Elena Zieser, Viola Ahrensfeld and many more.</b>
Total Budget:	<b>€ 460,000 (Radiophonic Spaces)</b>
Production context:	<b>The Mindmap on Radio Art has been devised in the context of the travelling exhibition Radiophonic Spaces which happened in 2018/2019 and has been adapted/extended for web in 2019/2020</b>
Digital distribution:	<b>to early to know</b>
Date of publication:	<b>2 June 2020</b>
Competing for:	<b>Best European Digital Audio Project of the Year</b>

## **Social Score - Nothing to Hide**

Social Score - Nichts zu verbergen

<https://socialscore.eu/>

Social Score is the first interactive and location-based listening experience that can be played directly in the browser and negotiates the potential introduction of a social scoring system in Germany.

The listeners experience the advantages and disadvantages of such a system during a free walk with the fictitious AI 'AVA'. The radio play is composed live and individually by analysing the users GPS position and comparing them with a database of location and object data.

Submitting organisation: **Studio Sansho**  
Contact: **Vinzenz Aubry – [vinzenz@sansho.studio](mailto:vinzenz@sansho.studio)**  
Author: **Ralph Tharayil**  
Director: **Sansho Studio (Vinzenz Aubry, Fabian Burghardt, Sebastian Strobel)**  
  
Commissioning editor: **Sansho Studio**  
Producer: **Sansho Studio**  
Co-Producer: **mit Förderung des Medieninnovationszentrum Babelsberg**  
Key staff: **Provider: sansho studio**  
**Vinzenz Aubry, Fabian Burghardt, Sebastian Strobel (Idea, Concept, Development), Ralph Tharayil (Text, dramaturgy)**  
  
Total Budget: **€ 21,000**  
Production context: **Stand Alone (Funded by MIZ Babelsberg)**  
Digital distribution: **untracked (we believe in quality first)**  
Date of publication: **18 September 2019**  
Competing for: **Best European Digital Audio Project of the Year**

## **The Liberation**

Die Befreiung

<http://www.br.de/diebefreiung>

<http://www.br.de/theliberation>

On Sunday, April 29, 1945, two US infantry divisions arrive at Dachau concentration camp. They are accompanied by war correspondents and photographers. The camp is overcrowded. Highly infectious diseases like typhoid fever circulate, the prisoners are undernourished, weakened by forced labour and inhuman living conditions. Dead bodies are lying everywhere. How do prisoners and liberators experience the liberation day?

Impressive pictures complemented by spoken personal stories on the soundtrack enable a genuine immersion into that time and offer a new approach to the historical event especially for people. The digital storytelling project 'The Liberation' has been created in close cooperation with the Concentration Camp Memorial Site: pictures that overlay reality. It was meant to be a location based Augmented Reality App focused on audio presentation. Then the coronavirus pandemic set in. The Memorial Site and the schools were shut down. It was very clear that there will be no AR App in time for the anniversary. Therefore the existing concept was reworked and the project revised within a minimum amount of time and with a committed team effort. Our goal was to create a possibility for students and all other users to commemorate the liberation of Dachau concentration camp. From the beginning, a corresponding, serially narrated podcast by Bayern 2 was planned in order to allow a more detailed presentation of the accounts of the virtual tour. And also to include the liberation of the second major concentration camp in Bavaria: Flossenbürg. In five episodes young inmates describe their experience of imprisonment and liberation. The AR App was launched in July.

## **The Liberation**

### **Die Befreiung**

Submitting organisation:	<b>Bayerischer Rundfunk - BR / ARD</b>
Contact:	<b>Eva Deinert – eva.deinert@br.de</b>
Author:	<b>Eva Deinert, Yvonne Maier</b>
Director:	<b>Markus Köbnik</b>
Commissioning editor:	<b>Manuela Baldauf, Katrin Nachbar</b>
Producer:	<b>Dagmar Petrus</b>
Co-Producers:	<b>In cooperation with Dachau Concentration Camp Memorial Site: Steffen Jost, Dr. Elisabeth Fink, Nicole Steng</b>
Key staff:	<b>Project team: Eva Deinert Authors and research: Eva Deinert, Yvonne Maier Idea: Matthias Leitner, Steffen Jost, Eva Deinert Editorial office: Manuela Baldauf, Katrin Nachbar Editorial Podcast: Andrea Bräu Design and picture editing: Christopher Roos von Rosen Website: UX Design Dominik Wierl Sound director: Markus Köbnik Sound design and production: Dagmar Petrus Mastering: Martha Bahr Main Speaker: Nina Pietschmann (German), Tania Higgins (English) Videoediting: Max Hofstätter PR: Julia Perz, Katrin Klaus Augmented Reality App: Zaubar</b>
Total Budget:	<b>€ 50,000</b>
Production context:	<b>Virtual Tour on Website with Audio Part, Augmented Reality App with Audio Part, Podcast (5 Episodes),</b>
Digital distribution:	<b>25.000 Clicks on website, 25.000 Listeners</b>
Date of publication:	<b>24 April 2020</b>
Competing for:	<b>Best European Digital Audio Project of the Year</b>

## **Throwback89 – The Instagram Diary of the Fall of the Berlin Wall**

Throwback89 – Das Instagram-Tagebuch zum Mauerfall

<https://live.flyp.tv/g/throwback/index.html>

<https://www.youtube.com/watch?v=0rduqb8Aw8c&feature=youtu.be>

Rostock in September 1989. The 17-year-old girl, Nora Sommerfeld has to attend two more years of school before going to university to become a marine biologist. During the summer holidays her best friend Johanna and her family unexpectedly fled to West Germany. The foundation of Nora's world is badly shaken. East Germany is caught in a process of unprecedented change and Nora has no-one she can really open up to. So she decides to record her daily life in a video diary. From October 19th to November 9th 1989 she talks about her new boyfriend Falk, a punk, about the social pressure she feels at school, and about the demonstrators demanding free speech and a different kind of socialism.

In the Instagram diary of the fall of the Berlin Wall, Nora recounts the events of autumn 1989: From 21st October to 9th November 2019 Germany's most trusted newscast Tagesschau - and biggest German news outlet on Instagram (1.3 million followers) - published new episodes of the fictional series every day on their Instagram Stories. The fictional narrative was combined with archive footage from Aktuelle Kamera and Tagesschau (the East German and West German news programmes respectively) and from Elf99, an East German TV programme for teenagers. Throwback89 is an Instagram series that brings the history of the two Germanys to life.

## **Throwback89 – The Instagram Diary of the Fall of the Berlin Wall** Throwback89 – Das Instagram-Tagebuch zum Mauerfall

Submitting organisation: **Norddeutscher Rundfunk - NDR Tagesschau / ARD**  
Contact: **Nil Idil Cakmak – [n.cakmak.fm@ndr.de](mailto:n.cakmak.fm@ndr.de)**  
Author: **Nil Idil Cakmak, Ricarda Saleh, Ira Wedel**  
Director: **Nil Idil Cakmak, Ricarda Saleh**  
Commissioning editor: **Svenja Freise**  
Producer: **NDR: Svenja Freise, Katharina Fuxius, Philipp Goewe,  
Tagesschau: Timo Spieß, André Steins, Patrick Weinhold**  
Co-Producer: **NDR, Tagesschau**  
Key staff: **Tagesschau Executive Producers:  
Timo Spieß, André Steins, Patrick Weinhold  
Artwork: la red GmbH  
Director of Photography: Alexander Pfalzgraf  
Editing: Aaron Moser  
Production: Oliver Gebhard, Alizza Mundt, Nora Wehrhahn  
Production Design: Adrian Dallarosa  
Sound: Thomas Schimmack  
Costume Design: Anna Greta Klein, Christian Roehrs  
Make-up artist: Katharina Heep, Bettina Schütze  
NDR Marketing and Distribution: Marten Schlegel  
Graphic Design: Christoph Lohse, Jakob Rompkowski, Dörte Stein  
Cast:, Hanna Binke, Laura Leyh, Marco Wittorf, Anton Schneider,  
Bill Becker, Ella Dittmann, Laila Richter, Jonas David,  
Belá Weimar-Dittmar, Lara-Maria Wichels**  
Total Budget: **under € 100,000**  
Production context: **daily Instagram Stories on Tagesschau channel**  
Digital distribution: **Throwback89 attracted over 5 million views on Instagram.  
Besides 4 million views of the last story elements as well as  
165,000 users daily (including the last story elements) are recorded.**  
Date of publication: **19 October 2019**  
Competing for: **Best European Online Media Project of the Year**



## **United We Stream Berlin**

United We Stream Berlin

<https://www.arte.tv/de/videos/RC-019297/united-we-stream/>

Berlin's clubs must remain closed during the corona crisis. The aim of the 'United We Stream' campaign is to bring music and a little club atmosphere into the apartments and houses and to support the Berlin clubs, the artists and the organisers despite the club ban. Every day there will be a livestream from Berlin clubs such as the Watergate, safe, Kater Blau, Griessmuehle, Ipse, Sage Club, Salon zur Wilden Renate, Sisyphos, anomaly, Zur Klappe and many more. Other cities and regions in Germany, Europe and around the world have joined.

Ready for a party in the largest virtual club in the world!

Submitting organisation:	<b>Radio Berlin-Brandenburg rbb/ARTE</b>
Contact:	<b>Philipp Koch – <a href="mailto:philipp.koch@rbb-online.de">philipp.koch@rbb-online.de</a></b>
Author:	<b>NN</b>
Director:	<b>NN</b>
Commissioning editor:	<b>Christian von Behr</b>
Producer:	<b>Suol Music GmbH</b>
Co-Producer:	<b>rbb</b>
Total Budget:	<b>€ 191,000</b>
Production context:	<b>focus Corona virus</b>
Digital distribution:	<b>over 11,000,000 views</b>
Date of publication:	<b>18 March 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **WDR AR 1933-1945**

WDR AR 1933-1945

**App-Store:** <https://apps.apple.com/de/app/wdr-ar-1933-1945/id1446878251>

**Google Play-Store:** <https://play.google.com/store/apps/details?id=de.WDR.AR&hl=de>

**Our site:** [1933-1945ar.wdr.de](http://1933-1945ar.wdr.de)

75 years after the end of World War 2, with the history app ‘WDR AR 1933-1945’ you have the chance to have a moving personal encounter with the last contemporary witnesses of this era and experience history in a completely new way. Let Augmented Reality take you right into the stories of kids and teenagers in the Third Reich. The last witnesses are now at an advanced age, some over 90 years old. They were young during a time of horror. Experience up close how they lived through the Nazi era. With the app you can let them sit across from you like holograms and tell you what they experienced. The stories are short, around three to five minutes, but very intense and very moving. You will find a range of seven unique testimonials. The two Wehrmacht soldiers Jürgen and Willi talk about being frightened to death and feelings of guilt. Anne Frank’s best friends recall the days of their youth, as well as Anne’s arrest and death in the Bergen-Belsen concentration camp. Anne from Cologne experiences war as a child in an air raid shelter. Vera talks about the Blitz on London in which she loses her father. And Emma recalls the German Siege of Leningrad. As the witnesses tell their stories, you see 3D visual elements: You find yourself in the middle of a battle in World War II or stand in front of a fence in the concentration camp. German bombers flying through your room in attack formation, London burning right in the middle of your very classroom. You can look around the room and live the experience with your smartphone while you listen to the stories. This easy-to-use app offers an impressive digital experience, with a young and truly European perspective for education in schools and at home. So far it has been downloaded more than 360,000 times (June 2020).

Submitting organisation:	<b>Westdeutscher Rundfunk - WDR / ARD</b>
Contact:	<b>Sophie Schulenburg – <a href="mailto:sophie.schulenburg@wdr.de">sophie.schulenburg@wdr.de</a></b>
Author:	<b>Jürgen Brügger, Jörg Haassengier, Marouscha Levy, Gerardo Milsztein, Gerhard Schick, Astrid Schult, Stefanie Vollmann</b>
Director:	<b>Lena Brochhagen, Klaus Geiges, Dorothee Pitz, Sophie Schulenburg</b>
Commissioning editor:	<b>Maik Bialk</b>
Producer:	<b>Maik Bialk (WDR Redaktion Doku Digital)</b>
Co-Producers:	<b>LAVAlabs Moving Images and Hochschule Düsseldorf (HSD)</b>
Key staff:	<b>Programming: Nanette Ratz, Marvin Voss, Chris Zimmer, Sounddesign: Matthias Fuchs, Namralata Strack, Co-Author: Gunther Merz, Camera: Henriette Drüke, Jörg Haassengier, Markus Zeyer, Production: Margot Schimmelpfennig, Christiane Torno, Project Assistance: Luisa Bebenroth, Cornelia Machunze, Brit Underwood</b>
Total Budget:	<b>€ 500,000</b>
Production context:	<b>stand-alone</b>
Digital distribution:	<b>360,000 downloads</b>
Date of publication:	<b>18 February 2019</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **#I'mNotAHero**

**#IoNonSonoUnEroe**

<https://vimeo.com/430382187>(pwd: giugno20)

#I'mNotAHero is a project for a series of television stories whose protagonists are all those professional figures who work every day to help, save, contain, support, find a place for the living and find a place for the dead. It is the collective story of people engaged in the battle against the virus, shot live during the first two weeks of March, when the world had just changed its appearance, had a mask on its face, the temperature under control and the drama of those who could not breathe. Stories that help us give a shape and a face to those, everyone today calls heroes, and offer them the opportunity to tell their story, to explain the problems, the daily needs they face and plans for the future treatment of the patient. An intimate story of emotion, fatigue, pain, with an eye on the context to understand what happened, what was the reaction of Italy to the pandemic, what was missing and what will be needed later. The Codogno hospital is at the centre of the project, where it all began on 21 February when the first case of Covid-19 was diagnosed and the history of the pandemic in Italy began. We start from there, from the place and from the day in which we began to understand that Covid-19 was not a problem in distant China. But it had come into our homes. It is not the story of the history of the epidemic. It is the story of the people who fight the epidemic, broadcast on TG3, on TG3 social media and on RaiPlay. It is accompanied by the hashtag #IoNonSonoUnEroe, the phrase pronounced by all the people who found themselves to have a central role in the fight against the pandemic and who have always claimed the need to have the right tools, to be put in a position to perform their social function.

Submitting organisation:	<b>Radiotelevisione Italiana – Rai</b>
Contact:	<b>Elena Strummiello – <a href="mailto:elena.strummiello@rai.it">elena.strummiello@rai.it</a></b>
Author:	<b>Valerio Cataldi</b>
Director:	<b>Valerio Cataldi</b>
Commissioning editor:	<b>Rai-Radiotelevisione Italiana (TG3)</b>
Producer:	<b>Rai-Radiotelevisione Italiana (TG3)</b>
Co-Producer:	<b>none</b>
Production context:	<b>stand-alone</b>
Date of publication:	<b>25 April 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **AI Song Contest**

AI Songfestival

<https://www.vprobroadcast.com/titles/ai-songcontest.html>

Can artificial intelligence help compose a song that is just as successful as last year's Eurovision hit by Duncan Laurence? In the AI Song Contest tech- and creative teams from all over Europe and Australia compete, attempting to create the next Eurovision hit with the help of artificial intelligence. Can computers blow us away with their creative power? AI has come to play an important role in our lives, and that role will only grow in the coming years.

With the AI Song Contest we want to explore the creative possibilities and limitations of AI. How will the techniques we call AI be of influence to us as creative animals in the future?

The AI Song Contest is an online project organised by Dutch public broadcaster VPRO in collaboration with NPO Innovation and NPO 3FM. 13 teams consisting of music producers, artists, scientists and programmers participated in this first edition and explored the creative power of artificial intelligence. The teams came from Australia, Sweden, Belgium, The UK, France, Germany, Switzerland and The Netherlands. The result: 13 super diverse songs that the international audience could listen to and vote for online for one whole month.

A panel of international leading AI experts evaluated the songs on AI level. Besides the 13 songs and voting, the website also offered: information about all the teams and the ways they used AI to create their songs; a 5-part YouTube series in which one of the Dutch teams is followed in their process of creating their song; interviews with leading international artists making use of AI in their creative work. The 2020 AI Song Contest edition was concluded on 12 May 2020 with a live stream in which the winning song (Beautiful the World from Australia) was announced.

## AI Song Contest AI Songfestival

Submitting organisation:	<b>VPRO</b>
Contact:	<b>Karen van Dijk – <a href="mailto:k.van.dijk@vpro.nl">k.van.dijk@vpro.nl</a></b>
Author:	<b>Karen van Dijk</b>
Director:	<b>Daan Veldhuizen</b>
Commissioning editor:	<b>N/A</b>
Producer:	<b>Sharon Yosef</b>
Co-Producers:	<b>NPO 3FM, NPO Innovation</b>
Key staff:	<b>Idea and content manager: Karen van Dijk Direction, camera, edit: Daan Veldhuizen Production: Sharon Yosef Voice over: Eva Koreman Sound: Chiel Aldershoff Live stream host: Lieven Scheire Website Editors: Jim Schulpen and Jonathan Maas Social Media Editor: Willem Kort Communication: Maud Nass, Maike Dubelaar AI expert panel: Vincent Koops (lead), Ed Newton-Rex, Anna Huang</b>
Total Budget:	<b>€ 150,000</b>
Production context:	<b>Stand-alone project, focused on the Eurovision Song Contest time frame. We envisage the event becoming an annual contest. It would present the state of affairs in the field of AI every year, and explore creative applications of AI and stimulate the AI debate.</b>
Digital distribution:	<b>12.416 votes from 70 countries. 102.700 page impressions in the project's runtime between 10 April 2020 and 15 May 2020. 23.039 Livestream views. Exposure in, amongst many others, Science, Financial Times, BBC, NME, Billboard, The Next Web, The Verge, Le Monde, Science vs (Gimlet), Nerdland.</b>
Date of publication:	<b>10 May 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## ‘I can't hear ...’

Nie słyszę...

<http://nieslysze.pl/>

The project ‘I can't hear ...’ originates from the need to tell about the sounds which have disappeared from our lives during the lockdown. Life in isolation has considerably changed our habits, re-ordered our priorities, turned our lives upside down. Everything has slowed down... the changes also affected the audio-sphere through which we connect with the world. Two radio feature makers - Kasia Michalak (Polskie Radio Lublin) and Magda Świerczyńska – Dolot (Polskie Radio Gdańsk) - have asked people via Facebook to send two- or three-minute stories about the changes in their audio surroundings, changes which usually mean absence: absence of places, of people, of everyday habits. The authors of the project have published the received stories on their blog: <https://nieslysze.pl>. Every short audio story is accompanied by their short commentary and a photo taken during the ‘national quarantine’ by photographers from Lublin (Klaudia Olender) and Gdansk (Artur Makowski). To date, the authors have gathered more than twenty personal stories constituting an audio record of the time of isolation. They can be grouped by topics: voice, journey, silence, a new way of hearing. The whole initiative has been summed up in a radio feature co-produced by Radio Lublin and Radio Gdańsk (also published on [www.nieslysze.pl](http://www.nieslysze.pl)). This piece seems to be a deep reflection on our civilisation. The universal objective of the project is to restore the importance of the sense of hearing to its rightful place and to promote the art of conscious listening. The project has gained considerable interest in the media (publications featuring the authors can be found on the blog). It will have its public presentations in autumn (in Gdansk and Bialystok).

The link to the Facebook event: <https://www.facebook.com/eve>

Submitting organisation:	<b>Independent</b>
Contact:	<b>Kasia Michalak – <a href="mailto:katarzyna.michalak@radio-lublin.pl">katarzyna.michalak@radio-lublin.pl</a></b>
Author:	<b>Kasia Michalak, Magda Świerczyńska-Dolot</b>
Director:	<b>Kasia Michalak, Magda Świerczyńska-Dolot</b>
Commissioning editor:	<b>Kasia Michalak, Magda Świerczyńska-Dolot</b>
Producer:	<b>Kasia Michalak, Magda Świerczyńska-Dolot (blog); Polskie Radio Lublin, Polskie Radio Gdańsk - radio documentary (as a part of project)</b>
Co-Producers:	<b>Polskie Radio Lublin, Polskie Radio Gdańsk - radio documentary (as a part of the project)</b>
Key staff:	<b>Photographers: Artur Makowski Klaudia Olender</b>
Total Budget:	<b>€ 800</b>
Production context:	<b>stand-alone</b>
Digital distribution:	<b>around 3000 views (we can estimate only facebook views on public pages where project was recommended))</b>
Date of publication:	<b>7 April 2020</b>
Competing for:	<b>Best European Digital Audio Project of the Year</b>

## **A Thousand Women Murdered**

1.000 Mujeres Aseginadas

<https://lab.rtve.es/mil-mujeres-asesinadas/portada/>

A thousand women murdered. A thousand lives snatched by macho violence. This interactive project aims to explain who they were and how those women lived before they were victims of gender violence in Spain, where there are official records since January 2003. If you google their names you will only find how they died, not a single detail about their professions, their hobbies, their dreams... And you won't find either what happened to the murderers after the crime. Their names are frequently erased in the news even when they have been convicted. From LAB RTVE.es, the innovation department of RTVE, we developed this project with three goals: help to prevent this kind of violence, show that there is not a specific kind of woman that suffers this violence, and repair the memory of the victims, giving the families the chance for tribute. More than 20 people, including journalists, developers, designers, data-analysers and tv directors, have worked together to create one of the most ambitious databases about violence against women in Spain, describing life details of all the official victims in our country. The archive of RTVE, the official records of the Government about this kind of violence, the local newspapers and the judicial sentences were just some of the sources we worked with to develop a database. The feedback from the relatives of the victims was essential for the project and that's why we opened a phone number to get in touch with them by whatsapp messages and voice notes. The call to action was pushed by off line TV and Radio shows and it enabled us to get a lot of quality feedback to improve our database, after verifying the information we got through Whatsapp.

Submitting organisation:	<b>Corporación de Radio y Televisión Española – RTVE</b>
Contact:	<b>Concepción Merina – <a href="mailto:concepcion.merina@rtve.es">concepcion.merina@rtve.es</a></b>
Author:	<b>Lab RTVE.es</b>
Director:	<b>Miriam Hernanz, Estefanía de Antonio</b>
Commissioning editor:	<b>Alicia G. Montano</b>
Producer:	<b>Esther Pérez-Amat</b>
Co-Producer:	<b>RTVE</b>
Key staff:	<b>Daniel Borrego Escot, Jessica Martín, Cristina Pérez, Beatriz Gálvez, Raquel Navarro, José Ángel Carpio, César Peña</b>
Production context:	<b>Commemorate the event of the number 1000 of violence victims in Spain since 2003</b>
Digital distribution:	<b>Data at 2019/06/28: 17000 views. 7000 users. More than 200K impressions on Twitter. More than 200 shares at Facebook. Mentions and interviews at 3 TV programs and 2 Radio shows.</b>
Date of publication:	<b>19 June 2019</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **#klaracorona - creative solutions take us through the crisis**

#klaracorona - kreativa lösningar tar oss igenom krisen

<https://sverigesradio.se/klaracorona>

The Corona crisis hit society with devastating effects, but also brought out the best in people. With emphasis on the latter, Swedish Radio launched a constructive news project #klaracorona ('enduring/coping with/handling/corona') in March when gloom reigned. The campaign collects audio stories from across Sweden about all the creative solutions people come up with to help each other through the pandemic. These initiatives range from virtual literature circles to aiding the elderly with grocery shopping and caterers providing free lunches to health staff. A seven-year-old boy protesting the closure of his school with a furious punk rock song went viral. In just a few days, more than 150 audio stories – celebrating ingenuity and solidarity – were done by SR's 26 local radio stations. This encouraged people to send in even more examples and the campaign exploded. Together with the audience, we filled the collection site, [sverigesradio.se/klaracorona](https://sverigesradio.se/klaracorona), with story after story. Now hundreds of inspirational accounts have been published online and on-air. The reactions have been overwhelming. Thousands of people commented on social media that #klaracorona gave a glimpse of hope in dark times. The digital success inspired SR to launch two linear radio programmes with the same title. Here we gave a voice to people who, in the midst of their own crisis, did their best to help others with warmth, compassion and creativity. One key objective with #klaracorona is to give a more multifaceted image of society, i.e. also pay attention to the positive and solution-oriented in this challenging time. Judging from the level of engagement, we are convinced that this campaign helped corona-fatigued listeners get through the worst months – and this without turning away from news altogether.

Submitting organisation:	<b>Sveriges Radio – SR</b>
Contact:	<b>Olle Zachrison – <a href="mailto:olle.zachrison@sr.se">olle.zachrison@sr.se</a></b>
Author:	<b>Olle Zachrison</b>
Director:	<b>Jakob Sillén</b>
Commissioning editor:	<b>Björn Löfdahl</b>
Producer:	<b>Josef El Mahdi</b>
Co-Producer:	<b>none</b>
Key staff:	<b>Nicklas Malmberg, social media editor</b> <b>Johanna Forsman, digital editor</b>
Total Budget:	<b>Only operational funds, no extras</b>
Production context:	<b>Digital/linear editorial campaign</b>
Digital distribution:	<b>N/A</b>
Date of publication:	<b>20 March 2020</b>



## **The Great Moose Migration**

Den stora älgvandringen

<https://www.svtplay.se/den-stora-algvandringen>

Every spring, for thousands of years, the Swedish moose migrates across the same tracks in the forest to get to greener pastures and more fertile land. One path, that includes crossing the mighty river Ångermanälven, is particular popular with the moose and here SVT placed 28 remote control cameras to give the audience unique access to the phenomena. Online SVT offered collective moose watching through the DUO-app where more than 200.000 unique visitors shared the experience together and could directly communicate with the production. Interactive maps and GPS-tracking, weather-data and live Q&A's gave the full picture of what took place in the area.

Submitting organisation:	<b>Sveriges Television – SVT</b>
Contact:	<b>Anna Hagnefur – <a href="mailto:anna.hagnefur@svt.se">anna.hagnefur@svt.se</a></b>
Author:	<b>Johan Erhag &amp; Stefan Edlund</b>
Director:	<b>Johan Erhag &amp; Stefan Edlund</b>
Commissioning editor:	<b>Bengt Strömbro</b>
Producer:	<b>Johan Erhag</b>
Co-Producer:	<b>Yleisradio, Finland.</b>
Total Budget:	<b>€ 238,000</b>
Production context:	<b>A slow-TV concept to celebrate the Swedish moose and the arrival of spring.</b>
Digital distribution:	<b>Overall the livestream was started over 11,5 million times and more than 4,5 million hours were spent on SVT Play – the result was a national moose fever in Sweden during the spring 2020.</b>
Date of publication:	<b>4 April 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **Unzipped. Alcohol - The Report**

Unzipped. Alkohol - die Reportage

<https://youtu.be/wi6gSTyHeW8>

82 percent of Swiss people over the age of 15 years drink alcohol. Every fifth Swiss drinks excessively. Youths and young adults are especially prone to binge drinking. Our host Livio Carlin knows it very well. He is also a Swiss rapper and likes to party with his band-mates and friends, including consuming lots of booze. So, we decided to start an experiment for this episode of 'Unzipped': What would happen if he stopped drinking for one month? If it had been up to him, the experiment with the alcohol-free month would have started after his tour. But his editorial colleagues all agreed: it would be a bigger challenge, if he started during his tour! Will he succeed or is it too hard? What will he experience, and will it even change his mind set about his alcohol consumption? Besides his own experiment Livio talks to a young woman, who started drinking at 25 and was an alcoholic for years, and to an addiction specialist as well. In the end he invites the social media community to interact with him and to question their own alcohol consumption. A few days later we published another social video with the most interesting comments on IG and FB.

The social media series 'Unzipped' contains Instagram stories, videos with controversial talks and reports about socially relevant topics for a young audience in Switzerland. For example, about marginalised groups during the Corona crisis, about overbred dogs or the vegan lifestyle. The videos are published on Instagram, Facebook and Youtube. Our hosts Livio Carlin and Lena Oppong are open to discover unfamiliar worlds and take along the young social media users in an authentic way. Interaction with the social media community is very important. After every episode we publish another video with comments and reactions of our users.

