

PRIX 
EUROPA

Media that matter –

Together in Europe

23 – 29 October 2022, Potsdam



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supported by
the state capital
Potsdam



hosted by Rundfunk
Berlin-Brandenburg



PRIX EUROPA 2022
Special Events
is funded by the
state of Brandenburg



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Potsdam




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Under the
high patronage of the
European Parliament

The PRIX EUROPA 2022 Alliance



With its motto ‘Media that matter – Together in Europe’ PRIX EUROPA 2022 highlights once again how vivid and productive public service media are across Europe, reminding us of our common values and our responsibility to be close to all our audiences in order to stay relevant and ultimately matter.

Since its beginning in the late 1980ies, promoting media that matter throughout Europe is at the very heart of PRIX EUROPA. The founders’ vision and idea more than 35 years ago to showcase Europe’s rich and diverse public service media landscape has ever since grown in importance. PRIX EUROPA has taken up the cause of fighting for the fellowship of Europe by displaying all of its cultural diversity. Particularly in times of uncertainty and crisis, independent high quality media are more important than ever to foster informed debate and to keep societies together.

‘Together’ is also what makes PRIX EUROPA different from other festivals: From the outset, adjudication is not in the hands of traditional juries. Instead the judging is open to all delegates who undertake to view or listen to all the programmes together in one of the categories, discuss them in public, and jointly assess them.

I look forward to relevant and outstanding productions and I keep my fingers crossed for all nominees.

Yours sincerely

Dr. Katja Wildermuth
PRIX EUROPA President
Director General Bayerischer Rundfunk – BR

**PRIX
EUROPA**

Media that matter – Together in Europe



The PRIX EUROPA Trophy
'Cabeza Del Azote Del Laberintico'
by Anthon Hoornweg

PRIX EUROPA 2022

Category for Digital Media Projects

Awards

- ★ PRIX EUROPA
Best European Digital Audio Project of the Year
Under the Patronage of BBC Audio
The second placed entry will receive a Special Commendation.
- ★ PRIX EUROPA
Best European Online Media Project of the Year
The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Rhian Roberts
British Broadcasting Corporation – BBC, United Kingdom

Kåre Poulsen
Danish Broadcasting Corporation – DR, Denmark

Manuel Thalmann
Schweizer Radio und Fernsehen – SRF / SRG SSR, Switzerland

01	The Peetie Club	Belgium
02	Mendel: Persevere Regardless	Czech Republic
03	The Hitchhiker	Czech Republic
04	Ukraine – What Is Happening and How to Deal With It	Czech Republic
05	RPGLive: Touch of an Angel	Finland
06	Sexy Pants and Other Problems	Finland
07	Josh & Franco	France
08	Automated Election Reports: Why We’re Publishing the Code	Germany
09	I’m Sophie Scholl	Germany
10	Mission to Mars	Germany
11	The Wannsee Conference – The Backgrounds	Germany
12	The Soundseekers Audio Festival	Ireland
13	Archive of the Future	The Netherlands
14	Radio Einstein Presents: The Gift	The Netherlands
15	The Story of the Netherlands	The Netherlands
16	Lem’s Galaxy	Poland
17	For You, Portugal, I Swear!	Portugal
18	Sexy Hands	Sweden
19	SRF Bounce Cypher	Switzerland
20	BBC Disinformation Unit	United Kingdom

TUESDAY 25 October

10:00 – 12:00	Workshop: When the distribution and the content department work together – magic can happen!	
12:00	Lunch	
13:00	Jury Briefing	
13:30	01 The Peetie Club	Belgium
14:20	20 BBC Disinformation Unit	United Kingdom
15:10	Break	
15:30	11 The Wannsee Conference – The Backgrounds	Germany
16:20	15 The Story of the Netherlands	The Netherlands
17:20	Start of Discussion	

WEDNESDAY 26 October

9:30	18 Sexy Hands	Sweden
10:20	16 Lem's Galaxy	Poland
11:10	Break	
11:30	19 SRF Bounce Cypher	Switzerland
12:20	12 The Soundseekers Audio Festival	Ireland
13:10	Lunch	
14:00	04 Ukraine – What Is Happening and How to Deal With It	Czech Republic
14:50	06 Sexy Pants and Other Problems	Finland
15:40	Break	
16:00	13 Archive of the Future	The Netherlands
16:50	10 Mission to Mars	Germany
17:50	Start of Discussion	

THURSDAY 27 October

9:30	17	For You, Portugal, I Swear!	Portugal
10:20	03	The Hitchhiker	Czech Republic
11:10		Break	
11:30	05	RPGLive: Touch of an Angel	Finland
12:20	14	Radio Einstein Presents: The Gift	The Netherlands
13:10		Lunch	
14:00	09	I'm Sophie Scholl	Germany
14:50	07	Josh & Franco	France
15:40		Break	
16:00	02	Mendel: Persevere Regardless	Czech Republic
16:50	08	Automated Election Reports: Why We're Publishing the Code	Germany
17:50		Start of Discussion	

THE PEETIE CLUB

<https://www.ketnet.be/themas/peetie-club>

We created a weekly digital event. The format is a bit naughtier with the potential to be the talk of the school yard. It is digital and innovative, brought on our own safe digital platforms, our website and app. It gives children the opportunity to interact with us, Ketnet, and with each other. The Peetie Club is an edgy, community driven live stream in which Peeties together with our Ketnet-hosts entertain the children. Peeties are funny, cartoonish characters that are part of our digital universe.

They are stubborn, curious, sometimes a bit naïve, not always very polite, very loud, but you sure love them!

The show invites children to view, laugh and react. We play games, we show skits, we have guests in video calls. Participation is very important: children can literally be in the show. Every week pre-selected children can dial in with video. They can have conversations with the Peeties, with our hosts and with our famous guests. While watching, children also can react to everything they see by posting comments or throwing emoticons, voting in polls, sending in videos etc.

The Peetie Club takes place in a virtual world, a metaverse. The Unreal engine is the software used to create all the backgrounds of that virtual world. The Peeties that move against these backgrounds are created in Adobe Character Animator. These are put in a new layer that comes on top of the Unreal background. The Peeties are controlled in real time with motion capture. Real actors are standing in a voice booth.

The movements of their head and eyes are picked up by a webcam and copied onto the animated characters. The movements of the mouth are controlled by what the actors says. So you hear the characters tell what the actors are saying and you see their faces move along.

01

DE PEETIE CLUB

BELGIUM

Submitting organisation

VRT - Vlaamse Radio- en Televisieomroep

Contact

Franky Audenaerde
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Authors Damien Nieuborg,
Joachim Vandoorne

Directors Damien Nieuborg,
Joachim Vandoorne

Commissioning editor Bart Peeters
Producer Klaas Geens

Production context Weekly show

Digital distribution Ketnet.be & Ketnet
app – Reach: 4,000 – 6,000 viewers/episode –
https://www.tiktok.com/@ketnet_officieel

Date of publication 19 January 2022

Competing for

Best European Online Media Project of the Year

02

MENDEL:
NAVZDORY VYTRVAT
CZECH REPUBLIC

MENDEL: PERSEVERE REGARDLESS

<https://decko.ceskatelevize.cz/tajemstvi-pana-m/mendel-navzdory-vytrvat>

Submitting organisation
Česká televize - ČT / Czech Television

Contact
Jitka Procházková
zuzana.cerna2@ceskatelevize.cz

Author Filip Smetana
Director Filip Smetana
Commissioning editor Filip Smetana
Producer Štěpánka Sunková
Key staff Lubomír Flaška (Programming),
Filip Smetana, Jakub Novotný (Audio)

Production context A multiplatform brand project of the broadcast station Déčko, consisting of the TV broadcast campaign and interactive and educative website.

Digital distribution The project had 35,000 views from the total number of 31,000 users.

Date of publication 10 April 2022

Competing for
Best European Online Media Project of the Year

We find ourselves in the second half of the 19th century: One of the greatest discoveries of science is about to take place.

Gregor Johann Mendel is one of the most renowned Czechs even though in his own mother country he is not particularly well known. Mendel's genius rested on being able to fuse the world of botany and mathematics. He used combinatorics which led him to reflect on the factor of heredity which today we know as DNA. His discovery founded the basis of the science of genetics and defined principles which we know as Mendelian inheritance.