Submitting organisation:	<b>Schweizer Radio und Fernsehen - SRF / SRG SSR</b>
Contact:	<b>Conny Brügger – <a href="mailto:conny.bruegger@srf.ch">conny.bruegger@srf.ch</a></b>
Author:	<b>Ilona Stämpfli and others</b>
Director:	<b>Conny Brügger</b>
Commissioning editor:	<b>Manuel Thalmann</b>
Producer:	<b>Ilona Stämpfli, Sarah Christen, Lena Oppong</b>
Co-Producers:	<b>"Bilder &amp; Freunde": Valentin Mettler and Sidney Sutter</b>
Key staff:	<b>Conny Brügger Ilona Stämpfli Livio Carlin Sarah Christen Lena Oppong Miriam Suter Svenja Tenti Valentin Mettler Sidney Sutter</b>
Total Budget:	<b>approx. € 12,000 per episode (distribution included)</b>
Production context:	<b>bi-weekly web series</b>
Digital distribution:	<b>35'000 views and 105 comments on Youtube, 112'290 views and 402 comments on Facebook, 11'430 views and 34 comments on Instagram</b>
Date of publication:	<b>12 January 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

## **BBC Lockdown Orchestra: You Got The Love**

BBC Lockdown Orchestra: You Got The Love

<https://www.bbc.co.uk/programmes/articles/lpcpKcs0Glj7w7hKkJv0Kv/>

In May 2020, as the UK entered its seventh week of lockdown, BBC Arts and BBC Radio 3 challenged the nation to join the BBC Lockdown Orchestra for a virtual performance of You Got The Love. Members of the public were asked to sing or play an instrument with a specially arranged backing track, recorded in isolation by over 100 professional musicians from the BBC Orchestras and Choirs and the Ulster Orchestra. This backing track was published both on BBC Sounds as audio and online as a video. Users were given instructions on how to film and upload their own performances, or could instead choose to contribute dance routines or original artwork. In just six days, around 1,500 people responded to the challenge, using the BBC's proprietary uploader tool to contribute videos and original artwork. Hundreds of pieces of user-generated content were included in the final multi-channel film, credited to The BBC Lockdown Orchestra feat. The Great British Public. The final film was published online at [bbc.co.uk](http://bbc.co.uk), YouTube and myriad BBC social media platforms. The video and audio tracks were also broadcast on BBC Four and on BBC national and local radio networks. The BBC Lockdown Orchestra showcases a diverse array of performances and genres, with instruments from piano and guitar to bongos and contrabassoon. Contributors include NHS medics, care home residents and schoolchildren, all playing alongside professional musicians. However, members of the public are the stars of the show, with their performances and artwork highlighted on screen with coloured frames.

Webpage ([bbc.co.uk](http://bbc.co.uk)): <https://bbc.in/31qpsGb>

Final film (BBC Facebook): <https://bbc.in/2NEVkim>

Video invitation/trailer (BBC Facebook): <https://bbc.in/38bGLMu>

Final film trailer (BBC Facebook): <https://bbc.in/3eKIydY>

## **BBC Lockdown Orchestra: You Got The Love**

BBC Lockdown Orchestra: You Got The Love

Submitting organisation:	<b>British Broadcasting Corporation - BBC Radio 3 Production</b>
Contact:	<b>Christina Kenny – <a href="mailto:christina.kenny@bbc.co.uk">christina.kenny@bbc.co.uk</a></b>
Author:	<b>Christina Kenny</b>
Director:	<b>Jessica Isaacs</b>
Commissioning editor:	<b>Stephen James-Yeoman</b>
Producer:	<b>Helen Marley-Hutchison</b>
Co-Producer:	<b>This is a BBC Radio 3 production for BBC Arts. The final film was produced by BBC Studios (Wales).</b>
Key staff:	<b>Commissioner: Stephen James-Yeoman (BBC Arts)</b> <b>Editor: Jessica Isaacs (BBC Radio 3 Production)</b> <b>Producer: Christina Kenny (BBC Radio 3 Production)</b> <b>Project manager: Helen Marley-Hutchison (BBC Radio 3 Production)</b> <b>Arranger and video/audio producer for BBC Orchestras: Steve Pycroft (freelance)</b> <b>Video/audio editor for BBC Lockdown Orchestra: Paul Bullock (BBC Studios)</b> <b>Video/audio producer for BBC Lockdown Orchestra: Martyn Stevens (BBC Studios)</b>
Total Budget:	<b>€ 40,542</b>
Production context:	<b>Part of campaign (BBC Arts Get Creative At Home for Culture in Quarantine)</b>
Digital distribution:	<b>The BBC Lockdown Orchestra webpage has received over 52,500 visits since launch on 4 May 2020.</b> <b>The audio version of the backing track was listened to by 12,700 users on BBC Sounds (where it was available for 30 days only/UK only, for music rights reasons), while the video version (UK-only) has to date received nearly 30,000 views online.</b> <b>1,492 original creations (videos and artwork) were uploaded by members of the public in the six-day window of opportunity.</b> <b>The final multi-channel film received around 300,000 views on BBC Four, 21,000 on BBC iPlayer and 26,000 on YouTube (all UK-only).</b> <b>On Facebook, BBC Lockdown Orchestra videos have received around 400,000 views from around the world, plus thousands of likes and shares.</b> <b>On Twitter, BBC Lockdown Orchestra videos have received around 100,000 international views, while the campaign hashtag has been shared by more than 50 accounts on Instagram.</b>
Date of publication:	<b>4 May 2020</b>
Competing for:	<b>Best European Online Media Project of the Year</b>

# RADIO FICTION

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**  
18 - 25 October 2020, Potsdam  
Changing Europe - Together in Trust

## Programmes in Competition 2020

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03	Noëlla	Belgium
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14	Several Amusing and Sometimes Thought- Provoking Episodes About Soaps	Georgia
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24	In the Absence	Spain
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**Programmes in Competition 2020**

29	The Third Work Force, My Money	Switzerland
30	The Trial of Prince Charming	Switzerland
31	I Am Kanye West	United Kingdom
32	Oliver: Lagos to London	United Kingdom
33	This Thing of Darkness	United Kingdom

## **In the Winter, Episode 2**

### **Im Winter**

Following the idea of using old master paintings as a source of inspiration for the creation and development of an audio drama series, the cultural radio channel Radio Österreich 1 (Ö1) approached Vienna's renowned Kunsthistorisches Museum (KHM).

A selection of Baroque and Renaissance paintings of the celebrated collection of the museum individually served as ignition for six contemporary and internationally acclaimed writers. Each author, after choosing one painting, was asked to create a fictional text. In the next step these radio play scripts deriving from the selected paintings were then produced into episodes for an audio drama series by Christian Lerch and Philip Scheiner. The episodes are assigned to the six seasons common in Pieter Bruegel's epoch. The video artist Yasaman Hasani was asked to create visuals inspired by each of the six episodes. 'six seasons' was distributed on-air by Ö1, online in the podcast feed of the broadcaster ORF, the KHM website, Spotify and Youtube. It attracts and engages an audience, that is less interested in educational art programmes or didactics yet much more into fiction and is looking to podcast as a storytelling medium.

Submitting organisation: **Österreichischer Rundfunk – ORF**  
Contact: **Philip Scheiner – [philip.scheiner@orf.at](mailto:philip.scheiner@orf.at)**  
Author: **Magda Woitzuck**  
Director: **Christian Lerch, Philip Scheiner**  
Sound: **Stefan Weber, Peter Kaizar**  
Commissioning editor: **Philip Scheiner**  
Dramaturg: **Philip Scheiner, Christian Lerch**  
Producer: **Kurt Reissnegger**  
Production Company: **ORF**  
Key staff: **Anna Kuncio (sound design),  
Elmar Peinelt (sound design),  
Martin Leitner (sound design),  
Daniela Gassner (assistant director),  
Julia Herzog (assistant director),  
Anna Spanlang (assistant director),**

Title of Series: **Six Seasons**  
Episode: **2 : 6**  
Length: **16 min**  
Original language: **German**  
First broadcast by: **ORF**  
Date of first broadcast: **7 December 2019, 14:00**  
Competing for: **Best European Radio Fiction Series of the Year**



## **In Dire Need Of A Caress (a self-portrait)** Dans Les Creux Dangereux - ou la louve abîmée (autoportrait)

This is the self-portrait of a woman in which she recounts her life from her first love to the long exile she takes in order to survive.

In this radiophonic odyssey we follow her as she becomes a wife, then a mother before she eventually loses everything. Alone and broken, she struggles not to sink. While she ultimately fails, she never gives in, fighting relentlessly, mostly against herself. Wounded, she stumbles along, continually picking herself up and moving on, just like an injured she-wolf looking to find her way back to retrieve her pack.

Submitting organisation: **Le Collectif Wow!**  
Contact: **Florent Barat – [baratflorent@gmail.com](mailto:baratflorent@gmail.com)**  
Author: **Florent Barat**  
Director: **Florent Barat, Sébastien Schmitz**  
Sound: **Sébastien Schmitz**  
Commissioning editor: **Le Collectif Wow!**  
Dramaturg: **Florent Barat**  
Producer: **Le Collectif Wow!**  
Key staff: **Sébastien Schmitz (composer/director),  
Émilie Praneuf (comedian),  
Amélie Lemonnier (comedian),  
Michel Bystranowski (Sound engineer)  
Juliette Vanpeteghem (Musician, Singer)  
Alex Jacob (Musician, Singer)**

Length: **26 min**  
Original language: **French**  
First broadcast by: **not yet broadcast**  
Competing for: **Best European Radio Fiction of the Year**

## **Noëlla**

Noëlla

This is a radio fiction with a documentary approach about my great grandmother Noëlla. In 1966 she was found dead in her garden. Until this day the circumstances of her death remain unclear and ever since, she has been a taboo within my family. To hear her side of the story, I travel to the depths of the Underworld. How does one destructive act continue to resonate within a family? Was she able to make the right decisions? And how did her choices affect her relatives?

Submitting organisation: **RITCS - Royal Institute for Theatre, Cinema and Sound**  
Contact: **Lotte Nijsten – [lottenijsten@hotmail.com](mailto:lottenijsten@hotmail.com)**  
Author: **Lotte Nijsten**  
Director: **Lotte Nijsten**  
Sound: **Gillis Van Der Wee (Composer)**  
Commissioning editor: **Lieve De Maeyer**  
Producer: **Lotte Nijsten**  
Production Company: **RITCS**  
Length: **23 min**  
Original language: **Dutch**  
First broadcast by: **XL Air**  
Date of first broadcast: **17 January 2020, 20:00**  
Competing for: **Best European Radio Fiction of the Year**

## **Dinner for Four Chairs**

Вечеря за четири стола

The play is a dramatic tale of the fantasies of a lonely woman who, amidst the deafening silence of her empty apartment, imagines love, compassion, kindness and intimacy. The performance of Albena Pavlova brings to life a woman's existence which is so devoid of any warmth that she is prone to discover such even in moments when someone accidentally bumps into her on the bus. The gasping fortissimo alternates with a waning pianissimo, as the episodes of crescendo and decrescendo in both the text and the acting do not leave listeners indifferent and dispassionate. The original music written by Mihail Mihaylov as well as the audio landscape created by sound director Gergana Dramalieva further enhance the dramatic effect. This is a play about the spirit of loneliness which always and everywhere gives birth to vain illusions...

Dinner for Four Chairs is a radio dramatisation of the play of Bulgarian playwright Alexander Lyutov which was the winning work in the radio drama competition marking the 80th anniversary of the Radio Theatre with Hristo Botev Channel of the Bulgarian National Radio.

Submitting organisation: **Bulgarian National Radio – BNR**  
Contact: **Maya Pelovska – [pelovska@bnr.bg](mailto:pelovska@bnr.bg)**  
Author: **Alexander Lyutov**  
Adapted from: **the play Dinner for Four Chairs by Alexander Lyutov**  
Director: **Mitko Novkov**  
Sound: **Konstantin Raidovski, Mihail Mihaylov (Sound Engineers)  
Gergana Dramalieva (Mixer)**  
Commissioning editor: **Aleksandar Hristov**  
Producer: **Vesel Tsankov**  
Production Company: **BNR**  
Key staff: **Mihail Mihaylov (Original music, Foley recording)  
Albena Pavlova (Voice actress)**  
Length: **56 min**  
Original language: **Bulgarian**  
First broadcast by: **BNR - Hristo Botev Channel**  
Date of first broadcast: **12 April 2020, 16:00**  
Competing for: **Best European Radio Fiction of the Year**

## **Little Moscow**

Mala Moskva

Maša, Olja, Irina and Andrej are our contemporaries. They each live their own unhappiness and hope for a better life. The family house called Little Moscow is the place that brings them together and reminds them of their shared past. But the true nature of that past and who they really are is revealed each time they meet and try to understand and help each other. Little Moscow by Croatian writer Tomislav Zajec is an inspired paraphrase of Chekhov's play Three Sisters, carved into the neurotic and dehumanised atmosphere of the modern world.

Submitting organisation: **Hrvatska radiotelevizija - HRT / Croatian Radio**  
Contact: **Alma Pijaca – [IR.radio@hrt.hr](mailto:IR.radio@hrt.hr)**  
Author: **Tomislav Zajec**  
Director: **Stephanie Jamnicky**  
Sound: **Marija Pecnik Kvesic**  
Commissioning editor: **Hrvoje Ivankovic**  
Producer: **Hrvoje Ivankovic**  
Production Company: **HRT**  
Key staff: **Hrvojka Begovic, Irena Tereza Prpic, Petra Svrtn, Filip Krizan (Actors)**  
**Adriana Kramaric (Music editor)**  
Length: **60 min**  
Original language: **Croatian**  
First broadcast by: **HRT HR3**  
Date of first broadcast: **11 November 2019, 18:00**  
Competing for: **Best European Radio Fiction of the Year**

## **That Dreadful Charm of Autumn**

To strašný kouzlo podzimu

This is a horror story written by well-known Czech writer Miloš Urban and dramatised for Czech Radio. In the story, a girl (SHE) meets her classmate (HE) and together they make a video with the boy's testimony of his horrible experience. It all began at a party, where the young man exaggerates about the places he had visited. Next day he took their common classmate Renka on a hike to the woods. Soon, the trip turned into a nightmare, but not only because of the weather getting worse. One mysterious statue from the gazebo also played its role...

We decided to record our story on real locations and in constant motion. The principle is similar to The Blair Witch Project shooting. All exterior scenes were recorded in a forest and in a cottage. The actors used real props in real space and in real motion. The scenes are, therefore, very vivid, as the listener is drawn into the atmosphere and into the situation. The main intention was to work with tension and uneasy feelings. Sound was recorded with a cinematic approach in mind and with the appropriate technology. In effect, the cinematic sound is more similar to documentary.

Such recording can't be done without a boom operator, who operates the boom pole (a telescopic pole with a shotgun or other type of microphone). With this recording style, the sound size of recordings can, of course, change – from close-ups to medium and long shots. In the radio play we specifically used contact medium two shot and narrower medium shot respectively.

Some scenes were recorded using both the boom mic and a dummy head microphone for binaural recording. The ears of the dummy head in our radio story represent the ears of the ghost character – the murderer, who follows our two student.

Submitting organisation: **Český rozhlas - Czech Radio**  
Contact: **Alena Righini Golková – [alena.righinigolkova@rozhlas.cz](mailto:alena.righinigolkova@rozhlas.cz)**  
Author: **Miloš Urban**  
Director: **Natália Deáková**  
Sound: **Dominik Budil, Ondřej Gášek**  
Commissioning editor: **Kateřina Rathouská**  
Dramaturg: **Kateřina Rathouská**  
Producer: **Kateřina Rathouská**  
Production Company: **Czech Radio**  
Key staff: **Dana Reichová (Production assistant)**  
Length: **34 min**  
Original language: **Czech**  
First broadcast by: **Czech Radio Dvojka**  
Date of first broadcast: **23 February 2019, 13:00**  
Competing for: **Best European Radio Fiction of the Year**

## **Three Lives of Dmitry Shostakovich – First Life:**

### **Muddle Instead of Music, Episode 1**

**Tři životy Dmitrije Šostakoviče - Život první: Chaos místo hudby**

The original radio series outlines the creative path of the genius composer and his clash with the totalitarian power.

In the first part, set at the start of the Stalinist terror, we witness the composer's fall after a harsh rejection of his opera *Lady Macbeth of the Mtsensk District*. The opera had been hugely successful around the world in the previous two years until Stalin came to see it at the start of January 1936. He left the performance before the end and *Pravda* newspaper published a denouncing article headlined 'Muddle instead of Music' which sharply criticised the work and its composer. The absurd accusation of formalism means the whole Soviet music society turns its back on Shostakovich. Feeling helpless and worrying about the destiny of his other music works, especially the nascent *Fourth Symphony*, and faced with the growing political pressure, the composer is now also worried for the safety of his family and for his life.

The second part of the series called *The Blockade* describes the writing of Shostakovich's probably best-known work – the *Leningrad Symphony*.

Part three maps the events of 1948 when the composer was deeply affected by the repressions of the *Zhdan* cultural doctrine.

Lukáš Hlavica cast Ondřej Brousek as the main character of the revered and hated composer. He was outstanding in his performance and he also played all the prescribed piano passages.

Submitting organisation:	<b>Český rozhlas - Czech Radio</b>
Contact:	<b>Alena Righini Golková – <a href="mailto:alena.righinigolkova@rozhlas.cz">alena.righinigolkova@rozhlas.cz</a></b>
Author:	<b>Pavel Molek</b>
Director:	<b>Lukáš Hlavica</b>
Sound:	<b>Jitka Kundrumová, Jakub Rataj</b>
Commissioning editor:	<b>Klára Novotná</b>
Dramaturg:	<b>Klára Novotná</b>
Producer:	<b>Jana Knappová</b>
Production Company:	<b>Czech Radio</b>
Key staff:	<b>Ondřej Brousek</b>
Titel of Series:	<b>Tři životy Dmitrije Šostakoviče</b>
Episode:	<b>1 : 3</b>
Length:	<b>50 min</b>
Original language:	<b>Czech</b>
First broadcast by:	<b>Czech Radio Vltava</b>
Date of first broadcast:	<b>15 December 2019, 10:30</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>

## **The Reef, Episode 6**

Revet

After a MDMA-trip the 25-year old blacksmith Niklas gets a revelation. Instead of suppressing his dreams, he will make an effort of realising them.

At the moment he is working too much and spends the weekends doing drugs. In reality, all he wants is a small house in the country, a horse and last, but not least, he wants to be honest about his secret crush on his best friend's sister Marie. She is intelligent, ambitious and actually nice to him. And of course way out of his league. As if that wasn't enough, his old friend KB, won't - under any circumstances - let anyone date his sister.

The Reef is a radio fiction that explores what it means to be caught in a small society where your destiny is determined. Where you have to be loyal to your hometown and are not allowed to have dreams beyond that. You can't betray your friends and family and the place where you belong. The Reef also deals with difficult love, when you run the risk of falling in love with a girl totally out of your league. And it depicts the feeling of happiness when it succeeds for a brief moment, shortly followed by the feeling of failure when reality hits. The Reef is a radio fiction that takes place in an environment that neither the politicians nor the media care about. But in this case we get to know Niklas and his world view very well. The script is written from the main character's point of view and with a strong and frank voiceover that enables the listener to get intimate with the main character as the story evolves. The outline is very progressive and escalates with dramatic turning points throughout the episodes. The soundscape is co-narrative and makes the listener feel in touch with the atmosphere through the whole series.

Submitting organisation:	<b>Danmarks Radio - DR (Danish Broadcasting Corporation)</b>
Contact:	<b>Katrine Strubberg - <a href="mailto:kstk@dr.dk">kstk@dr.dk</a></b>
Author:	<b>Christian Bengtson</b>
Adapted from / by:	<b>Revet by Christian Bengtson</b>
Director:	<b>Mette Kruse</b>
Sound:	<b>Weronika Andersen</b>
Dramaturg:	<b>Mette Kruse</b>
Commissioning editor:	<b>Karen Albertsen</b>
Dramaturg:	<b>Mette Kruse</b>
Producer:	<b>Cecilie Cedergren</b>
Production Company:	<b>Munck Studios</b>
Titel of Series:	<b>The Reef</b>
Episode:	<b>6 : 8</b>
Length:	<b>20 min</b>
Original language:	<b>Danish</b>
First broadcast by:	<b>DR P3</b>
Date of first broadcast:	<b>9 September 2019, 08:00</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>

## **Othello, Episode 3**

### Othello

Cassio asks Desdemona to persuade Othello to reinstate him to his post. Desdemona sympathises with Cassio and promises to help. Othello sees Cassio leaving Desdemona and is troubled by Jago's suggestion that Desdemona is unfaithful to him. When Desdemona speaks on Cassio's behalf it seems particularly suspicious to Othello. Desdemona's proximity calms him down for a moment, but Jago continues to fuel doubts. He hints that if Desdemona keeps talking about Cassio's reinstatement, it could be a sign of a secret affair between the two. Othello demands proof, Jago promises to find it. While fooling around with Othello, Desdemona loses her handkerchief which Jago's wife Emilia then finds. This handkerchief becomes Jago's main evidence of Desdemona's infidelity. Jago says he saw the handkerchief in Cassio's hand and Othello's jealousy erupts again. He decides to kill Desdemona. Jago must kill Cassio.

Submitting organisation: **Eesti Rahvusringhääling - ERR / Estonian Public Broadcasting**  
Contact: **Tiina Vilu-Demjanov – [tiina.vilu@err.ee](mailto:tiina.vilu@err.ee)**  
Author: **Andres Noormets**  
Adapted from: **the tragedy Othello by William Shakespeare**  
Director: **Andres Noormets**  
Sound: **Küllli Tüli**  
Commissioning editor: **Tiina Vilu-Demjanov**  
Dramaturg: **Andres Noormets**  
Producer: **Tiina Vilu-Demjanov**  
Production Company: **ERR, Raadioteater**  
Key staff: **Jim Ashilevi, Liis Karpov, Sten Karpov (Actors)**  
Titel of Series: **Othello**  
Episode: **3 : 5**  
Length: **21 min**  
Original language: **Estonian**  
First broadcast by: **Vikerraadio**  
Date of first broadcast: **25 November 2019, 11:30**  
Competing for: **Best European Radio Fiction Series of the Year**



## **The Revenge of a Woman, Episode 5**

Naisen kosto

This is an audio series which blends together fact and fiction. The main character of the series, Saila, reflects her life with fresh eyes and realises that excessive kindness has always been a problem for her and a burden. She begins to examine her own aggression, soon to find out that an aggressive woman is still a taboo and different rules apply in regulating the expression of female and male aggression.

Saila's saga of revenge begins when she gets deliberately run over on a pedestrian crossing. The perpetrator is not caught and Saila does not get any justice. She makes a drastic life change: she stops being nice and humble and decides to no longer merely just settle, please others or be grateful for nothing. First and foremost, she wants to take justice and power back to her own hands and she decides to settle the score. Thus, she embarks on a voyage of systematic vengeance.

Karma is a bitch. And so is Saila.

The Revenge of a Woman is a genre blend between a tragicomedy and an explorative essay. It reflects the passive aggressive modes of action typical for women through Saila's acts of revenge. Psychotherapist and psychoanalyst, Elina Reenkola, who has researched female hatred and aggression, is heard through the series as a regular voice, along with other experts and scientists familiar with the topic.

The series also represents instances of revenge familiar from popular culture and literature in a fresh light. Throughout the course of the series, Robocop dealing with the shame will be interviewed and Saila will hang out with Darth Vader on the dark side, for example.

The series portrays how people ought to recognise their own dark sides instead of denying them.

Submitting organisation:	<b>Yle, the Finnish Broadcasting Company</b>
Contact:	<b>Suvi Tuuli Kataja – <a href="mailto:st.kataja@gmail.com">st.kataja@gmail.com</a></b>
Author:	<b>Suvi Tuuli Kataja</b>
Director:	<b>Suvi Tuuli Kataja</b>
Sound:	<b>Tuomas Skopa</b>
Commissioning editor:	<b>Juha-Pekka Hotinen</b>
Dramaturg:	<b>Elli Salo</b>
Producer:	<b>Eerik Purdon</b>
Production Company:	<b>Aapa Productions, Artlab Productions</b>
Key staff:	<b>Jussi Liukkonen (Composer)</b>
Titel of Series:	<b>Awfully Sexy</b>
Episode:	<b>5 : 10</b>
Length:	<b>22 min</b>
Original language:	<b>Finnish</b>
First broadcast by:	<b>Yle Areena</b>
Date of first broadcast:	<b>22 April 2020, 06:00</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>

## **A Point on the Map**

Le point sur la carte

Antoine's father, an archaeologist, has been away for several months in Israel to study an ostrakon, a fragment with inscriptions - recently discovered, and has not given any more news. Antoine goes to look for him under the pretext of making a docudrama. With a microphone in his pocket he undertakes an investigation, mixing dreams, history and geography, and political and intimate questions.

Submitting organisation: **Radio France**  
Contact: **Camille Auvret** – [camille.auvret@radiofrance.com](mailto:camille.auvret@radiofrance.com)  
Author: **Benjamin Abitan**  
Director: **Benjamin Abitan**  
Sound: **Yoram Rosilio**  
Commissioning editor: **Blandine Masson**  
Producer: **Benjamin Abitan**  
Production Company: **France Culture**  
Key staff: **Delphine Baudet, Hervé Bouley (Sound design),  
Yoram Rosilio (Music),  
Eric Villenfin, Etienne Colin (Technical team),  
Manon Dubus (Director assistant),  
with the help of Aurélie Miermont**

Length: **58 min**  
Original language: **French**  
First broadcast by: **France Culture**  
Date of first broadcast: **10 January 2020, 23:00**  
Competing for: **Best European Radio Fiction of the Year**

## **Dianké, Episode 3**

### **Dianké**

Somewhere in Western Africa, Dianké – a young woman from a polygamous family – learns about her father’s death, a man she knew very little. At the same time, she loses her job because she refused to give in to blackmail and corruption. After being let go, hurt and angry, she posts a video on social networks that resonates strongly among young people in her country and turns her life upside down.

Fighting the endemic corruption that is rotting the very core of her city, and aware that the women’s role in her country should evolve, Dianké gets involved in politics and runs for mayor against her own brother, who is backed by an imam. With the support of a young generation that dreams of change and by forgotten minorities, she rises up against a fossilised patriarchal society. In the midst of family secrets and an electoral campaign, Dianké proves she has both convictions and moxie. She is a clear-headed, determined whistleblower who brings in her wake a whole population. A population who, until now, has been kept away from political decisions.

Submitting organisation: **Radio France Internationale - RFI**  
Contact: **Thomas Legrand-Hedel – [thomas.legrand-hedel@francemmm.com](mailto:thomas.legrand-hedel@francemmm.com)**  
Author: **Insa Sané**  
Directors: **Tidiane Thiang, Alexandre Plank**  
Sound: **Mathieu Touren**  
Commissioning editor: **Cécile Megie**  
Producers: **Mbathio Diaw, Romain Masson**  
Production Company: **RAES**  
Key staff: **Aida Sock (Voice actress),  
Adama Diop (Voice actor),  
Mariannick Bellot (Adaptation director),  
Marie Diallo (Artistic collaboration),  
Ka’B with Abdoulaye Cissokh (Music),  
Mathieu Touren (Sound designer),  
Khady Kebe (Production manager)  
Romain Masson (Executive producer)  
Aminata Diop, Hassane Ba (Stage managers)  
Aïcha Ndiaye (Script)  
Making Waves (Artistic and technical collaboration)**

Titel of Series: **Dianké**  
Episode: **3 : 12**  
Length: **20 min**  
Original language: **French**  
First broadcast by: **RFI**  
Date of first broadcast: **29 July 2020, 19:10**  
Competing for: **Best European Radio Fiction Series of the Year**

## **Per No More: Per in the Sky, Episode 3**

Per comme personne: Per in the sky

My father was a baby boomer. His generation came of age in the early 70s, and demanded a revolution. I always heard he had an incredible life, travelling to the four corners of the Earth. I grew up with all these wonderful stories and none of the experiences. Per, whose Danish name foreshadowed him becoming my père, was reported missing when I was six. His death has never been explained. Shortly after my son was born, I went looking for him. What I found out was more extraordinary than anything I could have dreamed up. It's all true. So I made it a work of fiction.