This entertaining adventure game aims at children getting to know who Mendel was and why he is so important, as well as teaching them how the world of science functioned in those days and what monastery life was about. The game also wishes to emphasise Mendel's yearning to understand the world as such which led him to a number of discoveries – not only in the field of genetics but also fruit-growing, meteorology and others.

In this game the children's task is to help Gregor Johann Mendel reveal the principles thanks to which he will forever indelibly enter the annals of history!

A multi-platform brand project of the broadcast station Déčko, consisting of the TV broadcast campaign and an interactive and educative website.

THE HITCHHIKER

<https://www.mujrozhlas.cz/stopar>

The Hitchhiker is an interactive web project that allows the listeners to engage with the narrative in two different ways. The project consists of one initial audio and 11 subsequent routes the listener might explore. These routes are genre driven stories that follow the tropes of action drama, true crime, horror, mystery, musical, fairy tale, family drama, sci-fi, thriller, war drama and western. The listeners may explore as many or as few of these options as they choose. If the listener decides to explore all the options, they are presented with an option to take a short quiz. If they know all the answers, a bonus story is made available. In order to accommodate the choice and interactivity, a new user interface was built as part of the mujRozhlas audio platform. The page is entirely different from all other special projects presented on mujRozhlas in no small part due to the fact that this project is the only one utilising the need of heavy interaction. This user interface prioritises a simple list of audio files along with visually appealing representations of the genres the listeners are choosing from. The interface includes two lists, one icon based list, one title based list and as little text as possible to encourage an immersive audio experience. At the bottom of the interface the listener can explore the credits of all the cast members and personnel involved in the creation of the project. The audio creations themselves are crafted with immense care often utilising binaural recordings, on sight recording and a substantial amount of attention to detail. The experience is an innovative synergy of peak quality audio and an interactive user interface.

03

STOPAŘ

CZECH REPUBLIC

Submitting organisation
Český rozhlas - ČRo / Czech Radio

Contact
Anna Vošalíková
anna.vosalikova@rozhlas.cz

Author Kateřina Rathouská
Director Aleš Vrzák
Commissioning editor Anna Vošalíková
Producer Kateřina Rathouská
Key staff Petr Hudský (Writer),
Tomáš Pernický, Jan Trojan (Sound),
Jiří Špaček (Interactive web platform)

Digital distribution over 250,000 interactions,
media coverage and positive feedback
on social media

Date of publication 13 July 2021

Competing for
Best European Digital Audio Project of the Year

04

UKRAJINA – CO SE DĚJE A JAK SE S TÍM VYROVNAT CZECH REPUBLIC

Submitting organisation

Česká televize - ČT / Czech Television

Contact

Jitka Procházková
zuzana.cerna2@ceskatelevize.cz

Authors Kristina Volná, Tereza Kopelentová

Directors Kristina Volná, Tereza Kopelentová

Producers Tereza Kopelentová, Rebeka Maxová;
Štěpánka Sunková (Project manager)

Key staff Kristina Volná, Tereza Kopelentová
(Content managers, Designers);

Martin Vejvoda, Petr Vogl, Igor Hrazdil,

Veronika Součková (Developers);

Tomáš Fomín, Kateřina Sudolská

(Graphic designers);

Nela Wojaczková, Tereza Kopelentová

(Photography);

Tereza Kopelentová, Rebeka Maxová

(Social media editors)

Production context A multiplatform brand project of the broadcast station Děčko, consisting of the TV broadcast campaign and interactive and educative website.

Digital distribution The project was visited 125,000 times by 77,000 users.

Date of publication 4 March 2022

Competing for

Best European Online Media Project of the Year

UKRAINE – WHAT IS HAPPENING AND HOW TO DEAL WITH IT

<https://decko.ceskatelevize.cz/ahoj>

<https://decko.ceskatelevize.cz/ukrajina>

When the war in Ukraine began, children's questions began to proliferate. Our viewers wrote that they did not understand the situation, that they did not understand what was happening, that they were afraid that the war would come to the Czech Republic. That is why we immediately launched an informative page with videos, pictures and a form through which children can write to us. Every question is answered, and in the first two weeks we received over 1000 questions. The children's questions were then used as the basis for making further informative videos, where we asked their questions to experts in various fields. When Ukrainian refugees started arriving in the Czech Republic, we launched a version of the website in Ukrainian. There are also explanatory videos and posts to help children understand and adapt to life in a foreign country.

RPGLIVE: TOUCH OF AN ANGEL

<https://chat.yle.fi/ropelive>

Ropelive / RPGLive is a unique content offering for a public broadcaster: tabletop role-playing game video streams.

In 2021 – 22 Yle produced three separate game session streams, of ca. 6 hours length. First games took place in a medieval fantasy world, the latest game “Touch of an Angel” took place in 1990’s Helsinki. The next game is planned in Space / sci-fi world.

The conceptual cornerstones of Ropelive:

- 1) Audience interaction and participation.
 - a) Before the event: We ask fans to join in and influence the story/game creation
 - b) During: Live chat and voting – influence in the outcome of the game
 - c) After: most active audience members awarded with prizes; we ask feedback and seek ideas for the next game
- 2) Storytelling and content: We source a top level Game Master / screenwriter. We encourage games to have entertaining themes/genres (horror, humour, etc.), added with themes that we as public broadcasters feel strong about (e.g. social issues, drugs, economic downturn, etc.)
- 3) Interesting players: We cast a group of experienced players, but also who are that are well known celebrities.
- 4) Cost effective stream production: Compared to major TV broadcast, we do this relatively on a shoestring. However we have professional equipment, stage setting, lights, audio and video graphics. Target audience: 30 – 44 year old. Primarily those that “play rpgs actively” (1,4% of Finnish population / 80,000 people) or “play occasionally” (7,5%, ca. 400,000).

Results:

Each stream had 20,000 – 10,000 unique viewers, with ca. 200,000 – 150,000 stream visits, each show accumulated 3,000 – 1,000 chat messages during the streams. There was positive feedback.

05

ROPELIVE: ENKELIN

KOSKETUS

FINLAND

Submitting organisation

Yle, the Finnish Broadcasting Company

Contact

Jyri Loikkanen
jyri.loikkanen@yle.fi

Author Juhani Kenttämää (Host)

Director Markus Nygård

Commissioning editor Jasmiini Lappalainen

Producer Jyri Loikkanen

Co-producers

Justus Laitinen (Content producer),

Jasmiini Lappalainen (Exec. producer)

Key staff

Juhani Kenttämää, Arto Saari (Original concept);

Tapani Kuusniemi (Music, Audio effects),

Petri Hiltunen, Hans Weckman (Graphics)

Digital distribution Per episode 10,000 – 20,000

Unique viewers 1,000 – 3,000 chat messages

Date of publication 1 April 2021

Competing for

Best European Online Media Project of the Year

06

SEXIGA BYXOR OCH
ANDRA PROBLEM

FINLAND

SEXY PANTS AND
OTHER PROBLEMS

<https://svenska.yle.fi/a/7-10015766>

Submitting organisation

Yle, the Finnish Broadcasting Company -
Svenska Yle

Contact

Marina Meinander
marina.meinander@yle.fi

Author Edith Hammar

Director Jessica Edén

Commissioning editor Marina Meinander

Producer Marina Meinander

Key staff Edith Hammar (Visuals),
Milla Määttä (Animations), Mikael Hindsberg,
Satu Keto (Technical concept), Otso Ollikainen,
Essi Salmenkivi (Programming)

Digital distribution Used hours in total 10,

Pages downloads 1,042,
average minute rating 34 min,
average read share 100%,

facebook likes and shares: 87

Date of publication 29 April 2022

Competing for

Best European Digital Audio Project of the Year

Sexy Pants is a collaboration with the young visual artist Edith Hammar. Sexy Pants is her drama debut.

Sexy Pants is audio drama, but visual and interactive.

Sexy Pants is a drama game.

The game has one beginning – yet 12 different endings.