We listen to Per No More: Per in the Sky

Martina, another of Per's old friends, bursts into my life. They shared a house for over a year in Kathmandu in the late 70s. Their illicit activities were more significant than I thought.

Description of the other episodes:

- 1/6** Watch the Birdie: One of my earliest memories: I'm six years old when my mother tells me my father has passed away. 25 years later, shortly after our son was born, my partner and I came across an old photo of one of my father's friends. Maybe Ole the ornithologist had something he could tell me?
- 2/6** Per and the BFF: In the hippie heyday of the 60s and 70s, Ole and my father travelled all over Asia. Ole knows nothing of Per's demise 25 years ago on a trip to England. How come they lost touch?
- 4/6** Mom, Look Here: Okay, so my father, who disappeared when I was six, was a drug trafficker who snitched on his friends. I decide to question my mother.
- 5/6** Lost Love: I realise my mother knows nothing about Per's past life. With her, he tried to start over, but it all went sideways on vacation in Indonesia in 1994.
- 6/6** Per, Parent, Past and Present: I leave for Denmark to try to find out more about my father, his friends and his family.

## **Per No More: Per in the Sky, Episode 3**

Per comme personne: Per in the sky

Submitting organisation: **ARTE Radio**  
Contact: **Sara Monimart – [s-monimart@arteFrance.fr](mailto:s-monimart@arteFrance.fr)**  
Author: **Nina Almberg**  
Director: **Sabine Zovighian, Samuel Hirsch, Nina Almberg**  
Sound: **Samuel Hirsch**  
Dramaturg: **Sabine Zovighian**  
Commissioning editor: **Silvain Gire**  
Producer: **Silvain Gire**  
Production Company: **ARTE Radio**  
Key staff: **Nina Almberg, Arthur Alt, Raphaël Almosni, Sabine Zovighian,  
Samuel Hirsch, Olivier Minot, Nanou Garcia, François Pérache,  
Anne Loiret, Adrien Michaux, Ylan Nguyen-Gündüz,  
Valentine Joubin (Voices),  
Laure Guillebon (Illustration)**

Title of Series: **Per No More**  
Episode: **3 : 6**  
Length: **11 min**  
Original language: **French**  
First broadcast by: **arteradio.com**  
Date of first broadcast: **12 December 2019, 14:00**  
Competing for: **Best European Radio Fiction Series of the Year**

## **Several Amusing and Sometimes Thought-Provoking Episodes About Soaps**

Ramdenime sakhaliso da zogjer damafikrebeli episodi sapnebis shesakheb

Much to our surprise, the motif of the soap became very current in times of Covid-19. If we had known this, we should have enriched our story with one more episode.

Imagine a beautiful woman on the screen, with a charming smile telling you about the importance of hygiene and the role of soap in defeating the Corona virus. Then she takes the soap, foams and explains how to wash your hands. An impressive episode would be, titled 'Corona Virus and Soap'. The episode became intensified by 'Soap Right Defenders', who worry about soaps' lives being reduced by 70 percent. It's a joke of course, but as they say: in every joke is a seed of truth.

At first, we wanted to create a parody on soap operas and Soviet era soaps with beautiful packages, the producers of which seem to have loved opera and along with Soviet symbols, used soaps to propagate it. Then we followed the associations and got some interesting episodes: about Madame Butterfly's expectations, Don Quixote's dreams the tennis player woman's emotional screams, the political opposition shouts: soap... soap... etc.

We want to direct you to one of the episodic character. It's GOGA, a hater of opera, theatre and literature who imagines himself as chief of soaps. We guess that every country has its own GOGA, and we are sure, that they will exile him as well - as our soaps do. This character and the similarity to real life people's activities, as well as today's current developments, inspired us to remake a play staged 20 years earlier.

Submitting organisation:	<b>Georgian Public Broadcasting</b>
Contact:	<b>Zurab Kandelaki</b> – <a href="mailto:zkandelaki@hotmail.com">zkandelaki@hotmail.com</a>
Author:	<b>Zurab Kandelaki</b>
Director:	<b>Zurab Kandelaki</b>
Sound:	<b>Bako Khvichia</b>
Commissioning editor:	<b>Natia Khoshtaria</b>
Producer:	<b>Zurab Kandelaki</b>
Length:	<b>33 min</b>
Original language:	<b>Georgian</b>
First broadcast by:	<b>Georgian Public Radio</b>
Date of first broadcast:	<b>8 February 2020, 17:05</b>
Competing for:	<b>Best European Radio Fiction of the Year</b>

## **Asimov's Heirs, Episode 3**

### Asimovs Erben

The radio play series is set in the near future and in a playful, entertaining way addresses ethical and social issues that arise when humans and robots exist side by side: How does AI actually view humans? And how much control goes to the human, how much to the machine?

More and more AI applications are being integrated into everyday life and intervene daily in our actions – often without us much being aware of it.

CARO appears in this series as a carer, auxiliary police officer, nanny and driver – applications that are likely to happen in the near future. At the same time, the series makes ironic use of ideas in science fiction horror about machines reproducing themselves.

The start-up Future Mind around university graduate Niels Heidbrinck has developed CARO, a robot now to be tested in everyday life. Problems are inevitable, but failure is not an option ...

You are listening to episode 3: The Security Order

By now we are not only seeing CAROs working as carers in homes for the elderly; they are increasingly deployed on public transport too. It is obvious why: robots do not strike, earn no wages and do not insist on a 35-hour week. Besides, they cannot be bribed – although that can prove to be a disadvantage for those who use them.

Submitting organisation: **Mitteldeutscher Rundfunk - MDR / ARD**  
Contact: **Anja Strohschein – [Anja.Strohschein@mdr.de](mailto:Anja.Strohschein@mdr.de)**  
Author: **Frank Naumann**  
Director: **Nikolai von Koslowski**  
Sound: **André Lüer, Christian Grund**  
Commissioning editor: **Steffen Moratz**  
Dramaturg: **Steffen Moratz**  
Producer: **Stefan Kanis**  
Production Company: **MDR Kultur**  
Key staff: **Ralf Haarmann (Composer),  
Matthias Seymer (Production assistant)**  
Title of Series: **Die Ordnung der Sicherheit**  
Episode: **3 : 5**  
Length: **24 min**  
Original language: **German**  
First broadcast by: **MDR Kultur - Das Radio**  
Date of first broadcast: **29 January 2020, 09:05**  
Competing for: **Best European Radio Fiction Series of the Year**

## **The Vast Vast Sofa Landscape**

### Die weite weite Sofalandschaft

At the 'Travel Tropic' travel agency, the company has slept through the transition into the modern workplace with its Home Office and Smart Working. The travel agency is threatened with insolvency as its boss Thomas Tropic desperately tries to fire himself. While his employees struggle not to become part of the bankruptcy assets, Arno Zilla tries to keep his head above water at home in his bathtub. He has not left the bathtub for two weeks because his Home Office is lurking behind the bathroom door. What seems like an abstruse nightmare is very close to our reality. While the protagonists of the radio play demonstrate how the Western individual is both egocentric and at the same time captive,

The Vast Vast Sofa Landscape makes a statement contradicting our capitalist economic and value system, which still links meaningfulness and recognition as far as possible to gainful employment. In a subtle way, the radio play also establishes a link to the climate crisis: The more overworked society becomes, the more urgent its need to travel as far as possible in order to find itself. "I will stand in my office and look into the vast vast sofa landscape and not know where I am. Whether I am at home or in the office. I will be surrounded by patterned cushions and everything will be in ochre. For that home feeling, my office will be modelled entirely on my apartment. I will be at home where I am and I will feel at home there. I will go to work and arrive home. If this is the future, I will say to myself, then I don't want to be a part of it." A bizarre tale about unlimited work and limitless holiday. About recreation close to home and wanderlust.

Submitting organisation:	<b>Deutschlandradio / ARD</b>
Contact:	<b>Sylvia Bernhardt - <a href="mailto:sylvia.bernhardt@deutschlandradio.de">sylvia.bernhardt@deutschlandradio.de</a></b>
Author:	<b>Malte Abraham</b>
Director:	<b>Malte Abraham</b>
Sound:	<b>Alexander Brennecke, Christoph Richter</b>
Commissioning editor:	<b>Barbara Gerland</b>
Dramaturg:	<b>Barbara Gerland</b>
Producer:	<b>Barbara Gerland</b>
Production Company:	<b>Deutschlandfunk Kultur</b>
Key staff:	<b>Sebastian Jurchen (Composition)</b>
Length:	<b>56 min</b>
Original language:	<b>German</b>
First broadcast by:	<b>Deutschlandfunk Kultur</b>
Date of first broadcast:	<b>5 February 2020, 22:03</b>
Competing for:	<b>Best European Radio Fiction of the Year</b>



## **The Wolf in Us** Der Wolf in Uns

The Wolf in Us ranges between fiction and reality. It plays with the old expression: ‘Man is no man, but a wolf, to a stranger’. Ostensibly the collage tells the story of an animal returning to Germany after its extinction. It is the story of the wolf. The return of the wolf. Since the first successful reproduction in the German wilderness in the year 2000, the animal is spreading again. It has many supporters but also many enemies. Soon the discussion reaches emotional heights, moods shift. Bits and pieces from contemporary reportages, documentaries, news, and historical fairy tales on wolves are assembled in a musical manner according to rhythm and a development of tension. On a deeper level, the return of the wolf reveals a narrative that is well-known from another discourse of migration. The same reactions, fears, vocabulary, turning points, mechanisms - the same plot. This piece of radio fiction holds up the mirror, in which the Self and the Other meet. Listeners can lean back and observe the bizarre spectacle that is often funny but nonetheless drastic and frightening. It works as a satire. The only question unanswered is: Who is the wolf here? And what to do with it?

The idea was sparked by Georg Brandl (SWR2), the piece was then produced independently by textbote / Carina Pesch.

Submitting organisation: **textbote**  
Contact: **Carina Pesch – [mail@carinapesch.de](mailto:mail@carinapesch.de)**  
Author: **Carina Pesch**  
Inspired by: **an idea from Georg Brandl**  
Director: **Carina Pesch**  
Sound: **Carina Pesch**  
Commissioning editor: **Carina Pesch**  
Producer: **Carina Pesch**  
Production Company: **textbote**  
Length: **10 min**  
Original language: **German**  
First broadcast by: **Deutschlandfunk Kultur - Kurzstrecke**  
Date of first broadcast: **28 November 2019, 22:03**  
Competing for: **Best European Radio Fiction of the Year**

## **The Blankenberge Tapes, Episode 1**

### **De Blankenberge Tapes**

In 2013, 27-year old Hanna Rentmeester is murdered. Her boyfriend, Robert Josse, is the main suspect immediately, but he seems to have disappeared from the face of the earth. Only when a link is made with a murder case that took place ten years earlier, do the puzzle pieces slowly but surely fall into place. Puzzle pieces that seem to form one image, that of a grey coastal town in Belgium: Blankenberge.

In The Blankenberge Tapes, two murder cases and one case of puppy love come to a lurid conclusion on the Belgian coast. Detectives and people directly involved tell their side of the story in three episodes.

Submitting organisation: **NPO**  
Contact: **Ineke Woudenberg – [ineke.woudenberg@npo.nl](mailto:ineke.woudenberg@npo.nl)**  
Author: **Tom Hofland, Pascal van Hulst**  
Director: **Tom Hofland, Pascal van Hulst**  
Sound: **Tom Hofland, Pascal van Hulst**  
Commissioning editor: **Anton de Goede**  
Production Company: **VPRO Radio**  
Co-producer: **Room for film**  
Key staff: **Johan Heldenbergh, Nyncke Beekhuizen, Abe Dijkman,  
Sterre van Sprundel (Cast)**

Title of Series: **De Blankenberge Tapes**  
Episode: **1 : 3**  
Length: **25 min**  
Original language: **Dutch**  
First broadcast by: **NPO Radio 1**  
Date of first broadcast: **5 May 2019, 22:00**  
Competing for: **Best European Radio Fiction Series of the Year**

## **Made in Norway: For Our Safety and Peace, Episode 1**

### Made in Norway

Norwegian Army captain Oda is in Iraq to train local forces. During an operation, her unit is attacked by terrorists, killing one of her colleagues and gravely injuring another. She later finds out that the attackers were equipped with anti-tank weapons produced by Nammo, a weapons manufacturer based in Raufoss, Norway – her hometown. This leaves her with a serious dilemma: Does she pursue the discovery and speak up about the fact that weapons made where she is from, are being sold on to enemy forces? Or should she keep her mouth shut and save her hometown's main employer and tax revenue generator? She chooses to speak up, but integrity comes at a very high price. A series in 6 episodes.

Submitting organisation: **Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation**  
Contact: **Gunhild Nymoen – [gunhild.nymoen@nrk.no](mailto:gunhild.nymoen@nrk.no)**  
Author: **Vegard Steiro Amundsen**  
Director: **Steinar Berthelsen**  
Sound: **Arne Barca; Sjur Miljeteig (Composer)**  
Commissioning editor: **Gunhild Nymoen**  
Dramaturg: **Mathias Calmeyer**  
Producer: **Hege Stabell**  
Production Company: **NRK**  
Title of Series: **Made in Norway**  
Episode: **1 : 6**  
Length: **35 min**  
Original language: **Norwegian, English**  
First broadcast by: **NRK Podcast**  
Date of first broadcast: **28 December 2019, 07:00**  
Competing for: **Best European Radio Fiction Series of the Year**

## **Tourists, Episode 6**

Turister

A party vacation by the Mediterranean turns into a deadly thriller.

Just one day after arriving in a very touristy town, four young Norwegians are already fed up with drunk old guys and families with small children. Searching for something more exotic, they come across a bunch of local lads who seem nice enough. Before long, though, these Norwegian tourists are being tempted with large wads of cash, pulling them into a criminal operation that will stop at nothing to use them as drug runners. A series in 7 episodes.

Submitting organisation: **Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation**  
Contact: **Gunhild Nymoen – [gunhild.nymoen@nrk.no](mailto:gunhild.nymoen@nrk.no)**  
Author: **Robert Næss**  
Director: **Kenneth Karlstad**  
Sound: **Viljar Losnegård; Kent Tønning (Composer)**  
Commissioning editor: **Gunhild Nymoen**  
Dramaturg: **Mathias Calmeyer**  
Producer: **Ingrid Torjesen**  
Production Company: **Rubicon**  
Title of Series: **Tourists**  
Episode: **6 : 7**  
Length: **15 min**  
Original language: **Norwegian, English**  
First broadcast by: **NRK Podcast**  
Date of first broadcast: **22 November 2019, 07:00**  
Competing for: **Best European Radio Fiction Series of the Year**

## **101 FM**

### 101 FM

The pretext of great granny's 100 anniversary is a perfect opportunity to revisit the many folded facets of Greater Romania's historical truths, by analogy to the asperities and latent conflicts of any family.

Great grandmother's house, described as an old radio, tunes in to the frequencies of family members, but only Toma, the adolescent grandson, can accurately capture the frequency of great-grandmother's message. Thoughts of the other family members contribute to the recovery of the truths in both large scale and small scale history. Their confrontation mediates the understanding and reconciliation of the adult grandchildren to the family past, indissolubly related to the country's history: including the legionary episode, the Jewish pogrom, the communist sympathies, the perennial value of national unity, reflected in many family ideals. The awkward management of great grandmother's birthday is a playful and nuanced scenic commentary on the delicate themes of identity, relationship with one's own ascendants and the legacy of the past, that we cannot choose.

The story is viewed through the eyes of Toma, the child, who is asked to imagine an ode for his grandmother's party.

Submitting organisation:	<b>Radio Romania</b>
Contact:	<b>Oana Cristea Grigorescu – <a href="mailto:grigorescuo2@gmail.com">grigorescuo2@gmail.com</a></b>
Author:	<b>Maria Manolescu Borşa</b>
Adapted from:	<b>Micul nostru centenar by Maria Manolescu Borşa</b>
Director:	<b>Mihnea Chelaru</b>
Sound:	<b>Mihnea Chelaru</b>
Commissioning editor:	<b>Attila Vizauer</b>
Producer:	<b>Oana Cristea Grigorescu</b>
Production Company:	<b>Radio Romania</b>
Key staff:	<b>Gabriel Costin and the kid Silviu Stănescu, Coca Bloos, Dorin Andone, Nicoleta Lefter, Marius Rizea (Cast), Gabriela Bokor (Cello), Geroge Marcu (Composer), Janina Dicu (Director assistant)</b>
Length:	<b>42 min</b>
Original language:	<b>Romanian</b>
First broadcast by:	<b>Radio Romania Cultural</b>
Date of first broadcast:	<b>1 December 2019, 19:00</b>
Competing for:	<b>Best European Radio Fiction of the Year</b>

## **Ruminations on an Impending Disaster**

### **Ruminacije o predstojećoj katastrofi**

Lazar is a German philosophy and culture connoisseur who could just end up on post-doc studies in Germany if it wasn't for his wife Lara who exhibits much prejudices against Westerners. Lara takes him for a frustrated and cynical intellectual. We meet them while preparing for a summer vacation to the island of Crete in the hope of saving their marriage. On the first night of their vacation, at dinner, they discuss national stereotypes on both East and West Europeans. Lara, who likes challenges and adventure, accuses Lazar of being a coward and conformist, not even hiding that she loathes him, yet he accuses her of hitting the bottle from time to time. While alone at the beach, Lazar meets a German couple, Klaus and Erica, and flatters them, admiring the German spirit and work ethic. In the meantime, half-drunken Lara meets two wasted Russians, Zhenya and Kyril in the hotel lobby. Lara challenges her husband telling him she decided to live in Moscow where she won't have to apologise to anyone for being who she is, for her 'poor tortured Karamazovian soul suffering in the Balkan backwater'. Lazar doesn't take her seriously since she's under the influence. At a night out, at Club Tropicana, Klaus tells Lazar about his open marriage and sexual affairs and Lazar decides to have a one night stand with a young Greek at the club although he's not that kind of a man. A few days later he refuses Erica's sexual advances. Culmination of the vacation happens when Lazar finds drunken Lara in an olive grove. On their flight back to Belgrade, Lara doesn't want to expose what happened that night her husband found her, although he opened up. The couple went through a challenging experience, confronting themselves and the world and finding a fragile balance at the end.

Submitting organisation: **Radio Belgrade - RTS**  
Contact: **Zorica Radunovic Pribic – [int\\_rel\\_rb@rts.rs](mailto:int_rel_rb@rts.rs)**  
Author: **Filip Grbic**  
Adapted from / by: **Vladimir Kolaric**  
Director: **Zoran Rangelov**  
Sound: **Milan Filipovic**  
Commissioning editor: **Olivera Kolaric**  
Producer: **Vesna Peric**  
Production Company: **RTS**  
Length: **33 min**  
Original language: **Serbian**  
First broadcast by: **Radio Belgrade 3**  
Date of first broadcast: **25 April 2020, 23:00**  
Competing for: **Best European Radio Fiction of the Year**

## **Someone Should Walk The Dog**

Treba bi bilo peljati psa na sprehod

This is an intimate drama about a dying man, his former girlfriend and his father. A single day of the man's life is presented to us, in a non-dramatic, initially retrograde mode. There are very few things these characters can say to one another; the man can only make some confessions and clear up some facts before his death. There is little turmoil on the outside; the deeply human core of the text lies in its pauses, its reflections and delays. The words can only frame that which is essential. The question of what to do when time has almost run out opens up widely, and so does the realisation that what matters cannot be spoken.

Submitting organisation: **Radiotelevizija Slovenija - RTV Slovenija**  
Contact: **Karmen Kovacic – [karmen.kovacic@rtvslo.si](mailto:karmen.kovacic@rtvslo.si)**  
Author: **Vilma Štritof**  
Adapted from / by: **the play Someone Should Walk The Dog by Tomislav Zajec**  
Director: **Špela Kravogel**  
Sound: **Sonja Strenar, Matjaž Miklič, Urban Gruden, Tristan Peloz**  
Commissioning editor: **Gabrijela Gruden**  
Dramaturg: **Vilma Štritof**  
Producer: **Radio Slovenija - Drama Department**  
Production Company: **RTV Slovenija**  
Key staff: **Darja Hlavka Godina (Music editor)**  
**Sebastian Cavazza, Boris Cavazza, Maša Derganc, Miha Zor (Actors)**  
Length: **47 min**  
Original language: **Slovenian**  
First broadcast by: **Radio Slovenija ARS**  
Date of first broadcast: **9 September 2019, 22:05**  
Competing for: **Best European Radio Fiction of the Year**

## **In the Absence, Episode 16**

En la Ausencia

This audio drama is about an anonymous citizen who is going through solitary confinement, when a series of disturbing events with no apparent explanation begins to harass him in his own home. This is the last chapter, where the listener will find some answers, and a lot of new questions. As the phrase with which we have been advertising it on the networks says: the strange is already inside, but it cannot leave.

In total there are 16 chapters of about 5 minutes in length in which the protagonist records his daily experiences on his mobile phone, trying to contact his group of friends. Somehow we play with the idea that these audios have reached us by mistake and for your interest we have decided to make them public in a certain way in the absence you are there. Overcoming the distances, we follow the example of Orson Welles' War of the Worlds and false documentary films. These are the messages from an anonymous caller. We assume that he was sending them to one of his groups, but due to some strange communication error they have reached us. We think this person may need help. If any of you has any clue as to his whereabouts, please do not hesitate to contact us. Weird is already inside and he cannot exit...

Warning 'In The Absence' is a Resonar production. It is a fictional product and as such it must be understood. Not suitable for sensitive people.

Submitting organisation:	<b>Resonar</b>
Contact:	<b>Estel Garcia – <a href="mailto:info@resonar.org">info@resonar.org</a></b>
Author:	<b>Manu Barcelo</b>
Director:	<b>Miguel Deza</b>
Sound:	<b>Chuse Fernandez</b>
Commissioning editor:	<b>J. M. López Alcoitia</b>
Dramaturg:	<b>Miguel Deza</b>
Producers:	<b>Estel Garcia , Josemari Lopez Alcoitia</b>
Production Company:	<b>Resonar</b>
Key staff:	<b>Miguel Deza, Manu Barcelo (Plot, Development), Chuse Fernandez (Sound design), Estel Garcia (Intro voice, Credits), Manu Barcelo, Miguel Deza (Voices),</b>
Title of Series:	<b>In the Absence</b>
Episode:	<b>16 : 16</b>
Length:	<b>8 min</b>
Original language:	<b>Spanish</b>
First broadcast by:	<b>TEA FM Zaragoza</b>
Date of first broadcast:	<b>1 May 2020, 16:00</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>



## **Race Trek, Episode 1**

Rasresan

Race Trek makes zany humour out of one of the most difficult subjects of our time: race and identity. The story, which is based on a true story, follows two prospective parents Lola and Nils on a trip to Egypt in search of Lola's Egyptian roots – and a father she has never seen. A trip papered with a quest for identity, kinky sex, grave desecration, and tourist diarrhoea. Lola Zackow and Nils Poletti, who created the series, are a couple in real life, and although their zany characters in Race Trek are not at all like them, most of what happens in Race Trek is absolutely true. Race Trek is a study of being stuck in the middle with a foot in both camps, and a satire on the constant struggle among Sweden's cultural elites to remain on the right side of the debate.

Description of the other episodes:

- Episode 2** Nils and Lola are invited to participate in some group sex, but Nils is too inhibited and chickens out. Lola learns about the new term POC-WCB (person of colour – with colour blindness).
- Episode 3** Lola loses heart, and they go to visit the Museum of Egypt. There they have sex on a mummy display case, which shatters into a thousand pieces.
- Episode 4** Nils is treated for acute salmonella poisoning, and Lola ends up in a forbidden lesbian tryst with the nurse. Nils hallucinates that he is Strindberg.
- Episode 5** Lola is persuaded to enter a beauty contest and wins – as Miss Canada. The law catches up with them and they are arrested by the police, charged with illicit sexual intercourse in a public place. Nils' mother pays the bail to get her beloved Nils and his Lola home. Lola then reveals that Nils is 0 percent Swedish, which his utterly Swedish mother finds difficult to explain. And finally, Lola at last finds out where her father is – in Canada.

## **Race Trek, Episode 1**

Rasresan

Submitting organisation: **Sveriges Radio – SR**  
Contact: **Magnus Berg – [magnus.berg@sverigesradio.se](mailto:magnus.berg@sverigesradio.se)**  
Authors: **Lola Zackow, Nils Poletti**  
Directors: **Lola Zackow, Nils Poletti**  
Sound: **Michael Johansson, Frida Englund, Carolina Jinde**  
Commissioning editor: **Magnus Berg**  
Dramaturg: **Magnus Lindman**  
Producers: **Dmitri Plax, Magnus Berg**  
Production Company: **Sveriges Radio Drama**  
Key staff: **Lola Zackow, Nils Poletti, Sven Björklund, Camilo Ge Bresky, Christopher Lehmann, Nanna Olasdotter Hallberg, Furat Jari, Hanna Dawit, Maia Hansson Bergqvist, Isa Aouifia, Lova Karlsson Lindblad, Elisabeth Lagerstedt, Dmitri Plax, Magnus Lindman, Johan-Mathias Sommarström, Katarina Helmersson, Carl-Michael Edenborg, Kristian Luuk (voice actors)**

Title of Series: **Rasresan**  
Episode: **1 : 5**  
Length: **26 min**  
Original language: **Swedish**  
First broadcast by: **SR Drama, P1**  
Date of first broadcast: **7 June 2019, 19:03**  
Competing for: **Best European Radio Fiction Series of the Year**

## Subject

### Subjekt

Celebrated author Samborski discovers one day that a doppelgänger has taken his place at his typewriter in his apartment in Warsaw. The other does not eat or sleep – just writes, in Samborski’s name to boot, expresses himself with stunning eloquence in the press, steals his friends and to top it all off, he is brazen and provocative. Their relationship soon becomes untenable. Samborski is forced to act – but the outcome isn’t as he intended...

Nobel Prize winner Olga Tokarczuk’s short story is an absurd comedy about creativity and life. For more than 20 years, Swedish Radio Drama has presented each year a new production of a work by the year’s Nobel Prize winner in literature, just in time for the Nobel Prize award ceremony – the ‘Nobel Drama’.

Submitting organisation:	<b>Sveriges Radio – SR</b>
Contact:	<b>Magnus Berg – <a href="mailto:magnus.berg@sverigesradio.se">magnus.berg@sverigesradio.se</a></b>
Author:	<b>Magnus Berg, Magnus Lindman</b>
Adapted from:	<b>the short story Subjekt by Olga Tokarczuk</b>
Director:	<b>Ivica Zubak</b>
Sound:	<b>Monica Bergmark (Sound design and narrator recording), Magnus Berg (Dialogue recording)</b>
Commissioning editor:	<b>Magnus Berg</b>
Dramaturg:	<b>Magnus Lindman</b>
Producer:	<b>Magnus Berg</b>
Production Company:	<b>SR, Radio Drama</b>
Co-producer:	<b>Magnus Berg</b>
Key staff:	<b>Cast: Eva Melander (Narrator), Leif Andréé (SAMBORSKI and “SAMBORSKI”)</b>
Length:	<b>23 min</b>
Original language:	<b>Swedish</b>
First broadcast by:	<b>SR P1</b>
Date of first broadcast:	<b>9 December 2019, 21:03</b>
Competing for:	<b>Best European Radio Fiction of the Year</b>

## **The Brothers Lionheart, Episode 1**

### **Bröderna Lejonhjärta**

The 9-year old boy Skorpan (Rusky) is going to die. Everybody knows it, but the only one that dares to talk about it is his beloved older brother Jonatan. He tells Rusky about the wonderful land of Nangiyala where you go when you die. And so begins a tale of love strong enough to conquer death.

After the brothers Jonatan and Rusky pass away they meet again in Nangiyala, the land of eternal spring. Casting a long shadow over their beautiful world is the evil tyrant Tengil, ruler of the country Karmanjaka. Together with a resistance group, led by Sofia whose white pigeons fly with secret messages between the valleys, the brothers has to go on a dangerous mission to stop Tengil, who rules with the aid of the fearsome fire-breathing dragon, Katla. After many adventures and a fierce battle, the oppressed people manage to win over Tengil and his army. But during the fight Jonatan is burned by Katla's fire and will soon die. Jonatan tells Rusky about the land that lies after Nangiyala called Nangilima, a land of light where there are only happy adventures. Rusky does not want to be separated again from his brother, so he carries him on his back to the top of a cliff. Will they jump together a second time? The Brothers Lionheart is a story of love that's both timeless and deeply touching. It's a tale about the battle between good and evil, between fear and courage - and the mystery of death. The Brothers Lionheart is a drama series from Youth Radio Drama in 10 episodes based on the classic novel written by the most famous author in Sweden, Astrid Lindgren.

Submitting organisation:	<b>Sveriges Radio – SR</b>
Contact:	<b>Frida Derwinger – <a href="mailto:frida.derwinger@sr.se">frida.derwinger@sr.se</a></b>
Author:	<b>Alex Haridi</b>
Adapted from:	<b>the book The Brothers Lionheart by Astrid Lindgren</b>
Director:	<b>Eva Staaf</b>
Sound:	<b>Frida Englund</b>
Commissioning editor:	<b>Frida Derwinger</b>
Dramaturgs:	<b>Frida Derwinger, Camilla Blomqvist</b>
Producers:	<b>Jan Cruseman, Mathilda von Essen</b>
Production Company:	<b>SR, Youth Radio Drama</b>
Key staff:	<b>Andreas Söderström (Composer), Leon Sandelius, Malte Myrenberg Gårdinger, Sten Ljunggren, Dragomir Mrcic, Ivan Mathias Peterson, Pablo Leiva Wenger, Jonas Malmsjö, Amanda Ooms, Per Larsson, Andreas Rothlin Svensson, Gizem Erdogan, Adriana Savin, Christoffer L Jonsson (Actors)</b>
Title of Series:	<b>The Brothers Lionheart</b>
Episode:	<b>1 : 10</b>
Length:	<b>15 min</b>
Original language:	<b>Swedish</b>
First broadcast by:	<b>SR Channel P4</b>
Date of first broadcast:	<b>15 May 2020, 21:03</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>

## **The Third Work Force, My Money**

Die dritte Arbeitskraft, mein Geld

Is this a guideline for multiplying your money? – not necessarily. At the very least, it's a playful plea for a fearless juggling of bonds and other instruments of the stock exchange that are generally frowned upon. A kind of didactic play to overcome self-incurred immaturity in financial matters. Michael Stauffer and an illustrious team of experts, amateurs, and concerned parties investigate why investing money in shares is not the devil's work, and why not even the stock exchange is inherently evil. Nowhere in the world is the per capita wealth as high as in Switzerland. According to the Federal Tax Administration, it is 323,700 Francs per person! Isn't it important to know how those funds are used? "Why are there so many people who don't manage their assets themselves?", one of the protagonists in Stauffer's audioplay asks himself. Another pulls his hair out at the mere attempt to open an online brokerage account. A third person invents a smiley terminal, of the sort found in airport toilets, to document her feelings when earning, spending, losing, and winning money.

The characters in Stauffer's audioplay embark on a journey towards a more aware and less fearful handling of money and the value it creates. Gradually, they manage to free themselves from stereotypical ideas and become active, and let their wealth – however they may have acquired it – work for them. Even Stauffer's tax inspector stops harassing people and starts a new life in freedom.

Stauffer's didactic play was created from transcripts of interviews, diary entries and an exchange of letters with the tax administration agency. Of course, it contains 'real' original sound bites from financial experts, too.

Submitting organisation: **Schweizer Radio und Fernsehen - SRF / SRG SSR**  
Contact: **Renate Giess – [renate.giess@srf.ch](mailto:renate.giess@srf.ch)**  
Author: **Michael Stauffer**  
Director: **Mark Ginzler, Michael Stauffer**  
Sound: **Benoît Piccand; Basil Kneubuehler (Sound design)**  
Commissioning editor: **Anina Barandun**  
Dramaturg: **Mark Ginzler, Michael Stauffer**  
Producer: **Mark Ginzler**  
Production Company: **SRF**  
Key staff: **Michael Stauffer, Mona Petri, Nils Althaus, Anne Sauvageot, Lutz Wengorz, Mark Ginzler, Susanne Janson (Actors), Michael Stauffer, Hanspeter Pfammatter, André Pfammatter, Kevin Chesham, Julian Sartorius (Musicians), Christopher Findlay (Translation)**  
  
Length: **56 min**  
Original language: **German, Swiss German**  
First broadcast by: **SRF 2 Kultur**  
Date of first broadcast: **19 May 2020, 17:00**  
Competing for: **Best European Radio Fiction of the Year**

## **The Trial of Prince Charming** Le procès du Prince Charmant

In November 2017, Sarah Hall concluded from the #metoo campaign that Sleeping Beauty should be banned from her children's school to stop the spread of macho images peddled by the homo-salvator figure of Prince Charming kissing Sleeping Beauty without her consent. The Trial of Prince Charming is a documented fiction/ mockumentary that stages and questions the implications of a judicialisation of fairy tales.

Submitting organisation: **Radio Télévision Suisse- RTS - Espace2 - Le Labo / SRG SSR**  
Contact: **Camille Dupon-Lahitte – [Camille.Duponlahitte@rts.ch](mailto:Camille.Duponlahitte@rts.ch)**  
Author: **David Christoffel**  
Director: **David Christoffel**  
Sound: **David Christoffel**  
Commissioning editor: **David Collin**  
Dramaturg: **David Christoffel**  
Producer: **David Collin**  
Production company: **RTS - Espace2 - Le Labo**  
Length: **53 min**  
Original language: **French**  
First broadcast by: **RTS - Espace 2**  
Date of first broadcast: **8 March 2020, 19:00**  
Competing for: **Best European Radio Fiction of the Year**

## **I Am Kanye West**

I Am Kanye West

Toby is a man from Newport who believes that he is Kanye West. After a domestic incident he finds himself in a state of the art secure psychiatric facility under the watchful eye of Dr Newman. Her mission is to help him see the truth. Is this just an extreme case of Celebrity Worship Syndrome or is there something else going on? What happened at that NATO summit? And where is the real Kanye? Toby has not slept for a VERY long time. He keeps insisting that he is Kanye West, despite Dr Newman's best efforts. He even speaks in rhyme. He firmly believes that he has been kidnapped backstage at a concert. Only one person in the institution recognises Toby for who he thinks he really is - Sadie, a fellow inmate and Kanye West fan. Together they plan to escape, and they almost break free, but the whole thing goes wrong when Kanye refuses to take a selfie with Sadie. The guards come, they are both restrained and returned to their cells. Finally, with the help of a high dose of medication, Dr Newman gets Toby to sleep. After a long sleep, he is able to come terms with who he really is - just one of the little guys from a small city nobody knows much about. He is released to go back into sheltered housing, but on the way there he learns from a taxi driver that the real Kanye has recently gone missing after a local concert and that he does in fact bear a striking resemblance to the megastar...

This is the first audio play by Darragh Mortell.

Submitting organisation: **British Broadcasting Corporation - BBC Audio Drama Wales**  
Contact: **Robert Ketteridge – [robert.ketteridge@bbc.co.uk](mailto:robert.ketteridge@bbc.co.uk)**  
Author: **Darragh Mortell**  
Director: **John Norton**  
Sound: **Nigel Lewis**  
Commissioning editor: **Alison Hindell**  
Producer: **John Norton**  
Production Company: **BBC Cymru Wales**  
Key staff: **Eleri McAuliffe (Production controller)**  
Length: **44 min**  
Original language: **English**  
First broadcast by: **BBC Radio 4**  
Date of first broadcast: **21 October 2019, 14:15**  
Competing for: **Best European Radio Fiction of the Year**

## **Oliver: Lagos to London, Episode 3**

### **Oliver: Lagos to London**

This is the story of a young Nigerian orphan's epic search for family and a place to call home, featuring an extraordinary cast of three generations of Black British acting talent. It is a radical and emotional reimagining of Charles Dickens' most political novel Oliver Twist - a scourging indictment of child exploitation, as resonant today as it was when it was written.

Together the creative team of writer Ayesha Menon, producer Gill Parry and theatre director Michael Buffong (Artistic Director of Talawa, Britain's pre-eminent Black theatre company) asked – if Charles Dickens were alive today, what would kindle the burning anger that compelled him to write Oliver Twist? Child Poverty? Modern Slavery? The plight of refugees? Using Dickens' novel as a springboard and his outrage as inspiration, they made an immersive drama that feels timely and truthful in its contemporary setting. From rural Ogoniland to the streets of Lagos and the treacherous crossing from Libya to Europe, Oli's story is a powerful and moving updating of Dickens' novel to modern day Nigeria and the refugee journey to Britain. The events in this drama are all, shockingly, based on real stories ... Oliver Twist should not still be relevant in 2020 ... but it is.

Submitting organisation:	<b>feral inc</b>
Contact:	<b>Gill Parry – <a href="mailto:gill@feral-inc.com">gill@feral-inc.com</a></b>
Author:	<b>Ayesha Menon</b>
Adapted from:	<b>the book Oliver Twist by Charles Dickens</b>
Director:	<b>Michael Buffong</b>
Sound:	<b>Steve Bond, David Thomas</b>
Commissioning editor:	<b>Alison Hindell</b>
Producer:	<b>Gill Parry</b>
Production Company:	<b>feral inc</b>
Key staff:	<b>Sarah Tombling (Production manager), John Dryden (Executive producer)</b>
Title of Series:	<b>Oliver: Lagos to London</b>
Episode:	<b>3 : 3</b>
Length:	<b>57 min</b>
Original language:	<b>English</b>
First broadcast by:	<b>BBC Radio 4</b>
Date of first broadcast:	<b>19 January 2020, 15:00</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>



## **This Thing of Darkness, Episode 7**

### **This Thing of Darkness**

A psychological drama exploring the impact of murder on families and perpetrators alike. Our starting point was our series consultant, the inspiring forensic psychiatrist Dr Gwen Adshead. She spoke to us about her work with murderers in prison settings, exploring one key question ‘what happens in the aftermath of a disaster when you yourself are the disaster?’

In seven episodes, each lasting 45 minutes, there are three strands:

The story of a bereaved family. David, the father is being held on the charge of murdering his son, our psychiatrist carries out his pre-trial assessments to establish his state of mind the day of the murder. Across the first six weeks of imprisonment, we hear David in his assessment interviews, but we also eavesdrop on the impact of the murder and the murder charge on his wife and daughter. Across the series, the women move from the belief that David is innocent to realising he is a controlling and coercive man. But David remains impassive and denies murder. A prison therapy group for those who have committed murder. Through this we watch the therapeutic process inmates experience as our forensic psychiatrist helps each man journey through their lives and to a place of understanding.

Monologues from the forensic psychiatrist. Our voice of compassion and knowledge, Dr Alex Bridges explains her work, analyses the characters’ actions and language and leads her patients towards some sort of uneasy truce with themselves.

Submitting organisation:	<b>British Broadcasting Corporation - BBC</b>
Contact:	<b>Gaynor Macfarlane – <a href="mailto:gaynor.macfarlane@bbc.co.uk">gaynor.macfarlane@bbc.co.uk</a></b>
Authors:	<b>Anita Vettesse, Lucia Haynes, Eileen Horne</b>
Directors:	<b>Gaynor Macfarlane, Kirsty Williams</b>
Sound:	<b>Gregor Graham, Cal Knightley (Recordists), Joanne Willott, Fiona Johnstone (Sound mixing)</b>
Commissioning editor:	<b>Alison Hindell</b>
Producers:	<b>Gaynor Macfarlane, Kirsty Williams</b>
Production Company:	<b>BBC Scotland</b>
Key staff:	<b>Gwen Adshead (Consultant)</b>
Title of Series:	<b>This Thing of Darkness</b>
Episode:	<b>7 : 7</b>
Length:	<b>44 min</b>
Original language:	<b>English</b>
First broadcast by:	<b>BBC Radio 4</b>
Date of first broadcast:	<b>6 April 2020, 14:15</b>
Competing for:	<b>Best European Radio Fiction Series of the Year</b>

# RADIO DOCUMENTARY

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**

18 - 25 October 2020, Potsdam

Changing Europe - Together in Trust

## Programmes in Competition 2020

01	Imagined. Interviews with Thoreau, Balzac, Madame de Staël, and Chekhov	Austria
02	Welcome to Weikendorf	Austria
03	Brothers	Belgium
04	Julie	Belgium
05	The Day I Shall Not Forget for the Rest of My Life	Croatia
06	You, Me and Pikachu	Czech Republic
07	Blackout - The Girl in the Photo	Denmark
08	The Death of William	Denmark
09	The Nobody Zone - It Plays On Your Mind	Denmark
10	The Sexless	Finland
11	Happy Like an Arab in France – The Ambitious Ones	France
12	Once Upon A Father	France
13	Frontera – Humans and Walls on the US - Mexico	Germany
14	Oury Jalloh and the Dead Men at Dessau Police Station	Germany
15	Documentary on One: Benjy the Little Gay Bull	Ireland
16	Labanof, Nameless Bodies from the Bottom of Mediterranean	Italy
17	The Man and the Moon	The Netherlands
18	Kidnapped	Norway
19	Treholt, The Spy - The Fall	Norway
20	Compagnion in Death	Poland
21	Some Day I'll Tell You About It	Poland
22	Listening In The Darkness	Portugal
23	Vlad	Romania

**Programmes in Competition 2020**

24	Bauhaus – Audio Collage	Serbia
25	Long Live!	Slovak Republic
26	Estonia - The Night I Did Not Die	Sweden
27	Gamer - The Murder Plan	Sweden
28	The Porn Mass – The Musical Work That Caused a Scandal	Sweden
29	I Thank You for Your Time	Switzerland
30	Inflammatory	Switzerland
31	Grenfell: Flat 142	United Kingdom
34	Tunnel 29	United Kingdom

## **Imagined. Interviews with Thoreau, Balzac, Madame de Staël, and Chekhov**

Ausgedacht! Interviews mit Henry David Thoreau, Honoré de Balzac, Madame de Staël und Anton Cechov

Over a period of more than 25 years, Alfred Koch has conducted interviews with a wide range of authors. His work won numerous awards and, in 2018, he won the Axel-Eggebrecht Prize for lifetime achievement. Now, he sits in a remote 19th century cabin deep in the Swedish woods and imagines the questions he would want to ask certain authors he did not have a chance to meet – because they have been dead for some time. The result are imagined ‘interviews’ with Germaine de Staël and Anton Chekhov, with Henry David Thoreau and Honoré de Balzac. However, these conversations are not entirely fictional. What the interviewees were going to talk about, they had most likely written about somewhere. Koch ended up spending more than two years on the project, not just reading novels but also numerous biographies, in an effort to find ‘appropriate’ answers.

Submitting organisation: **Österreichischer Rundfunk – ORF**  
Contact: **Alfred Koch – [alfred.koch@orf.at](mailto:alfred.koch@orf.at)**  
Author: **Alfred Koch**  
Director: **Alfred Koch**  
Sound: **Fridolin Stolz, Manuel Radinger**  
Commissioning editor: **Alfred Koch**  
Producer: **Alfred Koch**  
Production company: **ORF**  
Length: **47 min**  
Original language: **German**  
First broadcast by: **ORF Ö1**  
Date of first broadcast: **31 December 2019, 16:05**  
Competing for: **Best European Radio Documentary of the Year**

## **Welcome to Weikendorf** Willkommen in Weikendorf

A Muslim family from Palestine wanted to buy a house in Weikendorf, a small village in Lower Austria, but did not receive the necessary permit. According to Johann Zimmermann, the village's mayor, this was because 'Islamic and Western culture were too far apart in values, customs, and conventions.' Khalid Abu El Hosna, the father, turned to the media for help. What followed was a public outcry. Various NGOs expressed their solidarity with the family. But many people supported what they believed was the right decision by the mayor, including the neighbours. Some locals claimed that racism or Islamophobia were not the 'real problems' here. To them, the family of 11 looked suspicious. The refugees without Austrian citizenship were heavily attacked on social media. On the other hand, the image of the village and its inhabitants was ruined by countless media reports. The documentary seeks to explore why and in what ways communication failed and the role that media played in this drama.

Submitting organisation: **Österreichischer Rundfunk – ORF**  
Contact: **Claudia Gschweidl – [claudia.gschweidl@orf.at](mailto:claudia.gschweidl@orf.at)**  
Author: **Claudia Gschweidl**  
Director: **Claudia Gschweidl**  
Sound: **Manuel Radinger**  
Commissioning editors: **Elisabeth Stratka, Simon Elmes**  
Producer: **Eva Roither**  
Production company: **ORF**  
Key staff: **Xaver Forthuber (Voice)**  
Length: **54 min**  
Original language: **German**  
First broadcast by: **ORF**  
Date of first broadcast: **27 June 2020, 09:05**  
Competing for: **Best European Radio Documentary of the Year**

## **Brothers**

Frères

Rémi and David are twin brothers. They were born during a night in December in 1984. Pretty soon, it was obvious that something was wrong, they weren't growing the way they should. The doctors gave a first diagnosis: "Cerebral Motor Handicap. They will be severely disabled. They won't walk and they won't talk." The parents, Nadine and Michel, did not want to believe in this dark prognosis. And this is how their long battle started to raise their little ones.

During their childhood, the boys saw many doctors. With a lot of care and practice, the twins learned how to walk, at age two. They couldn't put their heels down to the ground, so they would drag their feet a little. They started talking a bit later, around five. They were evolving well, but quickly behaviour issues showed up. They would exhaust the adult in front of them. At times they were overbearing, and at others they would withdraw.

Rémi and David like to cook since they are little. They learned how to read and count with their parents thanks to recipe books. Yet, the school teacher had told Nadine and Michel that the twins would never know how to read, that they should stop fighting for this, that they should get that into their heads.

Brothers is the story of those boys and their parents who, day by day, try to get a bit more freedom, independence and life within the community.

Submitting organisation: **Cineke**  
Contact: **Aurélia Balboni – [aureliabalboni@gmail.com](mailto:aureliabalboni@gmail.com)**  
Authors: **Aurélia Balboni, Nicolas François**  
Directors: **Aurélia Balboni, Nicolas François**  
Sound: **Aurélia Balboni, Nicolas François, Philippe Charbonnel**  
Commissioning editor: **ACSR**  
Producer: **Aurélia Balboni, Nicolas François**  
Production Company: **Cineke**  
Key staff: **With the support of Fonds d'Aide à la Création Radiophonique de la Fédération Wallonie Bruxelles, Fonds Gulliver and Atelier de création sonore radiophonique -ACSR.**

Length: **58 min**  
Original language: **French**  
First broadcast by: **Radio Panik**  
Date of first broadcast: **29 October 2019, 00:00**  
Competing for: **Best European Radio Documentary of the Year**

## **Julie** Julie

Julie is born in Congo in 1951. At this time, Congo is still a colony of Belgium. The first seven years she grows up in a world which she recalls as paradise, surrounded by beautiful nature and being boundlessly free. She is not aware that she is different from most other children, lighter skinned. She is the child of a white man and a black woman. Her father owned a plantation near Lake Kivu and her mother worked on the plantation.

When Congo attains independence, conflicts erupt and white people start escaping the country. But then the question rises: what to do with these half white children? According to Belgians this white blood wasn't allowed to grow up between heathen 'negroes.' These children had to be saved and were taken from their mothers. First they were brought to Catholic orphanages after which they were transported to Belgium and were placed with foster families or into boarding schools.

Julie remembers everything in great detail, but it took her many years to find a way of learning to deal with everything she was put through. Her testimony serves as an example of the adaptive and resilient qualities of the human spirit.

Submitting organisation: **Joyce de Badts**  
Contact: **Joyce de Badts – [joyce.debadts@gmail.com](mailto:joyce.debadts@gmail.com)**  
Author: **Joyce de Badts**  
Director: **Joyce de Badts**  
Sound: **Wederik De Backer**  
Dramaturg: **Wederik De Backer**  
Producer: **Joyce de Badts**  
Key staff: **Frederic De Clercq (Musician)**  
**Jair Stein (Advice)**  
Length: **38 min**  
Original language: **Dutch**  
First broadcast by: **NPO**  
Date of first broadcast: **20 April 2019, 00:38**  
Competing for: **Best European Radio Documentary of the Year**



## **The Day I Shall Not Forget for the Rest of My Life**

Dan kojega neću za cijeli život zaboraviti

This is the story of the Carpathia, the ship best known for heading into the precarious rescue of people from the Titanic on 15 April 1912. It is also the story of all of these people: officers, sailors and passengers, participants of this event that forever marked their lives. The feature follows the chronology of the Carpathia's sailing history, focusing on the tragic and heroic moments that took the two ships into eternity. An authentic testimony of these events is brought to us through the diary of Marija Aliuš Bartowski, a teacher from Osijek who wrote this extraordinary biography after finding herself on the Carpathia travelling from New York to Rijeka that day. Her diary entries take us back into the middle of the dramatic scenes of the shipwreck rescue, but also portray a charismatic woman who left behind an extremely private and historical document.

It is the story of one of the most famous maritime disasters in history told from a completely different perspective – from the perspective of a witness of the Titanic rescue. Furthermore, the archival material we used was based largely on the personal diary of a remarkable female personality who, at the time, showed an incredible determination to leave her children and husband and travel to the New World. Until now, this diary has never been presented to the public in this form. While exploring the story, we additionally found some artefacts unknown to the public, stored in museum archives and collections that reveal important and interesting details from the past.

Submitting organisation:	<b>Hrvatska radiotelevizija - HRT / Croatian Radio</b>
Contact:	<b>Alma Pijaca – <a href="mailto:IR.radio@hrt.hr">IR.radio@hrt.hr</a></b>
Author:	<b>Đino Đivanović</b>
Director:	<b>Đino Đivanović</b>
Sound:	<b>Srđan Nogić</b>
Commissioning editor:	<b>Nikica Klobučar</b>
Producer:	<b>Nikica Klobučar</b>
Production Company:	<b>HRT</b>
Key staff:	<b>Mia Anočić (Actor)</b> <b>Maro Market (Music)</b>
Length:	<b>47 min</b>
Original language:	<b>Croatian</b>
First broadcast by:	<b>HRT HR3</b>
Date of first broadcast:	<b>3 March 2020, 19:00</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **You, Me and Pikachu**

Ty, já a Pikachu

The Pouchlý family is large. Beside the married couple, there are also hundreds of Japanese creatures. However, they are just virtual.

Jezevec Pouchlý catches them through the Pokemon Go mobile application.

The author examines the impact of new technologies and virtual experiences on relationships, be it a romantic relationship or relations with neighbours. In addition, she captures the story of her own marriage and community.

Are we able to understand the period when the definition of reality changes? And are we able to understand each other? What if we are nowadays divided into social bubbles to such an extent that the only thing that can reconnect us are imaginary creatures and us hunting them together? This audio documentary was part of a project depicting the Czech society thirty years after the Velvet Revolution. It focused on various phenomena that connect or divide the current Czech society. The audio documentary was followed up by an interview with a game designer (who is one of the protagonist of the documentary) and a psychologist.

Submitting organisation:	<b>Český rozhlas - Czech Radio</b>
Contact:	<b>Alena Righini Golková – <a href="mailto:alena.righinigolkova@rozhlas.cz">alena.righinigolkova@rozhlas.cz</a></b>
Author:	<b>Martina Pouchlá</b>
Director:	<b>Martina Pouchlá</b>
Sound:	<b>Ivan Studený</b>
Commissioning editor:	<b>Ivan Studený</b>
Producer:	<b>Martina Pouchlá</b>
Production Company:	<b>Czech Radio</b>
Length:	<b>28 min</b>
Original language:	<b>Czech</b>
First broadcast by:	<b>Czech Radio Plus</b>
Date of first broadcast:	<b>30 October 2019, 20:05</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **Blackout - the Girl in the Photo, Episode 1**

### **Blackout**

What is it like to be young and have your photo taken against your will? How does it feel when that photo is of a sexual nature, and is then shared with others at your school and throughout your social network? And how does this infringing experience affect you many years later? The series tries to answer these questions.

It follows Sara Bjelke Refsbech as she attempts to make sense of what happened one fateful evening in 2014. That was when Sara held a big New Year's Eve party, and where she got blind drunk. She had a blackout, and ends up remembering the evening only in glimpses. That night, two young men had sex with Sara, and one of them took a picture with his mobile. That photo and the story of a 'fun' New Year's Eve were spread at Sara's high school and in the small town where she lived and worked. Initially, Sara tried to laugh it off. Mainly because she did not know what else to do. But then, as the photo was shared more widely, Sara experienced increasing derision and shaming at school and on social media. Slowly, Sara disappeared into a deep black hole of disgust and self-loathing, remembering only a little of the subsequent time. After two hellish months, where her shame becomes all-consuming, Sara breaks down as once again she is called a whore. Only then do her parents and the police become involved in what becomes one of Denmark's first lawsuits on image sharing without consent. In 2019, Sara still bears the mental scars from her trauma. To gain a greater understanding of herself, what actually happened that night and during the months after, she decides to make a podcast series.

Submitting organisation: **Danmarks Radio - DR (Danish Broadcasting Corporation)**  
Contact: **Katrine Strubberg – [kstk@dr.dk](mailto:kstk@dr.dk)**  
Author: **Sara Bjelke Refsbech, Anne Pilegaard Petersen**  
Director: **Tine Godske Hansen**  
Sound: **Rune Sparre Gertsen**  
Commissioning editors: **Steen Raastrup, Tine Godske Hansen**  
Producer: **Anne Pilegaard Petersen**  
Production Company: **DR**  
Titel of Series: **Blackout**  
Episode: **1 : 5**  
Length: **26 min**  
Original language: **Danish**  
First broadcast by: **DR P3**  
Date of first broadcast: **3 October 2019, 20:00**  
Competing for: **Best European Radio Documentary Series of the Year**

## **The Death of William**

### Williams død

“He’s hanging here! He’s all cold!” With those words Rasmus is told that his older brother William has hanged himself. It is their father Niels who finds him and calls Rasmus, yelling. William committed suicide in his mother’s bedroom while she was away travelling. He was 29 years old.

The Death of William is a story about how family, friends and a small community cope with an unexpected suicide. About how shock turns into grief that turns into anger and unanswered questions. But the documentary is also a different portrait of Christiania - the famous Danish freetown. William is born and raised in Christiania, and it is also where he dies. Christiania - founded by hippies in the 1970s - is like a small village, located in the middle of Copenhagen, and is one of the most visited tourist attractions in Denmark. It is also renowned for the ‘Pusherstreet’ where hash and marihuana is sold out in the open, and where clashes between armed police and pushers are common. But Pusherstreet is only a small and isolated part of Christiania, it is also a place of dreams, community and solidarity. Told by Christiania native Rebecca Bach-Lauritsen - who was a friend of William’s - this documentary gives an insight into a different Christiania. We hear about the importance of rituals and a reminder that the ability to live with death depends on the way we organise our lives and our communities. Over a period of six months Rebecca has done interviews with people close to William, to tell the story about losing a son, a brother, a friend and a neighbour - and about living in a small village where grief is carried and processed together.

Submitting organisation:	<b>Danmarks Radio - DR (Danish Broadcasting Corporation)</b>
Contact:	<b>Katrine Strubberg – <a href="mailto:kstk@dr.dk">kstk@dr.dk</a></b>
Author:	<b>Rebecca Bach Lauritsen</b>
Director:	<b>Mikkel Rønnau</b>
Sound:	<b>Rune Sparre Gertsen</b>
Commissioning editor:	<b>Hanne Barslund</b>
Producer:	<b>Rune Sparre Geertsen</b>
Length:	<b>57 min</b>
Original language:	<b>Danish</b>
First broadcast by:	<b>DR - P1</b>
Date of first broadcast:	<b>25 September 2019, 16:00</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **The Nobody Zone - It Plays On Your Mind, Episode 1**

### **The Nobody Zone - It Plays On Your Mind**

London, 1983, Irishman Kieran Patrick Kelly confesses to multiple murders. Diving into a world of homelessness, violence and alcoholism on the streets of London in the 1970s and 80s, this podcast series shines a light into the darkest corners of civilisation, where people who slip through the safety net never stop falling down, and where one more body on the streets barely raises an eyebrow.