The listener participates in the game via animated illustrations on the screen, while the audio drama plays out in the headphones. After each scene, the listener is given a choice between two options that take the story in two completely different directions. The game has one beginning – twelve possible endings.

Should Ellis stay home with their goldfish and watch TV? Or embark on an adventure with their buddy Sandy, who has donned the world's sexiest pants? Are Sandy and Ellis going to spend an evening together, just the two of them, or are they going to go to a party?

The game targets young, queer people in urban environments, but can of course be played by anyone who is young and queer at heart. The world the player is drawn into when the game begins is like Helsinki – but a little friendlier, a little happier and a little crazier. Hammar's characters, gets to discover a utopian Helsinki on a Friday night when anything is possible. Except getting bored.

How about a wrestling match in a lube pool at a home party with good friends? Or a ride on a legendary stripper-tram, that everyone has heard of, but few have ever seen IRL?

'Sexy Pants and Other Problems' by Edith Hammar is one of Swedish Yle drama's interactive audio dramas, launched in the spring of 2022 on Swedish Yle's website. After each scene, the listener is given the opportunity to choose between two options that take the story in two different directions. The listener of this drama can end up in 12 different final scenarios, depending on the choices they make along

JOSH & FRANCO

<https://europeanspodcast.com/episodes/josh-and-franco>

From the south of Italy, a father and son's coming of age stories, told in parallel.

This is the first episode from our series *This Is What A Generation Sounds Like*: intimate stories from young Europeans across the continent, and how their personal lives have been shaped by a larger policy or social issue.

For this series, we developed an innovative audio production process where the protagonist was not just interviewed, but the producer worked closely to involve them in multiple stages of production, musical choice and so on. This was both to build on the protagonists' media literacy and expand on their tools to tell their own story, but also to create a story that is uniquely fully told by themselves, without a host's narration. For example, the producer and protagonist worked together to write a script, to ensure that the scripted narration worked for the medium of audio but was performed by the protagonists themselves and felt true to their own voice.

Once we had completed the audio version, a visual designer came on board and fully illustrated the podcast, based on the existing story as well as photos and conversations with the protagonist. The result is an audio-first 'visual podcast', which also gives the opportunity for Italian people, local to the setting of the story, to watch using subtitle translation.

07

JOSH & FRANCO

FRANCE

Submitting organisation
The Europeans Podcast

Contact
Katz Laszlo
katalinzhvh@gmail.com

Author Katz Laszlo
Director Katz Laszlo
Commissioning editor Katy Lee
Producer Katz Laszlo
Co-producers Are We Europe;
Allianz Kulturstiftung (Funding)

Key staff
Eddie Stok (Visual director, Illustrator),
Dominic Kraemer, Andrei Popoviciu,
Priyanka Shankar (Editorial support);
Mick Ter Reehorst (Visual project manager)

Production context Originally aired in audio form on weekly show *The Europeans* and then later released via Vimeo as an audio-first, illustrated 'visual podcast'.

Digital distribution 4,500 audio listens,
2,577 views
Date of publication 28 June 2021

Competing for
Best European Digital Audio Project of the Year

08

AUTOMATISIERTE
WAHLBERICHTE:
WARUM WIR DEN CODE
VERÖFFENTLICHEN
GERMANY

AUTOMATED ELECTION REPORTS:
WHY WE'RE PUBLISHING THE CODE

<https://www.mdr.de/nachrichten/sachsen-anhalt/landtagswahl/was-wir-gerlernt-haben-code-veroeffentlicht-automatisierte-berichte-zur-landtagswahl-100.html>

Submitting organisation
Mitteldeutscher Rundfunk - MDR
Sachsen-Anhalt / ARD

Contact
Lukas Kammer
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Author Martin Paul
Director Natalie Widmann
Commissioning editor Frank Rugullis
Producer Ines Hoge-Lorenz
Co-producers MDR, ida - Innovations- und
Digitalagentur von MDR & ZDF,
23degrees GmbH
Key staff Natalie Widmann,
Martin Paul (Coding);
Manuel Mohr (Head of MDRdata),
Johannes Jäschke CEO 23degrees
(Data visualisation)

Production context Key innovation of and
reflection on the entirety of our 2021 state
election reporting.