Fast forward 30 years after Kieran Patrick Kelly's multiple murder confessions and the London Metropolitan Police reopen the Kelly case files.

In 2015, it was claimed that the British Government covered up multiple murders committed by Kelly around London between 1953 and 1983. Those claims were made by a retired police officer who said Kelly confessed to 31 murders, but was only convicted of two.

A true crime story that is both bizarre and at times hard to believe, has taken almost five years to piece together.

A collaboration between Third Ear Productions in Denmark and RTÉ's Documentary On One in Ireland, this podcast features something never previously heard - anywhere, from anyone - the confession tape of an Irish serial killer.

The Nobody Zone is offered in five languages including English (via Acast), with bilingual versions in Danish, Spanish, German (via Podimo) and Irish (in association with RTÉ Raidió na Gaeltachta) - making it the first multi language offering from RTÉ.

An Audio Cinema subtitled version of the entire podcast series is also available via the RTÉ Player and on YouTube.

## **The Nobody Zone - It Plays On Your Mind, Episode 1**

The Nobody Zone - It Plays On Your Mind

Submitting organisation: **Third Ear Productions**  
Contact: **Tim Hinman – [tim@thirdear.dk](mailto:tim@thirdear.dk)**  
Authors: **Tim Hinman, Krister Moltzen, Robert Mulhern,  
RTÉ Documentary on One team**  
Directors: **Tim Hinman, Krister Moltzen, Liam O'Brien**  
Sound: **Tim Hinman, Krister Moltzen, Robert Mulhern, Ronan Kelly,  
Liam O'Brien**  
Commissioning editor: **Liam O'Brien (RTÉ)**  
Producer: **Third Ear Productions, RTÉ**  
Co-producer: **RTÉ Documentary on One**  
Key staff: **Written and narrated by Tim Hinman.  
Storyline and production by Tim Hinman and Krister Moltzen.  
Original idea, research and recordings are by Robert Mulhern,  
Ronan Kelly and Liam O'Brien with production assistance from  
Sarah Blake, Donal O'Herlihy, Tim Desmond, Nicoline Greer and  
Michael Lawless.  
Original music for the series is by Tim Hinman.  
Graphics, marketing and press by John Kilkenny, Laura Beatty,  
Amy O'Driscoll, Nigel Wheatley, Frederik Nielbo, Jilly McDonough,  
Ellen Leonard, Bren Murphy and Anna Joyce.  
Illustrations by Alex Williamson.**

Title of Series: **The Nobody Zone**  
Episode: **1 : 6**  
Length: **36 min**  
Original language: **English**  
First broadcast by: **RTÉ Radio 1**  
Date of first broadcast: **10 April 2020, 13:30**  
Competing for: **Best European Radio Documentary Series of the Year**

## **The Sexless**

### **Seksittömät**

Not everybody has sex. About one percent of people never make love. Reluctance, religious conviction and involuntary celibacy are main reasons for a sexless life.

Asexuality is still somewhat unfamiliar to the majority and seen through the hetero-normative eye as a temporary thing – even though it rarely is. Celibacy in turn aims to free the body from sexual desire that is driving our behaviour and emotions. Celibacy can also be involuntary and cause frustration and even hatred towards women among young men.

What is life without sex? What actually determines our sexuality? The radiophonic feature is sorting out answers from noise of all colours with help from musical and narrative improvisation.

The Sexless is a radio feature originally broadcast by Yle Radio Variaatio – a Finnish programme for documentaries and features. It is part of a trilogy of independent works called Säröäniä (Queer Sound) curated by Suvi Tuuli Kataja. These works challenge the norm in society and take fresh perspectives on storytelling in radio and podcast.

Submitting organisation:	<b>Yle, the Finnish Broadcasting Company</b>
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Author:	<b>Tuomas Skopa</b>
Director:	<b>Tuomas Skopa</b>
Sound:	<b>Tuomas Skopa</b>
Commissioning editor:	<b>Juha-Pekka Hotinen</b>
Dramaturg:	<b>Suvi Tuuli Kataja</b>
Producer:	<b>Eerik Purdon</b>
Production Company:	<b>Yle, Artlab Productions</b>
Co-producers:	<b>Suvi Tuuli Kataja, Juha-Pekka Hotinen</b>
Length:	<b>26 min</b>
Original language:	<b>Finnish</b>
First broadcast by:	<b>Yle Radio 1 / Radio Variaatio</b>
Date of first broadcast:	<b>8 March 2020, 18:00</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **Happy Like an Arab in France - The Ambitious Ones, Episode 3** Heureuse comme une Arabe en France - Les ambitieuses

“The Arab woman is a cliché: you can smell the dance of the seven veils and the homemade couscous very quickly. And believe me, it’s not pleasant to walk around in the skin of a cliché. (...) So I wanted to understand how [it] was born and how it affected my life.”

At the end of an exciting journey in four one-hour episodes, documentary filmmaker and screenwriter Adila Bennedjâi-Zou delivers a documentary on the multiple commonplaces projected on Arab women, between ‘object of fantasy, an object of fear and object of an integration policy’. Told in the first person, she finds answers by retracing the history of Arab women in France.

The first episode, devoted to colonisation and the arrival of the ‘pioneers’ in France, is an opportunity for a wake-up call that will be spun to the end: “the first territory that I must decolonise is myself,” says the documentary filmmaker, who admits to “contempt for her Arabness”. So she sets out to explore and deconstruct the clichés of which she herself is at once the object, the victim, and sometimes the vehicle.

“In fact, I have a mixed couple in my head: I am both the colonised and the coloniser.”

### **Episode 1: The pionners**

This story began in the 19th century, with the colonial conquest, and continued with the arrival of North African immigrants in France throughout the 20th century. Aziza, Scheherazade and Leïla are among the pioneers, they arrived in France in the 1960s, when their respective countries were still colonies.

“It was during the Algerian war that questions and divisions arose. I was always asked about ‘whose daughter’ I was, my father Fellagha (north African freedom fighter) or my french mother's daughter, who was on the side of the colonizer. I couldn’t answer, I didn’t know how to answer.” Leïla Sebbar, writer

### **Episode 2: The walkers**

I am continuing my ‘self-decolonization’ enterprise. And this time I will seek answers from those who have been called the ‘second generation’. Samia, Farida K. et Farida B. have all followed, from near or far ‘the march for equality and against racism’, that took place in 1983. This demonstration was a turning point for the Maghreb immigrants who realized that they will remain living in France and that they represent a component of its population. But is French society ready to accept this new part of itself?

Being part of the political ‘beur’ movement was an obligatory passage that I would never question but which, if I had to do it again today, I wouldn’t do. Farida Belghoul, teacher and political activist.



## **Happy Like an Arab in France - The Ambitious Ones, Episode 3**

Heureuse comme une Arabe en France - Les ambitieuses

### **Episode 3: The ambitious ones**

For the women of my generation, the French Republic has been more than welcoming. She offered social success and recognition, as long as you accepted to embrace her values and break with your family. Women like Amal and I played the integration game until the end, not realizing it was a fool's game.

"The fantasy of the beurette is a western fantasy. It goes with refinement, total submission, sand and hot countries. She doesn't speak our language, you don't ask for her permission, its like the sultan with his harem...and all this is like magic in the head of a westerner". Alexandre Dupouy, collector

### **Episode 4: The inventors**

I was looking in the past, but I had no idea that it was in the future that I would find answers to my questions. Liza, Leyla and Amani are between 20 and 30 years old, they are not fooled by the sexism that reigns in their families or by the false emancipation that French society offers them. Each in their own way, and using social networks, they invent new ways of being an Arab woman from France.

"I take it as read that we must consider sexuality as a territory. Because a territory is discovered, explored, cultivated, and it can also be appropriated, colonized, or mistreated. And I tried to identify who had colonized the sexuality of arab women in France". Fatima Khemilat, political science researcher

Submitting organisation:	<b>Radio France</b>
Contact:	<b>Camille Auvret – <a href="mailto:camille.auvret@radiofrance.com">camille.auvret@radiofrance.com</a></b>
Author:	<b>Adila Bennedjaï-Zou</b>
Director:	<b>Anne Pérez</b>
Sound:	<b>Adila Bennedjaï-Zou</b>
Commissioning editor:	<b>Perrine Kervran</b>
Producer:	<b>Perrine Kervran</b>
Production Company:	<b>Radio France</b>
Titel of Series:	<b>Happy Like an Arab in France</b>
Episode:	<b>3 : 4</b>
Length:	<b>54 min</b>
Original language:	<b>French</b>
First broadcast by:	<b>Radio France, France Culture</b>
Date of first broadcast:	<b>19 May 2019, 17:00</b>
Competing for:	<b>Best European Radio Documentary Series of the Year</b>

## **Once Upon A Father**

Il était un père

A father drives his daughter to the station. They pass a car pulling a trailer, which reminds the daughter of childhood vacations spent with her father, mother and... godfather. Memories resurface. The man everyone called 'Godfather,' who has since died. Who was he really? Why did he take up so much space in the family? In the car, father and daughter laugh about their lack of physical resemblance. How about they take a DNA test to be sure once and for all? Nobody would have to know.

Once Upon A Father is a first-person documentary, an investigation by Leslie Menahem, combining a family secret and a DNA test, folk songs and a shaman, a love triangle and the belief that our identity is always open to question, and that is not necessarily sad.

Submitting organisation: **ARTE Radio**  
Contact: **Sara Monimart – [s-monimart@arte-france.fr](mailto:s-monimart@arte-france.fr)**  
Author: **Leslie Menahem**  
Directors: **Leslie Menahem, Samuel Hirsch**  
Sound: **Samuel Hirsch**  
Commissioning editor: **Silvain Gire**  
Producer: **Silvain Gire**  
Production Company: **ARTE Radio**  
Key staff: **Samuel Hirsch (Music),  
Romain Menahem (Photo)**  
  
Length: **29 min**  
Original language: **French**  
First broadcast by: **arterradio.com**  
Date of first broadcast: **17 September 2020, 14:00**  
Competing for: **Best European Radio Documentary of the Year**

## **Frontera - Humans and Walls on the US – Mexico Border**

Frontera - Menschen und Mauern an der Grenze USA - Mexiko

The picture of a drowned father and his daughter in the border river shook the whole world. But the violence between the US and Mexico is an old phenomenon. The border has historically been pushed further south constantly. Meanwhile, NAFTA plays a destructive role in Mexico's economy by making the country a low-wage environment and enabling the drug economy to become an industry. Here, drug trade and illegal migration are as closely intertwined as it gets. This investigation on both sides of the border reveals many aspects of it, among them Ciudad Juarez, where the official border crossing is used every day and where the coming together of industry, tourism and violence develops its most corrosive effects.

Submitting organisation: **Norddeutscher Rundfunk - NDR / ARD**  
Contact: **Ulrike Toma – [u.toma@ndr.de](mailto:u.toma@ndr.de)**  
Author: **Lorenz Rollhäuser**  
Director: **Ulrike Toma**  
Sound: **Lorenz Rollhäuser**  
Commissioning editor: **Thilo Guschas**  
Dramaturg: **Thilo Guschas**  
Producer: **Ulrike Toma**  
Production Company: **NDR**  
Co-producer: **Deutschlandfunk**  
Length: **54 min**  
Original language: **German**  
First broadcast by: **NDR**  
Date of first broadcast: **10 May 2020, 11:22**  
Competing for: **Best European Radio Documentary of the Year**

## **Oury Jalloh and the Dead Men at Dessau Police Station, Episode 1** Oury Jalloh und die Toten des Polizeireviers Dessau

An African asylum-seeker burns to death whilst in police custody in 2005. Officials claim that the man whose feet and hands had been tied, had set fire to himself. Despite repeated attempts over 15 years, the judicial system has failed to solve the case and turned it into a political issue. For over a decade, the author has been following this case, studying the files, speaking to witnesses, police officers, prosecutors, fire experts, forensic doctors and criminologists, to gain a very disturbing picture. The research has revealed a mix of factors which at the time of the crime were not just exclusive to Saxony-Anhalt. This followed a brutal tradition of the GDR police force, paired with open everyday racism and violent right-wing radicalism. All this has been played down by top people in the administration and politics - with some of it now becoming a nationwide problem.

This five-part feature series documents the arduous search for the truth regarding the death of Oury Jalloh and two other citizens of Dessau. It also reveals why victims of police violence often have very little chance, and how the spirit of comradeship and misunderstood loyalties in law enforcement can pose a threat to the rule of law.

The author tells us how a police scandal turned into a legal scandal which has in the meantime reached a political level. There is still hope of a late clarification of this here. If not, the European Court of Human Rights could soon be dealing with the question of whether there is a civil gap in Germany with regards to 'victims of minor importance'.

Submitting organisation: **Westdeutscher Rundfunk - WDR / ARD**  
Contact: **Thomas Nachtigall - [Thomas.Nachtigall@wdr.de](mailto:Thomas.Nachtigall@wdr.de)**  
Author: **Margot Overath**  
Director: **Thomas Nachtigall**  
Sound: **Gertrudt Glosemeyer, Barbara Göbel, Jonas Bergler**  
Commissioning editor: **Thomas Nachtigall**  
Dramaturg: **Nikolai von Koslowski**  
Producer: **Thomas Nachtigall**  
Production Company: **WDR**  
Key staff: **Justus Maier (Speaker), Stefko Hanushevsky (Reciter),  
Svenja Wasser (Announcer), Eva Meckbach (as author),  
Gertrudt Glosemeyer, Barbara Göbel,  
Jonas Bergler (Technical realisation)  
Dirk Leyers (Assistant director)**

Titel of Series: **Die Leiche ist schuld / The Body is to Blame**  
Episode: **1 : 5**  
Length: **30 min**  
Original language: **German**  
First broadcast by: **WDR 5**  
Date of first broadcast: **17 May 2020, 08:05**  
Competing for: **Best European Radio Documentary Series of the Year**

## **Documentary on One: Benjy the Little Gay Bull**

### Documentary on One: Benjy the Little Gay Bull

In 2014, the story of a little bull who lived in the west of Ireland made the Nine O’Clock News. Farmer Joe Kelly’s expensive new Charolais breeding bull was ignoring his herd of beautiful cows and was instead cavorting in the fields with a younger male calf. Joe had never seen a bull behave like this.

With no cows pregnant he was in a fix. He would need to get rid of this bull and find a new one which would take an interest in the cows. The only way to recoup the price of a costly non-performing bull was via the slaughterhouse.

Local freelance journalist Joanna McNicholas had stumbled upon this story when she was chatting to Joe - an old friend of hers - and submitted it to the local newspaper, the Connaught Telegraph.

Little did Joe and Joanna know that this quirky little article would go viral within a few days and result in a global campaign to try to save Benjy the gay bull from the butcher. Animal rights and LGBT rights activists came together to campaign to save Benjy from execution and when co-founder of The Simpsons, Sam Simon became involved, the story of this doomed little bull in county Mayo went completely worldwide.

Five years later and there’s rarely a mention of Benjy now. The Documentary on One sets out to find out what happened to Benjy the gay bull and to see if the celebrity Charolais is still alive.

Submitting organisation:	<b>Raidió Teilifís Éireann - RTÉ Radio 1</b>
Contact:	<b>Liam O'Brien - <a href="mailto:liam.obrien@rte.ie">liam.obrien@rte.ie</a></b>
Authors:	<b>Joanna McNicholas, Nicoline Greer</b>
Directors:	<b>Joanna McNicholas, Nicoline Greer</b>
Sound:	<b>Nicoline Greer, Ronan Kelly</b>
Commissioning editor:	<b>Liam O'Brien</b>
Producers:	<b>Joanna McNicholas, Nicoline Greer</b>
Production Company:	<b>RTÉ Radio 1</b>
Key staff:	<b>Doireann Garrihy (Narrator)</b>
Length:	<b>42 min</b>
Original language:	<b>English</b>
First broadcast by:	<b>RTÉ Radio 1</b>
Date of first broadcast:	<b>31 August 2019, 14:00</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **Labanof, Nameless Bodies from the Bottom of Mediterranean, Episode 5**

Labanof. Corpi senza nome dal fondo del Mediterraneo

Labanof is the forensic anthropology and odontology laboratory of the University of Milan, where professor Cristina Cattaneo along with a team of odontologists, archaeologists, biologists, and anthropologists, works to identify nameless bodies.

“Identifying the dead cures the living,” says Cristina Cattaneo. “We all need to identify our dead, it’s a question of mental health.”

The lab has solved some of the most controversial post-mortem identification cases in recent Italian history, but in June 2015 a phone call faced them with the biggest challenge yet: the shipwreck of 18 April 2015, one of the worst tragedies in the Mediterranean. It took more than a year to fund the largest Italian recovery operation ever. Labanof was charged with the job of giving a name to each of the victims. The mission began, and as of today, the lab is still engaged in the study and the cataloguing of thousands of remains and personal belongings. Restituting an identity to all of the dead, no matter where they come from, means restoring their dignity, but above all, it gives answers to those who remain. How many corpses must remain unidentified under our seas, before we decide to treat all mass disasters equally?

### **EP 01. Nameless bodies from a Bush**

When we think about how to discover the identity of a nameless body, we immediately think about face recognition. But what if the face is not there or is it no longer legible?

Davide Porta is the face reconstructor.

### **EP 02. Nameless bodies from Under**

How should we proceed when bodies are found underground? When digging in a forest, at night, to discover the truth in a controversial crime case the specialist in these cases is the archaeologist. Dominic Salsarola tells us about the case of Satan's beasts, a group of Satanist killers.

### **EP 03. Nameless bodies from the Past**

Whether they are Saints or victims of the Great War, naming those remains can be decisive even many years later. Cristina Cattaneo and the LABANOF team work on ancient remains and finally understand if those remains really belong to Sant'Ambrogio, patron saint of Milan.

### **EP 04. Nameless bodies from a Plane**

In 2001 a plane departing from Milan to Copenhagen crashed before take-off. In Italy's most serious air disaster 110 people died that day, including passengers, crew and ground staff. It was the first mass disaster the LABANOF team had to deal with. Here the odontologist Danilo De Angelis is one of the most important specialists in the field.

## **Labanof, Nameless Bodies from the Bottom of Mediterranean, Episode 5**

Labanof. Corpi senza nome dal fondo del Mediterraneo

Submitting organisation: **Radiotelevisione Italiana - Rai Radio3**  
Contact: **Fabiana Carobolante – [fabiana.carobolante@rai.it](mailto:fabiana.carobolante@rai.it)**  
Authors: **Fabiana Carobolante, Daria Corrias, Giulia Nucci, Raffaele Passerini**  
Directors: **Fabiana Carobolante, Daria Corrias, Giulia Nucci**  
Sound: **Fabiana Carobolante, Daria Corrias, Giulia Nucci;  
Riccardo Amorese (Original music, Sound design)**  
Commissioning editors: **Fabiana Carobolante, Daria Corrias, Giulia Nucci, Rossella Panarese**  
Producers: **Fabiana Carobolante, Daria Corrias, Giulia Nucci**  
Production Company: **Rai Radio3**  
Key staff: **Vinicio Marchioni (Actor)**  
Titel of Series: **Labanof**  
Episode: **5 : 5**  
Length: **35 min**  
Original language: **Italian**  
First broadcast by: **RAI Radio3**  
Date of first broadcast: **2 November 2020, 19:50**  
Competing for: **Best European Radio Documentary Series of the Year**

## **The Man and the Moon, Episode 4**

De Man en de Maan

For three years, the documentary-maker followed Marc Klein Wolt as he worked with the CNSA, the Chinese space agency, and had him keep a video diary when he was in China. Through these diary entries we get to know Marc as a passionate scientist, doing his best to comprehend one of the most bureaucratic and secretive organisations in China – with no prior knowledge of the country’s culture.

In the meantime we hear how Marc’s colleagues in the Netherlands run a race against the clock to build a space-worthy radio telescope, and we hear from Marc’s wife and children how the project takes a growing toll on their family life. As the series progresses we also meet Marc’s Chinese colleagues, gaining more and more insight into what goes on behind the scenes in China. Slowly but surely Marc’s scientific dream turns into a diplomatic nightmare. Finally he has to make a terrible choice: what price is he willing to pay in order to reveal one of the greatest mysteries of the universe?

In Episode 4 ‘Everything will be okay’ we hear how Marc, after 18 months’ intense labour, travels to China with the test model of his radio telescope. It’s a moment of truth: will it get approval to go to the moon?

Submitting organisation: **NPO**  
Contact: **Ineke Woudenberg – [ineke.woudenberg@npo.nl](mailto:ineke.woudenberg@npo.nl)**  
Author: **Saar Slegers**  
Director: **Saar Slegers**  
Sound: **Arno Peeters (Sound design)**  
Commissioning editor: **Ottoline Rijks**  
Producers: **Emmie Kollau, Tijn Akkermans**  
Production Companies: **Stichting Autres Directions, Aldus’ Producties**  
Co-producer: **NTR Radio**  
Key staff: **Jair Stein (Consultant editor),  
Bram Kniest, Wang Wen (Music)**  
Titel of Series: **The Man and the Moon**  
Episode: **4 : 8**  
Length: **45 min**  
Original language: **Dutch**  
First broadcast by: **NPO Radio 1**  
Date of first broadcast: **13 February 2020, 09:00**  
Competing for: **Best European Radio Documentary Series of the Year**



## **Kidnapped, Episode 2**

### **Kidnappet**

In the fall of 2013, journalist Magnus Falkehed and photographer Niclas Hammarström are smuggled across the Syrian border. They want to report on health care workers risking their own life rescuing civilians in the secret hospitals of war torn Syria. Magnus and Niclas come well prepared, as they are experienced war correspondents. A week into their mission they've been shot at several times and had to hide from ISIS - it's become too dangerous to stay. On the way to the border they are stopped by masked men, kidnapped and locked in a dungeon. Kidnapped tells the story of having to survive captivity, torture and escape. We come close to two families in deep distress, working with police, international intelligence, friends and colleagues to get Magnus and Niclas out.

The series is an inside story, made by Nina Stensrud Martin and Erik Aasheim, who themselves are old friends and colleagues of the main characters. Magnus and Niclas are given credit for journalistic contributions.

Submitting organisation:	<b>Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation</b>
Contact:	<b>Kjetil Saugestad – <a href="mailto:kjetil.saugestad@nrk.no">kjetil.saugestad@nrk.no</a></b>
Authors:	<b>Erik Aasheim, Nina Stensrud Martin</b>
Directors:	<b>Nina Stensrud Martin, Erik Aasheim</b>
Sound:	<b>Merete Antonsen</b>
Commissioning editor:	<b>Siril Heyerdahl</b>
Producer:	<b>Kjetil Saugestad</b>
Production Company:	<b>NRK</b>
Co-producer:	<b>SR</b>
Key staff:	<b>Sigurd Rós (Music)</b> <b>Magnus Falkehed, Niclas Hammarström (Journalists)</b> <b>Magnus Arvidson (Co-producer)</b>
Titel of Series:	<b>Kidnapped</b>
Episode:	<b>2 : 6</b>
Length:	<b>34 min</b>
Original language:	<b>Norwegian</b>
First broadcast by:	<b>NRK Podkast</b>
Date of first broadcast:	<b>19 March 2020, 00:06</b>
Competing for:	<b>Best European Radio Documentary Series of the Year</b>

## **Treholt, The Spy - The Fall, Episode 1**

### **Spionen Treholt - Fallet**

On January 24, 1984, Arne Treholt, a well-known Norwegian career diplomat and politician, leaves the Foreign Ministry in Oslo on his way to the airport to catch a flight to Vienna. Hours later he's sitting in a police interrogation room, under arrest, charged with spying for the Soviet Union. Charismatic and well-connected, Treholt, a former journalist, was widely considered a rising star of Norwegian politics. As the son of a prominent politician and married to a television celebrity, he was a familiar face in Norwegian newspapers and television. Treholt's arrest became the most sensational Norwegian news story of its time – every day a new, almost unbelievable front page. Clandestine meetings in European capitals with KGB and Iraqi intelligence officers. Briefcases of dirty money and suitcases of plutonium. Soviet double agents and undercover FBI agents. Coded telephone conversations and a carefully planned but poorly executed attempt to escape from prison. Seen as one of the 10 most dangerous Cold War spies the KGB had in the West, Treholt was tried, convicted, and sentenced to 20 years in prison. Many thought he was the victim of a vendetta against the Labour Party, and branded the trial the most serious miscarriage of justice in Norwegian legal history. But if he was a spy, what led him to do what he did? How did he end up in the Soviets' pocket? And how did he get away with it for so long?

Submitting organisation: **Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation**  
Contact: **Kjetil Saugestad – [kjetil.saugestad@nrk.no](mailto:kjetil.saugestad@nrk.no)**  
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Director: **Line Alsaker**  
Sound: **Kjetil Hansen**  
Commissioning editor: **Siril Heyerdahl**  
Producer: **Kjetil Saugestad**  
Production Company: **NRK**  
Key staff: **Nick Best, Ståle Hansen (Research),  
Socius Music (Composers)  
Sylva Kobberhaugen (Coordinator)**

Titel of Series: **Treholt, The Spy**  
Episode: **1 : 6**  
Length: **34 min**  
Original language: **Norwegian**  
First broadcast by: **NRK Podkast**  
Date of first broadcast: **20 October 2019, 00:03**  
Competing for: **Best European Radio Documentary Series of the Year**

## **Companion in Death**

Towarzysz Smierci

'Hello, we're all gonna die' - said the Companion in Death and opened the door leading to a long corridor. Then we can hear the viola and the music begins. Death has his songs and melodies; he is sensitive to music; through music he becomes a part of life. It's a cliché, although not as apparent as we would like it to be. Most often, like kids, we hide the face in our hands shouting 'you won't find me', and then we are surprised that he actually has come.

HE IS PRESENT, even in our reckless, colourful, civilised world. A Companion in Death is on friendly terms with him. He signs for death and about death. To the sound of the viola, they dance together without fear, despair, or religious pathos. The viola has its say in the conversation; it creates the atmosphere, builds up the tension, teases, creates dissonance, or lyrically harmonises with the story, provoking reflection and bringing consolation to eventually push the listener away. Who or what is the viola? The meaning of the instrument and of the sounds it produces is the object of a game played throughout the story, but the result of the game remains a riddle to the end.

The story revolves around archaic folk funeral songs. All recordings originate from a CD entitled The Songs of Passing, recorded without a score, as a one-off modern improvisation session.

Submitting organisation: **Polskie Radio SA**  
Contact: **Barbara Wysocka Lis – [barbara.wysocka@polskieradio.pl](mailto:barbara.wysocka@polskieradio.pl)**  
Author: **Agnieszka Czyzewska Jacquemet**  
Director: **Agnieszka Czyzewska Jacquemet**  
Sound: **Piotr Krol**  
Commissioning editor: **Agnieszka Czyzewska Jacquemet**  
Producer: **Polish Radio Lublin**  
Production Company: **Polish Radio Lublin**  
Length: **30 min**  
Original language: **Polish**  
First broadcast by: **Polish Radio Lublin**  
Date of first broadcast: **26 February 2020, 21:06**  
Competing for: **Best European Radio Documentary of the Year**

## **Some Day I'll Tell You About It**

Kiedys Ci o tym opowiem

When we are expecting a baby, we want it to be healthy and perfect. We are imagining ourselves as parents, dreaming, awaiting. What if, all of a sudden, these dreams are shattered by dreary and heart-breaking reality? It is so easy for us to judge others, to make decisions for them, to tell them how they should live; to impose bans, orders, legal sanctions. Everything changes when it is us who are faced with a no-win situation

Some Day I'll Tell You About It is a story of people confronted with dilemmas, fear, and responsibility. It is also a universal story about the human condition. Women in Poland are under continuous pressure exerted by never-ending public debate on toughening anti-abortion laws. The situation also affects the main protagonist of the feature, who has learned that her yet unborn child may be sick.

Submitting organisation: **Polskie Radio SA**  
Contact: **Barbara Wysocka Lis – [barbara.wysocka@polskieradio.pl](mailto:barbara.wysocka@polskieradio.pl)**  
Author: **Magdalena Swierczynska-Dolot**  
Director: **Magdalena Swierczynska-Dolot**  
Sound: **Jaroslaw Zorn**  
Commissioning editor: **Magdalena Swierczynska-Dolot**  
Production Company: **Polish Radio Gdansk**  
Length: **31 min**  
Original language: **Polish**  
First broadcast by: **Polish Radio Programm 1**  
Date of first broadcast: **18 November 2019, 17:12**  
Competing for: **Best European Radio Documentary of the Year**

## **Listening In The Darkness**

No Escuro e à Escuta

For 41 years Portugal was under a dictatorship that promised order and discipline and outlasted other European fascist regimes. It started in 1933 and ended up with a military coup d'état on 25 April 1974, known today as the Carnation Revolution.

The strong man of the regime was António de Oliveira Salazar. He served as Prime Minister and called his new order in Portugal The Estado Novo [New State]. During that period all information was controlled by censorship and repression. PIDE, the secret police, established itself as the most feared weapon of the state and propaganda was used to disseminate new narratives of national identity and glory.

Listening In The Darkness is a radio documentary about censorship and propaganda in Portugal during the Estado Novo. This documentary was presented in the room used by the censorship committee to preview films during the Estado Novo and it was part of the 2019 celebrations of the Carnation Revolution. It has also been broadcast by Rádio Antena 2.

Submitting organisation: **Sofia Saldanha**  
Contact: **Sofia Saldanha – [saldanhadesofia@gmail.com](mailto:saldanhadesofia@gmail.com)**  
Author: **Sofia Saldanha**  
Director: **Sofia Saldanha**  
Sound: **Sofia Saldanha**  
Commissioning editor: **EGEAC**  
Producer: **Sofia Saldanha**  
Co-producers: **EGEAC - Empresa de Gestão de Equipamentos e Animação Cultural,  
Antena 2, In The Dark Lisboa**  
Length: **42 min**  
Original language: **Portuguese**  
First broadcast by: **Antena 2**  
Date of first broadcast: **7 October 2019, 09:00**  
Competing for: **Best European Radio Documentary of the Year**

## **Vlad**

Vlad

Born 6 years before the Revolution, Vlad is part of the first generation that developed in post-communist Romania.

Raised in a dysfunctional family, as a teenager he finds in music and in the neighbourhood gangs the only true companions. As a young man, he develops a family business and works for multinationals. Burned out and disappointed, he decides to emigrate.

In Vienna, he becomes obsessed with developing himself according to his own principles, to gain experience and knowledge. But the good western European life raises for Vlad some other existential questions. Through his voice, the feature questions the ideals and decisions of the first generation that experienced democracy in Eastern Europe.

Submitting organisation: **Societatea Română de Radiodifuziune – SRR**  
Contact: **Simona Anton – [simona.anton@radioromania.ro](mailto:simona.anton@radioromania.ro)**  
Author: **Maria Balabas**  
Director: **Maria Balabas**  
Sound: **Maria Balabas**  
Commissioning editor: **Maria Balabas**  
Producer: **Maria Balabas**  
Production Company: **SRR**  
Length: **26 min**  
Original language: **Romanian**  
First broadcast by: **Radio Romania Cultural**  
Date of first broadcast: **9 November 2019, 19:30**  
Competing for: **Best European Radio Documentary of the Year**

## **Bauhaus – Audio Collage**

Bauhaus - Audio kolaž

When Walter Gropius opened a new public school in Weimar, in 1919, succeeding the Academy of Fine Arts and the Arts and Crafts School, he wanted to change the world with a new attitude towards everyday objects and architecture. But the world has never readily agreed to change. The Bauhaus was moved and abolished, challenged and celebrated. From Weimar, it was moved to Dessau and then to Berlin. When it was closed by the Nazis, the directors, many professors and students, left Germany.

The Bauhaus can be talked about every day, and ... one can take a quick glance, a cross-section, especially today when we can see a complete Bauhaus on our mobile phones.

Bauhaus - Audio collage is composed of sound and music fragments mixed with the testimonials of the protagonists and commentators. On the archive recordings are historians Andrej Mitrović, Robert Hughes and Otto Bihalji Merin, Bauhaus directors Walter Gropius and Ludwig Mies van der Rohe, as well as student August Černigoj, with commentators - architects Ljiljana Blagojević and Ivan Kucina, painter Biljana Djurdjević and historian Jelena Volić Helbus.

Music, bird sounds...

Ljiljana Blagojević: I'm really pleased to see all those young faces...

Music...

100 Jahre Bauhaus Ljiljana Blagojević:...

Please take a seat and make yourselves comfortable. There are plenty of empty seats.

Music Andrej Mitrović: Weimar...

Music Biljana Đurđević: Who is the main star of Weimar? Goethe, of course.

Music, bird sounds... Andrej Mitrović: For me, the city itself was peculiar in two aspects...

Music, bird sounds...

Walter Gropius' interview in English in which he says that Germans suffered great losses in the Great War, that it's time to start from scratch.

Submitting organisation: **Radio Belgrade – RTS**  
Contact: **Zorica Radunovic Pribic – [int\\_rel\\_rb@rts.rs](mailto:int_rel_rb@rts.rs)**  
Authors: **Snežana Ristić, Radonja Leposavić**  
Directors: **Snežana Ristić, Radonja Leposavić**  
Sound: **Snežana Ristić, Radonja Leposavić**  
Commissioning editor: **Snežana Ristić**  
Producers: **Snežana Ristić, Radonja Leposavić**  
Production Company: **RTS**  
Length: **10 min**  
Original language: **Serbian, English, German**  
First broadcast by: **Radio Belgrade 2**  
Date of first broadcast: **1 February 2020, 15:40**  
Competing for: **Best European Radio Documentary of the Year**

## **Long Live!** Nech zije!

Iconoclasm is a historical phenomenon worldwide. Every revolution brings a new ideology and at the same time attempts to erase the former one by drawing a symbolic bead on the memorials of its predecessors. This radio feature deals with creation, life, radical end and at the same time a kind of immortality of sculptural works that used to represent the communist ideology in Slovakia.

The narrative primarily focuses on their destroying after political changes in the former Czechoslovakia, following the Velvet Revolution on 17 November 1989. This date represents the downfall of the communist regime and beginning of a brand new era for both the Czech and Slovak citizens.

The rise of new political thinking resulted in many sculptures being removed from the public space. Some were blast off or crushed into pieces, the others found their new home in depositories or impressed collectors and other enthusiasts. And finally, there are pieces that survived till today and stand in public space, they are regularly exposed to different forms of civic disagreement. The key narrative of the documentary is the story of the sculpture of the first communist president of Czechoslovakia Klement Gottwald.

The works on the sculpture were launched in 1975, to be finished 5 years later: on 13 November 1980 the statue was already dominating the Gottwald's Square in Bratislava. This event attracted hundreds of curious city inhabitants.

Ten years later, the crowds gathered on the square again to watch a completely different scene: on 25 November 1990, the pyro-technicians managed to destroy the sculpture with one single blast. The symbol of the former regime was definitely removed and the Gottwald's Square has been renamed to Freedom Square.



**Long Live!**  
Nech zije!

Submitting organisation: **Radio and Television Slovakia – RTVS**  
Contact: **Slavomira Kubickova – [interrel@rtvs.sk](mailto:interrel@rtvs.sk)**  
Author: **Daniel Svoren**  
Director: **Daniel Svoren**  
Sound: **Rudolf Fritzman**  
Commissioning editor: **Dominika Udvorkova**  
Dramaturg: **Dominika Udvorkova**  
Producer: **Maria Brillova**  
Production Company: **RTVS**  
Key staff: **Matus Wiederman (Music dramaturgy)**  
**Daniel Svoren, Sabina Jankovicova, Ivan Cebecauer, Martin Pala,**  
**Jozef Kurinec, Roman Delikat, Peter Kalmus, Sasa Smolkova,**  
**Pavol Kudela, Silvester Lavrik, Roman Pivovarnik,**  
**Vladimira Skacanova, Michal Chudik (Cast)**

Length: **59 min**  
Original language: **Slovakian**  
First broadcast by: **RTVS, Radio Devín channel**  
Date of first broadcast: **24 November 2019, 12:00**  
Competing for: **Best European Radio Documentary of the Year**

## **Estonia - The Night I Did Not Die**

Estonia - natten jag inte dog

She is standing on the side of a sinking ship, in the middle of the night. Soon, she and the woman whose hand she is holding, will follow the ship to the bottom of the sea. Suddenly, they are hit by a ten-metre wave – which washes them out into the sea.

Ulla did not die that night 25 years ago, when the passenger ferry, MS Estonia, was lost on the Baltic Sea with 989 people on board. She did not die, but it would be some time before she was able to start living again. For a long time, being one of only fourteen surviving women felt more like a punishment than a gift. Guilt, grief and despair intermingled with a sense of the unreal. But there was also the conviction that there was a ‘light at the other side of that horror’.

Submitting organisation: **Sveriges Radio – SR**  
Contact: **Ylva Lindgren – [ylva.lindgren@sr.se](mailto:ylva.lindgren@sr.se)**  
Author: **Annika Olsson**  
Director: **Annika Olsson**  
Sound: **Susanne Martinsson**  
Commissioning editor: **Ylva Lindgren**  
Producer: **Ylva Lindgren**  
Production Company: **SR**  
Key staff: **Marie-Jeanette Löfgren**  
Length: **51 min**  
Original language: **Swedish**  
First broadcast by: **SR P1**  
Date of first broadcast: **29 September 2020, 15:03**  
Competing for: **Best European Radio Documentary of the Year**

## **Gamer - The Murder Plan, Episode 1**

### **Gamer - Mordplanen**

What happens when everything goes south within gaming communities, and children are severely affected without any adults noticing? With the help of 14-year old Victor, Ekot and P1 Documentary investigate cases where children have been harmed and abused, and the adult world has failed to take responsibility. The series deals with hatred, threats, murder plans, a school attack, grooming and murder.

In episode one: The Murder Plan, 14-year old Victor has a mission. After his best online friend planned and committed a school attack, Victor has decided to tell adults about things that go wrong within gaming communities. Communities he claims most adults don't care about. The reporter promises to help Victor, and together they explore both the fantastic aspects of gaming, and the really dark things that go on in some communities.

We investigate what happened when Victor's gaming friend, 12-year old John, started to plan a school attack, and no one put an end to it even though he wrote openly about it on gaming platforms. We also investigate what happened during the attack, and we examine the flaws in the police investigation.

In the following episode Victor helps the reporter create a gaming account for a made up 13-year old boy. The 13-year old gamer is groomed by a man who writes sexually abusive messages, sends nudes, and asks for nude photos of the 13-year old. The reporter goes to the man's home and confronts him. The episode also exposes systematic flaws in police investigations of these types of crimes.

In the last episode the reporter finds 20-year old Maroon. He tells us about his friend who wrote to his gaming friends that he was planning to kill his own family. No one reacted, until he sent out photos of murdered family members.

Submitting organisation:	<b>Sveriges Radio – SR</b>
Contact:	<b>Lisa Helgesson – <a href="mailto:lisa.helgesson@sr.se">lisa.helgesson@sr.se</a></b>
Author:	<b>Emelie Rosén</b>
Director:	<b>Lisa Helgesson</b>
Sound:	<b>Nima Shams</b>
Commissioning editor:	<b>Marie-Jeanette Löfgren</b>
Producer:	<b>Ylva Lindgren</b>
Production Company:	<b>Sveriges Radio</b>
Titel of Series:	<b>Gamer</b>
Episode:	<b>1 : 3</b>
Length:	<b>51 min</b>
Original language:	<b>Swedish</b>
First broadcast by:	<b>Swedish Radio P1</b>
Date of first broadcast:	<b>2 February 2020, 15:03</b>
Competing for:	<b>Best European Radio Documentary Series of the Year</b>

## **The Porn Mass - The Musical Work That Caused a Scandal**

**Porrmässan - musikverket som gjorde skandal**

In the end of the 1970s, Swedish Radio commissioned a musical piece from a poet, Tobias Berggren, and a composer, Sven David Sandström.

After three years of complete silence, the poet and the composer return with a massive piece, for big symphony orchestra, two choirs, a children's choir and four opera solists. They call it a death mass for the children who died in the death camps of the Holocaust during World War II. The mass stages child rapes with quotes from porn films, parodies of Christian texts mixed with drinking songs.

During rehearsals, both political activists and the Free Church try to stop the show, musicians jump ship, and parents of children in the choir forbid the children from performing. The tabloids name the piece 'the porn mass'. The Berwaldhallen Concert Hall receives bomb threats, and the composer has to go into hiding.

The piece, the most expensive ever commissioned by the radio, is both a scandal and a great success. It has never been performed again. The composer Sven David Sandström was totally unknown at the time but has since become Sweden's most influential contemporary classical composer. He died last year. The poet Tobias Berggren was hip and at his prime at the end of the 70's.

Submitting organisation:	<b>Sveriges Radio – SR</b>
Contact:	<b>Märta Myrstener – <a href="mailto:marta.myrstener@sverigesradio.se">marta.myrstener@sverigesradio.se</a></b>
Author:	<b>Märta Myrstener (Reporter)</b>
Director:	<b>Håkan Engström</b>
Sound:	<b>Elvira Björnfot</b>
Commissioning editor:	<b>Marie-Jeanette Löfgren</b>
Producers:	<b>Märta Myrstener; Håkan Engström (Editor, Co-producer)</b>
Production company:	<b>SR</b>
Key staff:	<b>Mattias Ramos (Web editor), Sofia Kottorp (Project planner)</b>
Length:	<b>51 min</b>
Original language:	<b>Swedish</b>
First broadcast by:	<b>P1 channel 1 dokumentär</b>
Date of first broadcast:	<b>15 September 2019, 15:03</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **I Thank You for Your Time**

Ich dank Dir für die Zyt

“I thank you for your time.” These were the last words that Peter Noll said to his friend, the Swiss writer Max Frisch, before Noll passed away. Noll was a well-known professor for criminal law in Switzerland and 55 years old when he was diagnosed with cancer in 1981. Back then, deciding against medical treatment – like Noll did – was an extraordinary thing to do and talking about cancer in public was another no-go. Peter Noll did both.

His book ‘In the Face of Death’ [Diktate über Sterben und Tod] that was published after his death became a bestseller – and moves its readers until today. Two of them are the Swiss and German makers of this documentary who came across each other when searching for Peter Noll’s original tape recordings for his book. This radio documentary does not only remind us of an outstanding and courageous personality and of the value of friendship when everything thins away towards the end, it also confronts us with the essential question: How do I actually want to die? Trapped in the machinery of our ‘health care system’ or self-determined like Peter Noll? Last, but not least, this documentary shows how the confrontation with dying and death determines the lives of those who are left behind respectively alive. Peter Noll’s daughter Rebekka is telling this part of the story. She was 19 when she witnessed the dying process of her father and lost the most important person in her life. She left Switzerland for good afterwards. Yet, even in the USA where she lives today and almost 40 years after her father’s death, she is haunted by the past and by blunt requests of people who ask her: “Which is the best way to die?”

Submitting organisation: **Audio Story Lab**  
Contact: **This Wachter – [this@audiostorylab.com](mailto:this@audiostorylab.com)**  
Author: **This Wachter / Rosie Füglein**  
Adapted from: **the book Diktate über Sterben und Tod by Peter Noll and Entwürfe zu einem dritten Tagebuch by Max Frisch**  
  
Director: **This Wachter**  
Sound: **Simon Meyer**  
Dramaturg: **Rosie Füglein**  
Commissioning editor: **Bernard Senn**  
Producer: **Bernard Senn**  
Production Company: **SRF**  
Co-producers: **This Wachter, Simon Meyer, Rosie Füglein**  
Key staff: **Peter Fischli (actor, speaker of Max Frisch)  
Ueli Jäggi (actor, speaker of Peter Noll)**  
  
Length: **54 min**  
Original language: **German**  
First broadcast by: **SRF 2 Kultur / Passagen**  
Date of first broadcast: **24 April 2020, 20:00**  
Competing for: **Best European Radio Documentary of the Year**

## **Inflammatory, Episode 1** **Zündstoff**

Together with her colleague Stefanie Müller-Frank, Franziska Engelhardt tells the story of her father. Karl Engelhardt is a hoarder and a troublemaker in the quaint village of Knonau, Switzerland.

After a fateful night's fire, in which he only just manages to escape his cluttered, crammed up house, his daughter decides to bring his case to the public ear.

It's a forensic trail with many witnesses and even more rumours. What do the priest and the baker know that we don't? Was it an angry neighbour, who set fire to Karl's house? Was Karl arrested because he threatened to kill two local civil servants? The daughter remembers her dad as kind and amiable. But her hope that he doesn't just see himself as the victim in all this starts to wane when, after six months of solitary confinement, his primary concern is how to sue the state for the forced clearance of his property.

Inflammatory – the audio documentary series investigates questions around social coexistence and the challenges that can bring a community to its knees: how to deal with people that are wilfully obstructive – as a village, as authorities, as a family. Intervene? Yes, but how?

Submitting organisation: **Republik**  
Contact: **Stefanie Müller-Frank – [stefanie.mueller-frank@posteo.ch](mailto:stefanie.mueller-frank@posteo.ch)**  
Author: **Franziska Engelhardt, Stefanie Müller-Frank**  
Director: **Franziska Engelhardt, Stefanie Müller-Frank**  
Sound: **Samuel Tschudin**  
Commissioning editor: **Hanna Wick**  
Dramaturg: **Sven Preger**  
Producer: **Miro Widmer**  
Key staff: **Samuel Tschudin (Composer), David Rehorek (Mastering)  
Marco Di Nardo (Commissioning Editor - Republik)**  
Title of Series: **Knonau Is Burning**  
Episode: **1 : 5**  
Length: **18 min**  
Original language: **German, Swiss German**  
First broadcast by: **Republik**  
Date of first broadcast: **29 April 2019, 05:00**  
Competing for: **Best European Radio Documentary Series of the Year**

## **Grenfell: Flat 142**

### Grenfell: Flat 142

Kamru Miah, his wife Rabeya Begum and their adult children, Mohammed Hamid, Mohammed Hanif and Husna Begum lived in Flat 142 on the 17th floor of Grenfell Tower. On the night of the fire, the family called the emergency services four times, over the course of two hours. But no firefighter was ever sent to attempt to rescue them. Why not? Grenfell: Flat 142 pieces together detailed evidence from over four hundred hours of testimony from the public inquiry into the fire – one of the UK’s worst modern disasters. It tells the story of the Begum family and reveals how information from residents trapped in the tower was lost in a complex, improvised system of communications between the emergency control room and firefighters at the scene. The inquiry says what happened in Flat 142 shows clear failures in the fire brigade’s response.

Submitting organisation: **British Broadcasting Corporation - BBC Radio Production**  
Contact: **Robert Ketteridge – [robert.ketteridge@bbc.co.uk](mailto:robert.ketteridge@bbc.co.uk)**  
Author: **Kate Lamble**  
Director: **Kate Lamble**  
Sound: **James Beard**  
Commissioning editor: **Rich Knight**  
Producer: **Kate Lamble**  
Production Company: **BBC Radio Current Affairs**  
Key staff: **Editor: Jasper Corbett**  
Length: **37 min**  
Original language: **English**  
First broadcast by: **BBC Radio 4**  
Date of first broadcast: **10 December 2019, 20:02**  
Competing for: **Best European Radio Documentary of the Year**

## **Lights Out: The Saigon Tapes**

### Lights Out: The Saigon Tapes

A meditation on the events of one night in Saigon over 50 years ago and the aftershocks that are felt still - most strongly in the hearts of a 17-year old schoolboy in London and his American-born mother.

During the evening of March 31st, 1966, an Army Captain billeted in the Victoria Hotel, Saigon recorded a tape to send back to his wife Susie and his three young children in Seattle. Captain David Davies had been in-country for just seven months and was counting down each day until he could return home. While he recorded, the Overture to West Side Story started to play on the radio, with Davies singing along to Bernstein's music, most enthusiastically, with Somewhere (There's a Place For Us).

In south London, early in 2020, a 17-year old schoolboy is working on an essay project about the various factors that shaped United States policy in Vietnam. The young man, Charlie, has inherited his family's musicality and a connection to the war - notably, his grandfather's medals, including his Purple Heart.

David Davies was killed in a bomb explosion shortly after finishing his tape-letter and retiring to bed - but ripples from that explosion play out over the decades through Captain Davies' daughter, Tricia, and her young son Charlie, who embark on a pilgrimage to the Vietnam Veterans' Memorial in Washington DC.

Submitting organisation: **Falling Tree Productions Ltd**  
Contact: **Alan Hall – [alan.hall@fallingtree.co.uk](mailto:alan.hall@fallingtree.co.uk)**  
Author: **Alan Hall**  
Director: **Alan Hall**  
Sound: **Eloise Whitmore**  
Commissioning editor: **Mohit Bakaya**  
Producer: **Alan Hall; Eleanor McDowall (Executive producer)**  
Production Company: **Falling Tree**  
Length: **28 min**  
Original language: **English**  
First broadcast by: **BBC Radio 4**  
Date of first broadcast: **23 March 2020, 23:00**  
Competing for: **Best European Radio Documentary of the Year**



## **Prison Bag, Episode 1**

### **Prison Bag**

This is a personal story of what it is like to become a prison family. When Josie suddenly finds herself desperately trying to get into prison whilst her husband, Rob, is trying to get out, she enters a new world - a world that is hidden in plain sight.

Prison Bag is a journey into that world and into the lives of the many new people she meets: people from all walks of life and corners of the country. Through their eyes we shine a light on the British prison system and its effect on families and communities. The series is intimate and honest. It questions who we really punish and why. And its findings are uncomfortable and sometimes shocking.

#### **Ep 1 No One**

Featuring Josie, trying to book a visit, her younger daughter, Tala (aged 9) and 'prison wife' Lisa... He's fine if we're fine ...

Submitting organisation:	<b>Falling Tree Productions Ltd</b>
Contact:	<b>Alan Hall – <a href="mailto:alan.hall@fallingtree.co.uk">alan.hall@fallingtree.co.uk</a></b>
Author:	<b>Josie Bevan</b>
Director:	<b>Alan Hall</b>
Sound:	<b>Peregrine Andrews</b>
Commissioning editor:	<b>Sam Bailey</b>
Dramaturg:	<b>Rebecca Lloyd-Evans</b>
Producers:	<b>Alan Hall, Rebecca Lloyd-Evans, Josie Bevan</b>
Production Company:	<b>Falling Tree</b>
Title of Series:	<b>Prison Bag</b>
Episode:	<b>1 : 12</b>
Length:	<b>15 min</b>
Original language:	<b>English</b>
First broadcast by:	<b>Resonance FM</b>
Date of first broadcast:	<b>15 April 2020, 19:30</b>
Competing for:	<b>Best European Radio Documentary Series of the Year</b>

## **Tunnel 29, Episode 6**

### Tunnel 29

Tunnel 29 tells the true story of a man who dug a tunnel from West to East Berlin, right under the feet of border guards, to help people escape. Told through an immersive, claustrophobic sound design, it's also about the Stasi spy who betrayed the tunnel and the American TV network which paid for it.

The series is based on original interviews with the survivors as well as thousands of documents from the Stasi archives. Released for the 30th anniversary of the fall of the Berlin Wall, the series is not just about a pivotal moment in history. It's a story for our times: as walls are built all over the world, Tunnel 29 shows what people will do to get over (or under) them.

Submitting organisation: **British Broadcasting Corporation - BBC Radio Production**  
Contact: **Robert Ketteridge – [robert.ketteridge@bbc.co.uk](mailto:robert.ketteridge@bbc.co.uk)**  
Author: **Helena Merriman**  
Director: **Helena Merriman**  
Sound: **Eloise Whitmore**  
Commissioning editor: **Mohit Bakaya**  
Producer: **Helena Merriman**  
Production Company: **BBC Radio Current Affairs**  
Key staff: **Sabine Schereck (Translation and additional research)**  
**Richard Knight (Editor)**  
**Mark Edel Hunt (voicing Joachim Rudolph's original interviews)**  
Title of Series: **Tunnel 29**  
Episode: **6 : 10**  
Length: **15 min**  
Original language: **English**  
First broadcast by: **BBC Radio 4**  
Date of first broadcast: **28 October 2019, 13:45**  
Competing for: **Best European Radio Documentary Series of the Year**

# RADIO CURRENT AFFAIRS

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**

18 - 25 October 2020, Potsdam

Changing Europe - Together in Trust

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## **Financially Dependent Mothers - Monique, Episode 1**

Moeders ten laste - Monique

This is a Radio 1 podcast series about three mothers who did not build up a pension after a lifetime of work. But as they approach retirement age, the painful financial consequences become all too evident. This documentary highlights three profiles of women who suffer because of this gap in the pension system:

- a divorced woman who always took care of the children.
- an 'assisting spouse' who helped out with her husband's business without building up a pension.
- a widow who did not build up a pension herself and is not entitled to a widow's pension.

Monique lives on a pension of €745.57. Because, of course, she has not worked long enough to receive a full pension. Her ex-husband, the father of her children, has a net pension of over €2000. "That €745 is not even enough to pay my loan. And I don't know how to solve that. My children give me €400 every month. And that is very painful to have to accept money from them and the idea that your children now have to start taking care of you. But there is no other way. What it comes down to is you find yourself waiting for Mother's Day." This is a problem that affects many retired housewives. The Income Guarantee for the Elderly (IGO) is a benefit that is granted to people over 65 who do not have sufficient financial resources. Since 2001 it has replaced the former 'guaranteed income'. The basic amount of €745.57 applies if the person concerned shares his primary residence with one or more persons. The increased amount is granted to applicants who live alone, that is, they do not share their primary residence with other persons. Women are at greater risk of ending up in poverty. The fact is that there is still a pay gap of 21 percent and a pension gap of 31 percent between men and women.

## **Financially Dependent Mothers - Monique, Episode 1**

Moeders ten laste - Monique

Submitting organisation: **VRT**  
Contact: **Filip Pletinckx – [filip.pletinckx@vrt.be](mailto:filip.pletinckx@vrt.be)**  
Author: **Wederik De Backer**  
Director: **Wederik De Backer**  
Sound: **Tim Liebaert**  
Commissioning editor: **Jan Knudde**  
Producer: **Hendrik De Smet**  
Production company: **Sonderland**  
Co-producer: **VRT Radio 1**  
Key staff: **Prof. Ria Janvier (Commentator)**  
**Justine Vergotte, Wederik De Backer (Editing, interviews, montage)**  
**Tim Liebaert (Music)**  
**Anne Manteleers (Graphic design)**  
**Hendrik De Smet (Final editing)**  
**Thanks to**  
**Theo Vantomme, Tinne Claes, Joyce de Badts and Monique Gevaert**

Title of Series: **Financially Dependent Mothers**  
Episode: **1 : 3**  
Length: **27 min**  
Original language: **Dutch**  
First broadcast by: **VRT Radio 1**  
Date of first broadcast: **30 March 2020, 22:00**  
Competing for: **Best European Radio Investigation of the Year**

## **The Sane People of the Czech Nation**

Soudní lidé národa českého

The programme was made in reaction to the protests initiated by the ‘Million Moments for Democracy’ student movement. The rally with the participation of over 200,000 people in Prague on 23 June 2019 was the biggest protest event since the Velvet Revolution and the fall of communism in 1989. The protesters demand the resignation of Prime Minister Andrej Babiš. This oligarch supported by the majority of voters and by the President owns several media and the agribusiness and industrial empire Agrofert.