Digital distribution 850,000 visits on MDR.de/
sachsen-anhalt during election day
Date of publication 16 July 2021

Competing for
Best European Online Media Project of the Year

Automated election reports are the key innovation in MDR SACHSEN-ANHALT's 2021 Saxony-Anhalt state election reporting, and serve as a centrepiece to facilitate numerous other components. While visualising electoral data in an automated fashion has become commonplace in editorials, automated articles with background information on communal and municipal election histories is rather new. This fulfils several important support roles for MDR SAN's reporting: freeing editors to work on election day events other than mere vote counts, freeing social media capacities, creating a plethora of content to link in reports on neighbouring communities, and most importantly, making electoral results much more accessible. Since data is not only visualised by graphics, but also included in machine-readable articles, it becomes intelligible to visually impaired persons as well, down to the small-scale, communal level.

Accessibility and transparency are also key in the creation, maintenance, and aftermath of the reporting: users were encouraged to provide feedback for any potential troubles on short notice and were privy to all the components of the code. After the elections, we published the code so other editorials, too, could implement this kind of automated reporting for their region – using our status as a public broadcaster not only in an effort to make our reporting accessible to all citizens of our transmission area, but also for journalistic and social advancement in general. In the meta discussion about quality and trust in journalism, the subsequent reflection also reminds us that human journalists are not going to become obsolete due to technological aid, since the research of local personalities, histories and contexts still has to be done by knowledgeable editors.

I'M SOPHIE SCHOLL

<https://www.ardmediathek.de/sendung/ich-bin-sophie-scholl/Y3JpZDovL3N3ci5kZS9zZGIvc3RJZC8xMzMx>

On her 100th birthday (May 9, 2021), the Instagram series @IchBinSophieScholl transports the resistance fighter, Sophie Scholl, out of the history books and into the here and now. Using the profile @ichbinsophiescholl, Sophie Scholl (Luna Wedler) lets her followers experience the last ten months of her life in 1942 as if in real time, in an emotional and radically personal way. Growing up in the middle of the war, between her first great love and the confines of a dictatorship: Sophie Scholl shares her everyday life as a student in Munich with her followers and takes them with her into active resistance against the war and Hitler's totalitarianism. The channel @ichbinsophiescholl launched on May 4, the day that Sophie embarks the train to Munich to study. From then on, she posts throughout the year until she is arrested in February.

@IamSophieScholl is an innovative social media series on Instagram, telling Nazi resistance fighter Sophie Scholl's subjective story, every day for the last 10 months of her life, directly from 1942 into the mobile phones of our 750k followers. By combining historically shot scenes, photos, reels, illustrations, archive footage and IGTV at the border of fiction and documentary, @IamSophieScholl manages to create a new & innovative storytelling approach that brings history back to live.

09

ICH BIN SOPHIE

SCHOLL

GERMANY

Submitting organisation

Südwestrundfunk - SWR / ARD

Contact

Petra Rosemann-Stoesser
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Author Ira Wedel

Director Tom Lass

Commissioning editors Susanne Gebhardt,

Ulrich Herrmann (SWR); Lydia Leipert (BR)

Producer Sommerhaus Filmproduktion GmbH

Co-producers Jochen Laube, Fabian Maubach,
(Producers Sommerhaus);

Leif Alexis (Exec. producer Sommerhaus),

Katja Siegel (Exec. producer VICE Media),

Manuel Freundt (Creative producer VICE Media),

Melina Voss (Creative Prod. UNFRAMED)

Key staff Melina Voss, Leif Alexis, Shari Mahrtdt,

Shannon Getty, Staffel-Bögen (Development)

Dr. Maren Gottschalk (Specialist, Historic advice)

Édith Carron (Illustrations)

Production context IG TV

Digital distribution 705,000 followers
on Instagram

Date of publication 28 May 2022

Competing for

Best European Online Media Project of the Year

10

MISSION TO MARS

GERMANY

MISSION TO MARS

<https://missiontomars.mdr.de/>

Submitting organisation

Mitteldeutscher Rundfunk - MDR next/ ARD

Contact

Nicole Schneider
m2m@mdr.de

Author Nicole Schneider

Director Florian Walter Friedrich

Commissioning editor Christin Schulz

Producer Christoph Rieth

Key staff Nicole Schneider,

Florian Walter Friedrich (Idea);