The Prime Minister is linked to many scandals and frauds. According to the European Commission report his firms have wrongly drawn millions of Euros of EU subsidies. The authors set themselves the task to map the differences in personalities and the range of motivations of the protestors. Against the voice of the protestors stands actor and puppeteer Vladka who is also a member of the radical political movement the ‘Bloc against Islam’. The radio-staged debate between representatives of the camps, which disagree in terms of values, politics and worldview, is infused with the authors’ effort to provide a bridging moment. The programme is part of the cycle of ten documentaries that are part of Divided by Freedom, the Czech Radio media project. The cycle follows various splitting tendencies and searches for moments of interconnection of the feuding sides. Although the selection of the ten topics came from the areas defined by sociologists as those in which it is possible to observe the divisions in society, the resulting cycle of documentaries blurs this differentiated structure.

Submitting organisation: **Český rozhlas - Czech Radio**  
Contact: **Alena Righini Golková – [alena.righinigolkova@rozhlas.cz](mailto:alena.righinigolkova@rozhlas.cz)**  
Author: **Tereza Reková**  
Director: **Ivan Studený**  
Sound: **Ladislav Čurda**  
Commissioning editor: **Stanislav Vintř**  
Dramaturg: **Ivan Studený**  
Producer: **Hana Vrbová**  
Length: **30 min**  
Original language: **Czech**  
First broadcast by: **Czech Radio Plus**  
Date of first broadcast: **13 November 2019, 20:05**  
Competing for: **Best European Radio Investigation of the Year**

## **Hurtcore, Episode 3**

### Mænd der ødelægger kvinder

This documentary contains very explicit descriptions of extortion of a sexual nature.

One evening, a young man arrives at DR carrying with him a dark secret. A secret he has never told anyone before. The secret weighs heavily on his conscience. Kasper, as we'll call him, is drawn to online forums featuring thousands of photos and videos of young women who, amongst other things, have had their phones hacked, resulting in the sharing of their intimate photos and videos.

In his search for new pictures and videos, Kasper involuntarily becomes aware of a new phenomenon called 'Hurtcore'. Young women including girls as young as 13, and from a variety of Western countries, are being blackmailed online. They are being forced to humiliate and harm themselves, whilst filming it for international perpetrators. In many cases the extortion has been going on for years. The perpetrators sell the extorted material in secret online groups, and it is here, where Kasper discovers its existence. The first extortion video Kasper involuntarily watches is so horrifying that he unplugs his computer and flees to the bathroom where he throws up. What he has just seen is far beyond what his conscience can bear. Therefore, he decides to act and starts collecting every extortion material he can find in the secret online groups, fearing that he himself will end up in jail. So instead of contacting the police he meets with two investigative journalist. This meeting will be the start of a chase for who is behind the extortion racket, how the material is repeatedly sold and shared, and how child pornography ends up being freely available on the Internet.

Through extensive online research, insight into sales catalogues, price lists and interviews with several of the blackmailed women, DR reveals that at least 145 young women and even girls as young as 13, have been blackmailed to humiliate and harm themselves. In the documentary we hear from two of them. The girls were forced to harm themselves, suffocate themselves, eat their own faeces, and in one case, a girl was blackmailed into sexually assaulting her 13-year old brother. In the documentary we meet Emma from Northern England, who tells her story for the first time. She was blackmailed for months, until the perpetrator threatened to involve her own child. Today, she is still marked by the experience. Fearing that people might have seen the videos, she often barricades herself at home.



## **Hurtcore, Episode 3**

### **Mænd der ødelægger kvinder**

The journalists reveal a secret male-dominated world, where there's a desire to see girls and young women being humiliated and destroyed. Listeners are taken to secret online forums, where users share and write to one another about the material. The blackmailers are hailed as gods and heroes by the other users. The journalists uncover how, among other things, the hurtcore material is heavily shared on the international forum, 4chan. With its millions of users, it is known for both the sharing of child pornography, and for hosting right-wing movements such as the misogynistic incel environment, where men encourage the humiliation of girls and women. The programme also shows how perpetrators attempt to spread a political message. For example, some of the girls are forced to write in lipstick, "fuck feminism" on their naked bodies.

In the documentary, the two journalists follow closely, the sharing of hurtcore material, mapping out where it's been spread. They document how the material is not only shared in the internet's darker recesses, but that it has also been seen by millions on the world's largest porn websites and that the material is on Google's servers.

During the investigation the two journalists identify one of the perpetrators. According to the police they have never seen such a vicious and devious extortion material before. The findings enable an international cooperation between police forces ultimately resulting in the arrest of the perpetrator in Mexico.

Submitting organisation:	<b>Danmarks Radio - DR (Danish Broadcasting Corporation)</b>
Contact:	<b>Jens Vithner Hansen – <a href="mailto:jvih@dr.dk">jvih@dr.dk</a></b>
Author:	<b>Maiken Frederiksen, Frederik Hugo Ledegaard, Christian Stemann</b>
Director:	<b>Jens Vithner Hansen</b>
Sound:	<b>Signe Mansdotter</b>
Commissioning editor:	<b>Hanne Barslund</b>
Producer:	<b>Christian Stemann</b>
Title of Series:	<b>Hurtcore</b>
Episode:	<b>3 : 6</b>
Length:	<b>28 min</b>
Original language:	<b>Danish</b>
First broadcast by:	<b>DR</b>
Date of first broadcast:	<b>19 January 2020, 06:00</b>
Competing for:	<b>Best European Radio Investigation of the Year</b>

## **Four Shots and the Silence that Followed – The Case of Hussam Fadl** Vier Schüsse und das Schweigen danach – Der Fall Hussam Fadl

Hussam Fadl, a refugee from Iraq, was living in an accommodation centre for refugees in Berlin-Moabit with his wife and three children. On 27 September 2016 he was killed during a police operation in Berlin. According to the statements made by the police, the police officers acted in self-defence. Hussam Fadl was said to have had a knife in his hand. Based on these statements the Public Prosecutor's Office closed the investigations of the police officers responsible a few months after the incident. However, Hussam Fadl's widow did not want to accept this decision. Together with her lawyer she managed, after a tenacious fight, to obtain a court order for the investigations to be continued. By this time it was clear that apart from the police officers who had fired the shots, none of the witnesses examined had seen a knife on Hussam Fadl. But the Public Prosecutor's Office is still keeping the case under seal and preventing the conduct of open proceedings.

Submitting organisation: **Rundfunk Berlin-Brandenburg – rbb**  
Contact: **Gabriela Hermer – [Gabriela.Hermer@rbb-online.de](mailto:Gabriela.Hermer@rbb-online.de)**  
Authors: **Ruth Waldeyer, Ulrike Ertl**  
Director: **Philippe Brühl**  
Sound: **Martin Scholz , Ulrich Hieber**  
Commissioning editor: **Gabriela Hermer**  
Producer: **Gabriela Hermer**  
Key staff: **Eva Meckbach, Inka Löwendorf, Victor Neumann,  
Ecki Hoffmann (Cast),  
(Marie Hecht (Assistant director)**

Length: **54 min**  
Original language: **German**  
First broadcast by: **rbbKultur**  
Date of first broadcast: **27 May 2020, 22:04**  
Competing for: **Best European Radio Investigation of the Year**

## **Killed In Action - Germany at War, Episode 1**

### **Killed In Action - Deutschland im Krieg**

“I was sitting at home alone. I sat in front of the TV. Where pictures of the war were running. Afghanistan. Until I noticed after an hour or two: the TV isn’t switched on at all.”

That was the moment when Alex realised that he had returned from war in Afghanistan heavily traumatised.

Until today, this German soldier is still fighting the horrors that run in his head as a continuous loop. Alex is one of three soldiers whose fate this radio and podcast series is devoted to. All three of them fought in Afghanistan on Good Friday 2010. Ambushed by the Taliban, the Bundeswehr faced its fiercest battle since it was founded. The psychological shock wave it triggered back in Germany was enormous. Good Friday 2010 became a symbol for the transformation of the armed forces: From a ‘cold war’ army to first ‘peace keeping’ missions in the 1990s up to the Afghanistan experience. Ever since, the Bundeswehr has had to deal with combat and casualties, trauma and death.

The breathtaking portrayals of the three soldiers make this profound transformation of the Bundeswehr very tangible. The authors and hosts interweave the personal stories of the three soldiers with their own: They reported on the war in Afghanistan from 2001-2013 as ARD correspondents. The free dialogue between the two in connection with the highly emotional interviews sheds new light on a topic that is truly ‘existential’ - but that German society still has trouble to speak about: NATO or EU-led Bundeswehr missions abroad. Christoph and Kai achieve this in a lively, profound and very personal way. Their investigative reporting cuts so deep that it seriously calls into question parts of the official narrative of the ‘Good Friday Battle’.

Submitting organisation: **Norddeutscher Rundfunk – NDR**  
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Authors: **Kai Küstner, Christoph Heinzle**  
Director: **Nikolai von Koslowski**  
Sound: **Tobias Falke, Jan Merget, Philipp Neumann**  
Commissioning editor: **Ulrike Toma**  
Producer: **Thilo Guschas**  
Title of Series: **Drei Soldaten - Three Soldiers**  
Episode: **1 : 6**  
Length: **38 min**  
Original language: **German**  
First broadcast by: **NDR Info**  
Date of first broadcast: **30 August 2019, 06:00**  
Competing for: **Best European Radio Investigation of the Year**

**The Children From Station 19 –  
In Search of the Victims of a Custody Psychiatry**  
Die Kinder von Station 19 –  
Auf der Suche nach den Opfern einer Verwahrspsychiatrie

Everywhere in the former GDR, thousands of mentally ill and mentally handicapped people lived in inhumane conditions in custody stations.

In 1990 the author got to know the children's ward in Altscherbitz as an assistant. While searching for the children of that time, she came across a wall of silence. Leipzig psychiatry has been famous for its socio-therapeutic work methods since the early 1970s and has also enjoyed international recognition. But most psychiatric patients lived in so-called custodians [Verwahrstationen]. The conditions were disastrous and characterised by shortages. These stations were closed in the early 1990s. Altscherbitz discharged almost 600 patients. Most of them had spent most of their lives here by that time. Marie von Kuck illuminates a chapter of the turnaround 1990 that has hardly been discussed until today.

Three quarters of all patients in the psychiatric clinics of the GDR were without a treatment diagnosis, so they were treated as sick, even though they were disabled. In the wards they lived a bleak existence. Many came to the facilities as small children, where they remained largely without support. Some of them still suffer from the consequences of deprivation to this day. The author has researched for five years. Only one nurse was ready to talk about the time. Many who are still on duty today were not allowed to give an interview. The author was lied to, the patients files were lost. When they showed up, however, she first had to go to the Ministry of Social Affairs to get an insight into the clinic's files. Many of those employed at the time are still unaware that injustice was committed in which they were involved. Nevertheless, the author found several children from Station 19 and she tells the life stories of three of them.

Submitting organisation: **Deutschlandradio**  
Contact: **Sylvia Bernhardt – [sylvia.bernhardt@deutschlandradio.de](mailto:sylvia.bernhardt@deutschlandradio.de)**  
Author: **Marie von Kuck**  
Director: **Beatrix Ackers**  
Sound: **Ernst Hartmann, Hanna Steger**  
Commissioning editor: **Wolfgang Schiller**  
Producer: **Wolfgang Schiller**  
Production company: **Deutschlandfunk**  
Co-producers: **MDR, WDR**  
Length: **59 min**  
Original language: **German**  
First broadcast by: **Deutschlandfunk**  
Date of first broadcast: **18 February 2020, 19:15**  
Competing for: **Best European Radio Investigation of the Year**

## **Documentary on One: A Fight To The End**

### Documentary on One: A Fight To The End

A wife, mother and carer, Eileen Kenny's death from cancer in December 2016 had a devastating impact on her family and friends. Eileen was just 61 years old and had always led an active and health conscious life, regularly playing tennis well into her 50s. Life had not been easy at times for the Kenny family, particularly after their daughter Louise became ill, and would require life-long care.

The impact of Eileen's loss was felt very heavily by her husband Jim and both her daughters, but their loss was all the more magnified because right up until the weeks before she died, Eileen was still searching for answers and accountability in relation to aspects of her cancer treatment. Her questions began when she discovered, in quite shocking circumstances, that her cancer had returned, and that her recurrence could have been picked up a lot sooner, had best practice and international guidelines been followed during her care.

Could Eileen have survived longer had things been done differently? Her family say they still cannot grieve properly until they get the answers they're looking for. Having already gone through a lengthy court process, which resulted in a financial pay-out and an apology, Eileen's family put their faith in the Irish Medical Council, who are tasked with protecting the public by holding doctors and their practices to account. But who holds the Irish Medical Council to account and did the family get a fair hearing?

Two years on from Eileen's death and her family, especially her husband Jim, remain in dogged pursuit of truth and accountability. They want to ensure no family will have to endure the frustrations and dissatisfaction they say has resulted from their experiences.

Submitting organisation: **Raidió Teilifís Éireann - RTÉ Radio 1**  
Contact: **Donal O'Herlihy - [donal.oherlihy@rte.ie](mailto:donal.oherlihy@rte.ie)**  
Author: **Donal O'Herlihy**  
Director: **Donal O'Herlihy**  
Sound: **Liam O'Brien**  
Commissioning editor: **Sean Mac Giolla Phadhraig**  
Producer: **Donal O'Herlihy**  
Production company: **RTÉ Radio 1**  
Key staff: **Cathy Belton (Narrator)**  
Length: **41 min**  
Original language: **English**  
First broadcast by: **RTÉ Radio 1**  
Date of first broadcast: **5 May 2019, 14:00**  
Competing for: **Best European Radio Investigation of the Year**

## **The Double Life of Raghdan al-H** Het Dubbelleven van Raghdan al-H

The operations of Iranian secret services in various European countries have increased considerably over the past few years. This espionage targets mainly Iranian dissidents and political activists.

In 2015 and 2017, two liquidations took place in the Netherlands for which the AIVD, the Dutch secret service, has strong indications of Iranian involvement.

In 2019, a spy, who had been monitored for months, got caught in Sweden. He had been collecting data of political adversaries in Belgium, Denmark and the Netherlands, among other countries. Possibly even for purposes of new liquidations.

In late 2019, he stood trial in Stockholm and was sentenced to 2,5 years in prison. Argos made a reconstruction of the double life of Raghdan al-H.

Submitting organisation: **NPO**  
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Authors: **Rik Delhaas, David Davidson**  
Directors: **Rik Delhaas, David Davidson**  
Sound: **VPRO**  
Commissioning editor: **Harry Lensink**  
Producer: **VPRO Radio**  
Title of Series: **Argos**  
Length: **52 min**  
Original language: **Dutch**  
First broadcast by: **NPO Radio 1**  
Date of first broadcast: **21 December 2019, 14:00**  
Competing for: **Best European Radio Investigation of the Year**

## **Closing Out the History**

### Domknac historie

War is made up of human fates on which it leaves its mark.

War is made up of histories - the ones that have ended and the ones still waiting to be closed out.

War is also made up of individual events which have never been fully explained... tragic incidents affecting very small communities, remaining alive in the minds of the last living witnesses, raising excitement among history enthusiasts even in the second decade of the 21st century.

For over twenty years, Sławomir Łowczak, head of a local community centre in the village of Markuszów, in eastern Poland, has been solving the mystery of the plane shot down during World War II in a nearby village of Bobowiska. He has managed to find witnesses of the crash and of the burial of two crew members. On his way to find the truth, he happened to meet professor Antoni Sułek, a sociologist. They engaged the local community in their search. Fragments of the plane can still be found in many nearby farms - they are kept by younger generations as evidence that their village once witnessed great historical events. A true sensation was the discovery of large elements of a Soviet bomber Li-2 found in a scrapyard, which were taken to Markuszów community centre. The centre also organises 'living history classes' for schoolchildren and meetings devoted to presentation of historical discoveries made in the Municipality of Markuszów, traditionally held on 3 May – the Polish Constitution Day. When a substantial amount of information on the shot-down aircraft has been gathered (also from the Russian archives) and when the names of the aircraft crew members buried by the roadside cross (needed to initiate the exhumation procedure) have been identified, new witnesses cast new light on the events from the past.

Submitting organisation: **Polskie Radio SA**  
Contact: **Barbara Wysocka Lis – [barbara.wysocka@polskieradio.pl](mailto:barbara.wysocka@polskieradio.pl)**  
Author: **Mariusz Kaminski**  
Director: **Mariusz Kaminski**  
Sound: **Mariusz Kaminski**  
Commissioning editor: **Czesława Borowik**  
Production company: **Polskie Radio Lublin**  
Length: **30 min**  
Original language: **Polish**  
First broadcast by: **Polskie Radio Lublin**  
Date of first broadcast: **27 February 2020, 21:10**  
Competing for: **Best European Radio Investigation of the Year**

## **Fejk - Rosa Parks – The Organized Spontaneous Protest, Episode 4** Fejk - Rosa Parks – den organiserade spontanprotesten

The heart of Fejk is the completion of the story. The programme-maker Anna Charlotta Gunnarson takes the help of sidekick David Silva for the third season to inspect familiar historical happenings with new eyes and ears.

The power over the pen has governed the picture we have of different eras and has contributed to the fact that some phenomena have been regarded as central, while others are forgotten. Fejk has a penchant for highlighting women, minorities and the world outside Europe and North America, to give a broader understanding of what we have missed and how everything is connected at the same time.

The series also looks at classic storytelling. How are known people and events described over time? Why wasn't Rosa Parks in the 1970s the super celebrity she is for school students today? And who was her predecessor?

Based on the teacher's need, the editors seek both straight and crooked lines between the contemporary and the centuries backwards. Icons such as Rosa Parks, and the women before her, are put in a far wider context than the school books have pages for.

That is how we better understand the past to be able to change the future.

In this episode, Fejk dives into the story about Rosa Parks. The seamstress who, one evening in 1955, refused to give up her seat on the bus to another passenger – in protest against the segregation laws in the American south.

Submitting organisation: **Sveriges Utbildningsradio – UR**  
Contact: **Ralf Persson – [ralf.persson@ur.se](mailto:ralf.persson@ur.se)**  
Author: **Anna Charlotta Gunnarson**  
Director: **Anna Charlotta Gunnarson**  
Sound: **Tommie Bjugger Nissilä**  
Commissioning editor: **Anna Charlotta Gunnarson**  
Producer: **Anna Charlotta Gunnarson**  
Key staff: **David Silva, Susan Myrdal, Ralf Persson, Christina Friborg**  
Title of Series: **Fejk**  
Episode: **4 : 8**  
Length: **39 min**  
Original language: **Swedish**  
First broadcast by: **UR**  
Date of first broadcast: **10 August 2019, 11:03**  
Competing for: **Best European Radio Investigation of the Year**



## **The PFAS Scandal, Episode 2**

### **PFAS-skandalen**

In the small town of Kallinge in south-east Sweden, 5,000 inhabitants have among the highest levels of PFAS in their blood in the world. Their drinking water was being poisoned by these chemicals for decades.

PFAS are a group of thousands of chemicals, many of which are toxic, injurious to health and very persistent. The reason for the pollution was the Swedish Armed Forces' use of fire-fighting foam at the F17 airbase during military exercises, right next to the groundwater catchment area. The foam contained PFAS.

In December 2013, the contaminants were discovered – by chance. But Kaliber's investigation shows that the Swedish authorities were informed of the risks of PFAS as early as the turn of the millennium. Despite this, no public authority thought the drinking water could be contaminated and the residents of Kallinge continued to drink it.

And in the US, the large chemical companies that manufacture the chemicals were aware of the risks that PFAS posed even earlier. Documents published from legal proceedings between the State of Minnesota and the company 3M reveal what the company has known for decades. Risks that 3M concealed. And at the same time, the products continued to be sold, including fire-fighting foam. Around the US, the large chemical companies are now being brought to trial, accused of having contaminated the environment and poisoned human beings, despite being aware of the risks. Both in the US and in Kallinge in south-east Sweden, many people are worried about whether they may have been harmed by being exposed to these hazardous chemicals.

Submitting organisation: **Sveriges Radio – SR**  
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Director: **Daniel Värjö**  
Sound: **Daniel Värjö**  
Commissioning editor: **Annika H Eriksson**  
Producer: **Annika H Eriksson**  
Production company: **SR**  
Title of Series: **Kaliber**  
Episode: **2 : 2**  
Length: **25 min**  
Original language: **Swedish**  
First broadcast by: **SR P1**  
Date of first broadcast: **18 November 2019, 10:04**  
Competing for: **Best European Radio Investigation of the Year**

## **The True Cost of the Goods We Buy: The Dark Secret of the Automotive Industry, Episode 2**

Prylarnas pris: Bilbranchens mörka hemlighet

To save the world from global warming, we have to leave fossil fuels behind. Electrification is by many viewed as the most promising solution. The automotive industry is leading the way. In Sweden market leader Volvo Cars has promised to only make electrified cars in a near future. Volvo claim their reason for this shift is concern for the climate and the environment. However, as this investigation shows, electrification comes in this case with a hefty price. Electric cars need much more of rare earth elements compared to ordinary cars.

It is possible to mine these metals in a responsible way and to recycle them. However, Volvo and other car companies have done very little to control the mining and the processing of the metals. Most of the rare earth elements are mined in China. Earlier reports have shown severe environmental damage from the mining and processing of rare earth elements. But China claims to have cleaned up its act.

In this investigative documentary Swedish Radio reveals severe pollution is still going on, it has just been hidden from plain sight. Meanwhile, Volvo Cars and the car industry are not living up to the promises of environmental responsibility made to the public. Most of the investigative documentary focuses on locations in China, in Beijing and Inner Mongolia.

In the past reporters have been stopped. In this case someone had alerted the police and the investigation had to be carried out in haste before the police arrives.

The investigation received much attention. It lead to promises from Volvo Cars to improve their control of sourcing. The government has proposed stricter laws on recycling of the rare earth elements in use in Sweden.

Submitting organisation: **Sveriges Radio – SR**  
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Author: **Daniel Öhman**  
Director: **Daniel Öhman**  
Sound: **Marie Persson**  
Commissioning editor: **Lisa Helgesson**  
Producer: **Daniel Öhman**  
Production company: **SR**  
Title of Series: **The True Cost of the Goods We Buy**  
Episode: **2 : 7**  
Length: **52 min**  
Original language: **Swedish**  
First broadcast by: **SR P1**  
Date of first broadcast: **19 September 2019, 10:35**  
Competing for: **Best European Radio Investigation of the Year**

## **Freedom Against All Odds**

La liberté malgré tout

At the end of 2018, twenty students from the Myanmar Journalism Institute for two weeks prepared a cultural newspaper titled Bioscope News. Without prior authorisation, they printed it and handed it out on the occasion of Memory!, an international heritage film festival. They worked with laptops, recording devices as well as notebooks and experienced the festival from the inside to report about it in a better way. There are many newspapers in Myanmar. But those, that are independent and free, are rare.

Most of the students were very young, with some of them just graduated from high school. This freshness allowed them, to explore in a very simple way, sensitive topics that are usually neglected by the Myanmar press. Their coach and author of this documentary, Jérôme Boruszewski, tried to take advantage of their enormous motivation to bring them as far as possible on the path that leads to freedom and responsibility.

His students asked the director of the censorship board embarrassing questions. They followed an official of the Ministry of Information to get some quotes. They compared films about press freedom screened in the festival and the situation that Myanmar journalists experience daily.

Outraged and fully aware of the reality in their country, some of them also grabbed a microphone, something completely new for them, not having “learnt” radio yet.

But it is not easy to lead a small free journalism lab, especially in an authoritarian country. Self-censorship is powerful in Myanmar, as it is elsewhere. It is thus not open to debate as no one can accept that a 17-year old student puts his own freedom at risk for an article about freedom.

Submitting organisation:	<b>Radio Télévision Suisse- RTS - Espace2 - Le Labo / SRG SSR</b>
Contact:	<b>Camille Dupon-Lahitte – <a href="mailto:Camille.Duponlahitte@rts.ch">Camille.Duponlahitte@rts.ch</a></b>
Author:	<b>Jérôme Boruszewski</b>
Director:	<b>Jérôme Boruszewski</b>
Sound:	<b>Didier Rossat, Gérald Wang</b>
Commissioning editor:	<b>David Collin</b>
Producer:	<b>David Collin</b>
Production company:	<b>RTS - Espace2 - Le Labo</b>
Length:	<b>56 min</b>
Original language:	<b>French</b>
First broadcast by:	<b>RTS - Espace 2</b>
Date of first broadcast:	<b>17 March 2019, 19:00</b>
Competing for:	<b>Best European Radio Investigation of the Year</b>

## **Sex Offenders Fleeing Abroad, Episode 1**

### Sex Offenders Fleeing Abroad

At dawn on Thursday, September 10 police converged on a deprived Roma neighbourhood in Sliven, Bulgaria. They were there to arrest a convicted British paedophile Daniel Erickson-Hull – a self-styled pastor who had been on the run for two years and who had inveigled his way into the community and surrounded himself with young boys. When the police raided Erickson-Hull's home, they found the 44-year old with six boys. He was arrested and the boys were taken into care.

His arrest came 48 hours after BBC Radio 4's File on 4 programme was broadcast. It detailed how Erickson-Hull had been able to leave the UK despite an order banning him from doing so. File on 4 revealed how he was one of hundreds of sex offenders who have defied the UK courts and travelled abroad to commit further crimes. When the programme tracked Erickson-Hull down to Bulgaria we discovered he'd been running a church, a school and youth groups, while raising thousands of pounds through social media. By renovating homes and supplying provisions to families who had nothing, he became a hugely powerful and fiercely protected figure. When we confronted him, he denied he was a paedophile and that he had defied a court order banning him from travelling abroad. Nevertheless, soon after the programme was broadcast, the Bulgarian authorities decided to arrest him. Since he was taken into custody, more young boys have come forward to reveal how they were abused. Erickson-Hull, from Plaistow in London, is due to face trial in July where he'll stand accused of repeatedly sexually abusing young boys.

Submitting organisation: **British Broadcasting Corporation – BBC**  
Contact: **Carl Johnston – [carl.johnston@bbc.co.uk](mailto:carl.johnston@bbc.co.uk)**  
Author: **Paul Kenyon (Reporter)**  
Director: **Ben Robinson**  
Sound: **Ben Robinson**  
Commissioning editor: **Carl Johnston**  
Producer: **Cathy Clark**  
Production company: **BBC Manchester**  
Title of Series: **File on 4**  
Episode: **1 : 10**  
Length: **37 min**  
Original language: **English**  
First broadcast by: **BBC Radio 4**  
Date of first broadcast: **10 September 2019, 20:00**  
Competing for: **Best European Radio Investigation of the Year**

## **The Boy in The Video**

### The Boy in The Video

The story starts with an everyday event - a WhatsApp message to a group set up by mums at the school gates to discuss missing jumpers and school trips.

But this message contains a video of a little boy being sexually abused. And one of the group members happens to be a BBC radio producer.

So begins an investigation into the dark world of child sexual exploitation as she tries to find out what happened to the boy. Has he been rescued? Is his abuser in jail?

Along the way she meets the police trying to combat the online proliferation of images and videos of children being abused - millions are in circulation, shared on social media platforms as if they are funny cat memes. She asks what we should do about the hundreds of men arrested every month in the UK for viewing and sharing this material.

At the moment, end-to-end encryption means WhatsApp is a safe haven for offenders - are the tech firms doing enough?

Submitting organisation:	<b>British Broadcasting Corporation – BBC</b>
Contact:	<b>Lucy Proctor – <a href="mailto:lucy.proctor@bbc.co.uk">lucy.proctor@bbc.co.uk</a></b>
Author:	<b>Lucy Proctor</b>
Director:	<b>Lucy Proctor</b>
Sound:	<b>Graham Puddifoot</b>
Commissioning editor:	<b>Richard Knight</b>
Producer:	<b>Lucy Proctor</b>
Production company:	<b>BBC London</b>
Length:	<b>37 min</b>
Original language:	<b>English</b>
First broadcast by:	<b>BBC Radio 4</b>
Date of first broadcast:	<b>3 December 2019, 20:00</b>
Competing for:	<b>Best European Radio Investigation of the Year</b>

# RADIO MUSIC

Details of all programmes nominated for  
PRIX EUROPA 2020 are based on the information  
provided by the submitting organisation.

**PRIX**   
**EUROPA**  
18 - 25 October 2020, Potsdam  
Changing Europe - Together in Trust

### Programmes in Competition 2020

01	The Original Soundtrack	Belgium
02	The Story of the Očić Salon	Croatia
03	The Music for Sirens – A Succession of Several Sounds and Silences	Czech Republic
04	Dangerous Tones	Denmark
05	Songwriter	Denmark
06	The Paris Opera, What A Story!	France
07	All-Girl-Underground 1980 – The Women of the Punk Band Mania D	Germany
08	Jazzy Diaspora - Birth of a Secular Jew	Germany
09	The Hugh Lane Concert Series	Ireland
10	Making an Opera	The Netherlands
11	The P2 Walpurgis Choir	Sweden
12	BBC Radio 2 Beatles	United Kingdom
13	Beethoven Unleashed: At the Keyboard: The Final Trinity	United Kingdom
14	Street Cry Goodbyes	United Kingdom

## **The Original Soundtrack**

### The Original Soundtrack

Film journalists Robin Broos (De Morgen) and Jeroen Struys (De Standaard) host The Original Soundtrack, a programme in which they search for the most beautiful musical scores and soundtracks within a certain subject.

This second season, those subjects were: erotica, cops, Hollywood, the weather, booze and drugs, Bill Murray and the moon. They also made two specials: a 4-hour live show 'The best film music of all time' and one about John Williams.

The format allows them to make a wide selection of tunes within the chosen theme. The journalists tell each other anecdotes or stories about the film and/or music. This often leads to interesting facts like: why is there a song by The Muppets ('Manah Manah') in the episode about erotica? Because the song was originally written for the Italian documentary 'Svezia, inferno e paradiso' about sexuality in Sweden.

They often invite guests who pick a tune from a movie within the subject, like VRT-weatherman Frank Deboosere in 'The Weather' or astronaut Dirk Frimout in 'The Moon'. In the special about John Williams, they focussed on the musical heritage of the American composer, now that he finished his ninth and last composition for 'Star Wars'. They spoke with Dirk Brossé (Music Director of The Chamber Orchestra of Philadelphia), who was appointed by Williams himself to conduct the first Star Wars in Concert world tour. Brossé explained the link between Williams and his predecessors. They also spoke with Stéphane Denève (Music Director of the Brussels Philharmonic and the St. Louis Symphony Orchestra), a personal friend of Williams, about the man John Williams. And they found the biggest Belgian collector of music from the Maestro: Thomas Van Parys (Music Projects Coordinator of the World Soundtrack Awards).

Submitting organisation:	<b>VRT Klara</b>
Contact:	<b>Robin Broos – <a href="mailto:broosrobin@gmail.com">broosrobin@gmail.com</a></b>
Author:	<b>Robin Broos, Jeroen Struys</b>
Director:	<b>Robin Broos, Jeroen Struys</b>
Sound:	<b>Rolly Smeets</b>
Commissioning editor:	<b>Rolly Smeets</b>
Producer:	<b>Rolly Smeets</b>
Co-producer:	<b>Marc Weyts</b>
Key staff:	<b>Isa Tubbax (Social Media)</b> <b>Guy Mampaey (Podcast)</b>
Length:	<b>110 min</b>
Original language:	<b>Dutch</b>
First broadcast by:	<b>Klara</b>
Date of first broadcast:	<b>7 September 2020, 18:05</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>



## **The Story of the Očić Salon**

### Priča o salonu Očić

A respectable family from Zagreb refurbished an old outbuilding, or a barn, situated on their land (which they have owned since the 14th century) not only to live there, but to play music there too.

For the past 25 years, the space has been resounding with carefully chosen music played by excellent and respectable musicians at concerts broadcast live by Croatian Radio 3. The founder and president of the Franjo Dugan Society, who started organising the concerts as get-togethers for its members and the organist Ljerka Očić is also the hostess of the concerts, which are held in her living space.

This documentary radioscope, recorded at one of the pre-Christmas musical events in the salon, provides details from the history of the Očić family, the atmosphere before and after the concert, as well as details about past concerts.

Submitting organisation: **Hrvatska radiotelevizija - HRT / Croatian Radio**  
Contact: **Alma Pijaca – [alma.pijaca@hrt.hr](mailto:alma.pijaca@hrt.hr)**  
Author: **Iva Lovrec Štefanović, Zoran Brajević**  
Director: **Iva Lovrec**  
Sound: **Zoran Brajević, Danijel Turk**  
Commissioning editor: **Iva Lovrec**  
Producer: **Iva Lovrec**  
Length: **36 min**  
Original language: **Croatian**  
First broadcast by: **HRT HR1**  
Date of first broadcast: **1 October 2019, 18:15**  
Competing for: **Best European Radio Music Programme of the Year**

## The Music for Sirens - A Succession of Several Sounds and Silences

Hudba k siréně - Sled několika zvuků a tich

Each first Wednesday of the month at noon, sirens ring out across the Czech Republic for approximately three minutes. It is simply a test of their operability, but it has become something of an event over the years

In 2020, BERG Orchestra, Prague's leading contemporary music ensemble in coproduction with the Czech Radio asked 20 Czech composers to write music miniatures using the siren test as an instrument.

The result is a series of site-specific public micro-concerts, which take place at various places. Performed and broadcast live monthly by Czech Radio and on Facebook, the project brings new music and playful concepts to large daytime audiences. Incorporating sounds of everyday life, the miniatures encourage us to listen to the surrounding environment, so important to our existence, as a musical structure, while awakening unorthodox thinking on music. A specific place is integral to each composition, and the live broadcast further extends the listening situation; many can listen from their receivers while surrounded by the real sound of sirens, wherever they are.

In March 2020, the project celebrated the first year of its continuity. During the first season, more than 10 compositions were written, performed and broadcast live. We are now about to continue in the second season, until March 2021. The concepts so far dealt with spaces such as an auditorium, a campus, a library, town walls, printmaking workshop, hydrological centre, etc.

Ian Mikyska - <https://www.ianmikyska.com>

<https://www.youtube.com/playlist?list=PLq03klGEM7Ed0SRkk2d00w4PUiZpyCa1f>

<https://www.hudbaksirene.cz>

[https://www.berg.cz/en/about\\_orch.html](https://www.berg.cz/en/about_orch.html)

Submitting organisation:	<b>Český rozhlas - Czech Radio</b>
Contact:	<b>Alena Righini Golková – <a href="mailto:alena.righinigolkova@rozhlas.cz">alena.righinigolkova@rozhlas.cz</a></b>
Author:	<b>Ian Mikyska</b>
Director:	<b>Jan Trojan</b>
Sound:	<b>Libor Ščerba</b>
Commissioning editor:	<b>Ladislav Železný</b>
Producer:	<b>Martin Klusák, Eva Kesslová</b>
Production company:	<b>Czech Radio and Orchester BERG</b>
Title of Series	<b>The Music for Sirens</b>
Key staff:	<b>Renata Raková, Anna Sysová (Clarinets), Tomáš Mika (Electric guitar) Šimon Veselý (Percussions)</b>
Length:	<b>10 min</b>
Original language:	<b>None</b>
First broadcast by:	<b>Czech Radio Vltava</b>
Date of first broadcast:	<b>1 May 2019, 11:56</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **Dangerous Tones, Episode 4**

### **Farlige toner**

The podcast is the story of 100 years of jazz in Denmark. The music has influenced society, but society has also influenced jazz. So this is not just a history of music, but also a story about society. For three seasons, listeners are led through the most important highlights in the history of jazz, with stories about the people, events and controversies that were critical to its ongoing development. For many decades, jazz was originally seen as dangerous, as a genre that challenged accepted norms and conventions, both within music and in society. There are five episodes in each of the series' three seasons that span from just after the first world war when jazz arrived in Denmark up until today.

Season one's first episode finds us in 1919, where three second cousins from Copenhagen are sent records and a saxophone from another cousin in Chicago. They become Denmark's first jazz musicians, playing to audiences in the nightclubs of Copenhagen. However, they run into opposition from the national radio station Statsradiofonien - Later known as Danmarks Radio - which saw jazz as an unacceptably inferior type of music.

In episode two, we hear the story of two historical visits by black American jazz musicians. Visits that had an enormous impact on the Danish scene. One was Sam Wooding & His Chocolate Kiddies big band who were met with anger and racial condemnation when they came in 1925. The other was Louis Armstrong, who in 1933, was received as a hero.

In episode three, we hear about a couple of the few women who were involved in the first days of jazz. The American singer and dancer Josephine Baker, who often guested Copenhagen with her performances challenging preconceptions of both gender and race.

In the fifth and final episode of the first season, we hear about the virtuoso all-rounder Svend Asmussen, who captivated Danes with his violin playing, but who was also arrested by the Germans, and sent to prison in Berlin.

Submitting organisation:	<b>Danmarks Radio - DR (Danish Broadcasting Corporation)</b>
Contact:	<b>Katrine Strubberg – <a href="mailto:kstk@dr.dk">kstk@dr.dk</a></b>
Authors:	<b>Emil Rothstein-Christensen, Mikkel Andersson, Anna Thaulow, Mikkel Rønnau Clip</b>
Director:	<b>Rune Sparre Geertsen</b>
Sound:	<b>Mikkel Rønnau</b>
Commissioning editors:	<b>Susanna Arpi, Tine Godsk Hansen</b>
Producer:	<b>Rune Sparre Geertsen</b>
Title of Series:	<b>Farlige toner</b>
Episode:	<b>4 : 5</b>
Length:	<b>29 min</b>
Original language:	<b>Danish</b>
First broadcast by:	<b>DR – P8</b>
Date of first broadcast:	<b>18 February 2020, 18:00</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **Songwriter** Sangskriver

Songwriter is a unique and original concept focusing on the actual process of writing a song. Host of the weekly radio show, Jonas Gülstorff, writes a song in just two hours in collaboration with a well-known and recognised artist (Lewis Capaldi, Oh Land, Aura, Infernal, etc.), who perform the new song live on air at the end of the two-hour radio show.

Themes and instruments change to reflect the new guest every week, thus resulting in very different outcomes.

The topic or theme is suggested by the listeners, handpicked by the host and determined by the guest.

Songwriter is a radio programme in which the song-writing process serves as a tool to facilitate a unique interview that breaks the mould for a standard Q & A session. As a listener, you get a unique insight into the sacred and essential process of writing a song.

During the Corona epidemic, we had to rethink everything. Not being allowed in the studio, the show was recorded online. With the guest in their home and the host in his own apartment. The programme is hard enough to do already, and now the two musicians were not even in the same room. But the listeners needed songs more than ever.

In this episode, a frustrated headmaster at a school does not know if his students will be able to have their graduation. He hopes that a song could help them through these difficult times.

Guest Nicklas Sahl, writes the song See You On The Other Side.

Submitting organisation:	<b>Danmarks Radio - DR (Danish Broadcasting Corporation)</b>
Contact:	<b>Villads Held-Hansen – <a href="mailto:festivaltilmelding@dr.dk">festivaltilmelding@dr.dk</a></b>
Author:	<b>Jonas Gülstorff</b>
Director:	<b>Jonas Gülstorff</b>
Sound:	<b>Jonas Gülstorff</b>
Commissioning editor:	<b>Lasse Roldkjær</b>
Producer:	<b>Jonas Gülstorff</b>
Length:	<b>114 min</b>
Original language:	<b>Danish</b>
First broadcast by:	<b>DR – P3</b>
Date of first broadcast:	<b>16 May 2020, 10:03</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **The Paris Opera, What A Story!**

### **Ep.3: Crime and Punishment: Fires and Attacks at the Opera**

L'Opéra de Paris, toute une histoire !

Ep. 3: Crimes et Châtiments : incendies et attentats à l'Opéra

In three and a half centuries, the Paris Opera moved a dozen times. Sagas were tied up there, writers made it their cabbage fat. The Royal, Imperial or National Academy of Music blew hot and cold on our national novel. Lully and Rameau magnified the foundations of tragedy in music, people were blown away by the white ballet and the divine Marie Taglioni, while Verdi's beloved Grande Boutique drew all of Europe's attention: Meyerbeer triumphed where Wagner failed. There were also scouts named Charles Garnier, Jacques Rouché, Marc Chagall, Rudolf Nureyev, Rolf Lieberman, Olivier Messiaen.

In sixteen episodes, Jérémie Rousseau retraces sixteen key dates in the history of the institution, from the initiating gesture of Pierre Perrin in 1669 to the blasting of The Nutcracker by Dmitri Tcherniakov in 2016.

In the third episode, the series deals with the history of the Paris Opera during the XIX century, where the institution moved no less than nine times! The episode comes back on the failed attack against Napoléon when he was on his way to the Opera and his triumphal arrival back from the dead, but also on the history of the Opera during the Revolution and at the time of the last monarchy regime.

Submitting organisation:	<b>Radio France</b>
Contact:	<b>Camille Auvret – <a href="mailto:camille.auvret@radiofrance.com">camille.auvret@radiofrance.com</a></b>
Author:	<b>Jérémie Rousseau</b>
Director:	<b>Claire Lagarde</b>
Sound:	<b>Jérémie Rousseau</b>
Commissioning editor:	<b>Marc Voinchet</b>
Producer:	<b>Jérémie Rousseau</b>
Key staff:	<b>Marion Guillemet</b>
Title of Series:	<b>The Paris Opera, what a story!</b>
Episode:	<b>3 : 16</b>
Length:	<b>59 min</b>
Original language:	<b>French</b>
First broadcast by:	<b>Radio France - France Musique</b>
Date of first broadcast:	<b>13 July 2019, 16:00</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **All-Girl-Underground 1980 – The Women of the Punk Band Mania D**

All-Girl-Underground 1980 – Die Frauen der Punkband Mania D

Experimental and extravagant, that was the punk band Mania D.

40 years ago the women managed to create a special atmosphere with tenor saxophone, bass guitar and vocals, and their appearances in the Berlin clubs became attractions. True to her motto: 'We are not guided by anything.'

In 1980 Mania D released her first record. The year before, the band had been founded by Bettina Köster, Bettina Bartel and Gudrun Gut together with Karin Luner and Eva-Maria Gößling, as one of the first German women's bands. The group's way of making music was new, combining free jazz elements with experimental music. That was popular, not just in Berlin. Also in Studio 54 in New York. Mania D was followed by other bands of its female members: Malaria!, Matador, Liasions Dangereuses and others. The band members 'cracked up' and later became reconciled, founded fashion labels and art galleries, made radio shows and traded on the stock exchange. They never really became famous, but they are legendary in the music scene and now perform individually or together, in Germany, but also in Saudi Arabia, China or Colombia. This documentary is an acoustic biopic of strong women.

Submitting organisation:	<b>Deutschlandradio</b>
Contact:	<b>Sylvia Bernhardt – <a href="mailto:sylvia.bernhardt@deutschlandradio.de">sylvia.bernhardt@deutschlandradio.de</a></b>
Author:	<b>Lorenz Schröter</b>
Director:	<b>Philippe Brühl</b>
Sound:	<b>Ralf Perz</b>
Commissioning editor:	<b>Klaus Pilger</b>
Producer:	<b>Klaus Pilger</b>
Production company:	<b>Deutschlandfunk</b>
Key staff:	<b>Oliver Bröcker, Meriam Abbas (Cast)</b>
Length:	<b>54 min</b>
Original language:	<b>German</b>
First broadcast by:	<b>Deutschlandfunk</b>
Date of first broadcast:	<b>9 February 2020, 20:05</b>
Competing for:	<b>Best European Radio Documentary of the Year</b>

## **Jazzy Diaspora - Birth of a Secular Jew**

Jazzy Diaspora - oder: Die Geburt eines säkularen Juden

When Paul Brody came to Berlin in the early 1990s to join the experimental music scene, he introduced himself as a 'dada jazzer' to his new flatmates, and replied he wasn't Jewish when asked in a job interview about his background.

By 2014 he had released seven Jewish themed solo albums, performed with leading Jewish music innovators such as John Zorn, David Krakauer and Frank London, and lent his horn to dozens of other recordings. What happened to the dada jazzer from California?

Confronted by Germany's ongoing confrontation with its history, Brody came to examine his own family background and cultural heritage. Music became a space where he could express his ambivalent feelings of a tradition he felt a part of, but could never completely understand. Like other secular Jews, Brody learned that questioning is a basic element of contemporary Judaism. Music became a place to embody this question without demanding an answer.

Submitting organisation:	<b>Westdeutscher Rundfunk - WDR</b>
Contact:	<b>Leslie Rosin – <a href="mailto:leslie.rosin@wdr.de">leslie.rosin@wdr.de</a></b>
Author:	<b>Paul Brody</b>
Director:	<b>Nikolai von Koslowski</b>
Sound:	<b>Jonas Bergler</b>
Commissioning editor:	<b>Leslie Rosin</b>
Producer:	<b>Jonas Bergler</b>
Length:	<b>54 min</b>
Original language:	<b>German</b>
First broadcast by:	<b>WDR 3</b>
Date of first broadcast:	<b>8 December 2019, 19:04</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **The Hugh Lane Concert Series**

### The Hugh Lane Concert Series

Near FM continue their series of concert radio programmes promoting and celebrating women composers in classical and contemporary music.

This special concert programmed by Linda Buckley and performed by The Contempo Quartet, celebrates the 250th anniversary of the birth of Ludwig van Beethoven and traces threads of connection from the work of Beethoven through contemporary women composers such as New York's Julia Wolfe and Cork composer sisters Irene and Linda Buckley. There is a particular focus on his String Quartet no. 14 in C Sharp Minor, Op. 131, written in 1826, the year before he died.

This radio programme features the full concert interspersed with insightful interviews with Linda Buckley, The Contempo Quartet and audience members.

Submitting organisation: **Near FM**  
Contact: **Paul Loughran – [paul@near.ie](mailto:paul@near.ie)**  
Author: **Paul Loughran**  
Director: **Paul Loughran**  
Sound: **Ed Grannell**  
Commissioning editor: **Ciaran Murray**  
Producer: **Paul Loughran**  
Co-producers: **Gay Graham, Dorothee Meyer Holtkamp, Ken Tuohy, Gary Kirwan, Paul Brazil**  
Length: **30 min**  
Original language: **English**  
First broadcast by: **Near FM**  
Date of first broadcast: **10 March 2020, 14:00**  
Competing for: **Best European Radio Music Programme of the Year**



## **Making an Opera, Episode 8**

### **Making an Opera**

Seven young singers are given the chance of a lifetime: singing a world premiere at the Dutch National Opera. Podcast maker Stef Visjager follows the singers and the artistic team behind the scenes for eighteen months. Visjager shows how every word, every note, every piece of clothing, and every prop is the subject of a battle. There are secret love affairs and intrigues. In other words: the making of an opera is often as dramatic as the opera itself. Especially when, right before opening night, it turns out that years of hard work may have been for nothing.

Submitting organisation:	<b>NPO</b>
Contact:	<b>Ineke Woudenberg – <a href="mailto:ineke.woudenberg@npo.nl">ineke.woudenberg@npo.nl</a></b>
Author:	<b>Stef Visjager</b>
Director:	<b>Stef Visjager</b>
Sound:	<b>Stef Visjager</b>
Commissioning editors:	<b>Frans van Gorp, Jair Steijn</b>
Producer:	<b>Stef Visjager</b>
Production companies:	<b>NTR Radio, Studio Desmet</b>
Key staff:	<b>Stef Visjager, Frans van Gorp, Jair Steijn, Liz Kruisheer, Frans de Rond</b>
Title of Series:	<b>Making an Opera</b>
Episode:	<b>8 : 8</b>
Length:	<b>25 min</b>
Original language:	<b>Dutch, English</b>
First broadcast by:	<b>NPO Radio 1</b>
Date of first broadcast:	<b>14 March 2020, 17:30</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **The P2 Walpurgis Choir**

P2:s Valborgskör

P2 Walpurgis Choir is a four-part choral work consisting of a collage of voices and faces of P2 listeners. The Walpurgis Night on 30 April is celebrated with traditional bonfires all around the country. We gather together to greet spring on its return and not least greet it with song. Choir singing is a hugely popular movement in Sweden, much appreciated by both the singers and those listening.

But now it is spring 2020. This spring, the word 'cancelled' has been a frequently recurring word as the corona pandemic puts a stop to all festivities, concerts and public gatherings. Many are writing to Classical Morning [Klassisk morgon] on P2 to send greetings to choral chums and to tell them how sad they are to see that both the Walpurgis celebrations and spring concerts have been cancelled.

The idea of a digital choir was born. Is it possible to have the listeners record themselves on their smartphones and send the films to us, so that we can put all the individual singers into one huge choir? An instruction video is posted on social media. At the programme website, listeners will find the audio files with the four different keys in the most well-known Walpurgis song Longing for the Country [Längtan till landet]. There are also files with sheet music, containing both notes and lyrics.

The response from the listeners is overwhelming. In less than a week, more than 700 listeners have sent their films to P2. Young people, old people, in the countryside and in cities, and even a number of ex-pats. The choir performs on Sveriges Radio P2 and it spreads out onto social media and quickly becomes a virtual success with more than 1,2 million viewings. We did it. Swedes get to enjoy their traditional spring singing.

We are able to celebrate spring and Walpurgis in 2020 as well!

Submitting organisation:	<b>Sveriges Radio – SR</b>
Contact:	<b>Maria Eby von Zweigbergk – <a href="mailto:maria.von_zweigbergk@sr.se">maria.von_zweigbergk@sr.se</a></b>
Author:	<b>Pernilla Eskilsson</b>
Adapted from:	<b>the song Längtan till landet by Herman Sätherberg and Otto Lindblad</b>
Director:	<b>Jonna Spiik</b>
Sound:	<b>Erland von Heijne</b>
Commissioning editor:	<b>Elle-Kari Höjeberg</b>
Producer:	<b>Helena Malmberg</b>
Co-producers:	<b>Ellen Nordin, Joar Plunger</b>
Length:	<b>2 min</b>
Original language:	<b>Swedish</b>
First broadcast by:	<b>SR P2</b>
Date of first broadcast:	<b>30 April 2020, 08:00</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **BBC Radio 2 Beatles**

### BBC Radio 2 Beatles

Last September BBC Radio 2 produced a spin off four-day Beatles Pop-Up DAB service marking the 50th anniversary of the release of the iconic Abbey Road album, broadcast from Abbey Road Studios, and celebrating the Fab Four as a group, as individual artists, and as songwriters, with a mix of live shows, simulcasts (with the parent network), and classic content from the extensive R2 & Apple Records archive.

This was a partnership between R2 and Apple/Universal Music, and because of the place the band hold in the hearts of the public, it was an opportunity to invite talent from right across BBC Radio (Scott Mills, Lauren Laverne, Zoe Ball, Nicky Campbell and Greg James), and the music and entertainment industries (Dave Grohl, Gary Barlow, Grace Dent, Jack Savoretti, Paul Merton, John Bishop, Katie Melua and Guy Garvey), to share their love of the band, and their music catalogue.

By utilising these names, alongside radio brands like Desert Island Discs, Mastertapes & Sunday Love Songs, we could not only target the band's evergreen fans, but also a new younger 25-44 demographic. We also weaved complimentary simulcasts into the schedule, kicking off with the UK's most popular radio programme, the Ken Bruce Show, live from Abbey Road, and then a special live concert from Studio 1, featuring presenter Guy Garvey (who also performed), the BBC Concert Orchestra, Rick Astley, Mark King from Level 42, Ruby Turner and Cerys Matthews, all interpreting classic Beatles songs in front of a small audience of competition winners. The Pop-Up also commissioned a special chart from the Official Charts Company, which documented the UK's most downloaded and streamed Beatles' songs. This format felt like a fresh and different way to access the impact of the Fab Four for the 21st Century.

Submitting organisation: **British Broadcasting Corporation - BBC Radio 2**  
Contact: **Robert Gallacher – [robert.gallacher@bbc.co.uk](mailto:robert.gallacher@bbc.co.uk)**  
Author: **Lewis Carnie**  
Director: **Robert Gallacher**  
Sound: **various**  
Commissioning editor: **Robert Gallacher**  
Producer: **various**  
Title of Series: **A four day Pop-Up DAB Service**  
Length: **14 min**  
Original language: **English**  
First broadcast by: **BBC Radio 2 Beatles**  
Date of first broadcast: **26 September 2019, 09:30**  
Competing for: **Best European Radio Music Programme of the Year**

## **Beethoven Unleashed: At the Keyboard: The Final Trinity, Episode 3** Beethoven Unleashed: At the Keyboard: The Final Trinity

BBC Radio 3's Composer of the Week is one of the network's most popular programmes. The programme sits at the heart of the schedule, broadcast at noon each weekday, offering an hour of music and storytelling which centres mainly around the life and work of classical composers, but also including key figures from jazz and world music. The series ranges from the earliest music to contemporary composers, and has championed the work of both women and composers from black and ethnic minorities.

Composer of the Week usually features a different composer each week – 52 composers each year. However, in order to celebrate the 250th anniversary of the birth of Beethoven in 1770, we took the bold step of abandoning our long-held traditions in order to focus on Beethoven's gripping story in unprecedented and compelling detail.

In 125 hour-long programmes throughout 2020, Composer of the Week has invited new audiences to discover the riches of the life and music of this iconic artist.

In this edition of the series, presenter Donald Macleod talks to the young American pianist Jonathan Biss. Recorded at the piano at the Royal Academy of Music in London, Jonathan shares his life-long passion for Beethoven with Donald. As they talk, he demonstrates how and why Beethoven's piano sonatas advanced the genre far beyond anything previously conceived. The conversation is informal and welcoming, and offers an intimate perspective of Beethoven's music, taking the listener into the room to be part of the conversation around the piano.

Submitting organisation:	<b>British Broadcasting Corporation - BBC Wales</b>
Contact:	<b>Martin Smith – <a href="mailto:martinj.smith@Bbc.co.uk">martinj.smith@Bbc.co.uk</a></b>
Author:	<b>Donald Macleod</b>
Director:	<b>Martin Smith</b>
Sound:	<b>Mike Evans</b>
Commissioning editor:	<b>Edward Blakeman</b>
Producer:	<b>Johannah Smith</b>
Key staff:	<b>Martin Smith (Editor), Amy Wheel (Production Coordinator)</b>
Title of Series:	<b>Composer of the Week</b>
Episode:	<b>3 : 5</b>
Length:	<b>58 min</b>
Original language:	<b>English</b>
First broadcast by:	<b>BBC Radio 3</b>
Date of first broadcast:	<b>6 April 2020, 12:00</b>
Competing for:	<b>Best European Radio Music Programme of the Year</b>

## **Street Cry Goodbyes**

### Street Cry Goodbyes

A celebration in music and sound of the disappearing cries and songs of the street vendors of the world - past and present - communicating a unique audio tapestry to new listeners of an overlooked genre of street calls, captured in field recordings, archive and alive in the works of composers inspired by these charismatic sounds.

Through time, the culture of street cries became integral to the distinctive identity of cities around the world. The programme features cries from Iran, Spain, Italy, Africa, France, Britain and other parts of the world. Every week, an open-air fruit and vegetable market in Europe closes. The advent of supermarkets and changing shopping habits mean the distinctive musical cries of the market vendor may soon be a thing of the past.

Submitting organisation: **Curtains For Radio Ltd**  
Contact: **Andrew McGibbon – [asmcg@me.com](mailto:asmcg@me.com)**  
Author: **Andrew McGibbon**  
Director: **Andrew McGibbon**  
Sound: **Nick Romero, Andrew McGibbon**  
Commissioning editor: **James Runcie**  
Producer: **Andrew McGibbon**  
Production Company: **Curtains For Radio Ltd**  
Co-producers: **Nick Romero, Jonathan Ruffle, Louise Morris**  
Key staff: **Nick Romero, Jonathan Ruffle, Louise Morris, Sarah Cuddon, Andrew McGibbon**

Length: **28 min**  
Original language: **English**  
First broadcast by: **BBC Radio 3**  
Date of first broadcast: **28 February 2019, 11:30**  
Competing for: **Best European Radio Music Programme of the Year**