Dana Bechtle-Bechtlinger, Daniel Wild,

Jörg Benne (Screenplay),

Josef Ulbig (Audio director),

Robert Lehnert (Audio recording),

Thilo Masuth, Valentin Rövenstrunck

(Arrangement, Sound design);

Valentin Rövenstrunck (Audio mixing),

Jörg Benne, Christian Mahnke

(Interactive storytelling);

D. Ludwig, A.-L. Schiemann, J. Wurtmann,

T. Drechsel, A. Auert (Animation & Visuals);

Anne-Dorette Ziems (Scientific advice)

Production context Interactive audiogame

Digital distribution 17,734 sessions by 13,690
unique users during the first one and a half months

Date of publication 8 April 2022

Competing for

Best European Digital Audio Project of the Year

In this audio adventure, a group of graduates from the fictional German boarding school Schloss Einstein (Einstein Castle) travel to Mars to find substances and scientific clues on how to solve environmental pollution and climate change on Earth. The audience is given the role of the silent but very active protagonist, who can choose from a number of actions in any given situation and thereby alter the course of the adventure – both by voice commands for smart speakers and in classic point-and-click fashion when playing on a desktop computer. But it is not only the harsh conditions on a foreign planet that are working against our group of protagonists.

Beloved by generations of adolescent German TV audiences, ‘Schloss Einstein’ celebrated its 25th birthday in 2022. To figuratively and literally reach new heights with the IP, MDR next has taken the Einstein graduates of recent seasons to space, in a plot that is not only dramatic but highly topical. Thanks to its interactive nature, the audio adventure not only tests basic scientific understanding of our solar system, chemical processes and so on, but also discusses considerations of terraforming other worlds versus preserving our own planet.

The choice of themes comes from the ‘Einstein’ social media audience itself, giving an exciting new perspective on the beloved series’ cast after several surveys with our most active audience members. Familiarity and high production value are not only ensured by the young actors, but also by well-known voice actors Maria Koschny and David Nathan (German voices of Jennifer Lawrence and Christian Bale, respectively). Having the possibility to play the game both on and off-screen finally gives the game a particular sense of inclusiveness.

THE WANNSEE CONFERENCE – THE BACKGROUNDS

<https://kurz.zdf.de/wannsee/>

On the occasion of the 80th anniversary of the Wannsee Conference, ZDF developed a 360-degree multimedia package, bundled in a focus in its own media library and aiming to appeal to as diverse an audience as possible.

The meeting of high-ranking SS men and Nazi officials on 20 January 1942 is a key event in the history of the Holocaust. It stands for the systematic planning of the crime against humanity perpetrated by the Germans: the goal was the extermination of the Jews of Europe, the murder of 11 million people.

Centred around the feature film ‘The Wannsee Conference’, an associated documentary and a series of eight explainer videos were created. Placing the events before and after in historical context, they also illustrate the conference’s impact on the fates of those persecuted by the Nazi regime. The videos are hosted by YouTuber Mirko Drotschmann, better known to younger viewers as ‘MrWissen2go’. They are designed to be used in the classroom, accompanied by a broad set of corresponding worksheets. All materials were developed in close co-ordination with the German History Teachers Association. Some clips of the videos have been placed under Creative Commons license, making them available for free use to all interested parties. In co-operation with the ‘House of the Wannsee Conference Memorial and Educational Site’, a guided virtual tour of the on-site-exhibition was created.

To reach young users seeking information on the digital platforms they are used to, the package was accompanied by various social media posts. Presenting the topic in a platform-suited fashion, the contributions ranged from YouTube videos to Instagram stories and Facebook posts, all linking to the focus in ZDF’s media library.

11

WANNSEEKONFERENZ – DIE HINTERGRÜNDE

GERMANY

Submitting organisation

Zweites Deutsches Fernsehen - ZDF

Contact

Gudrun Borenberg
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Authors Magnus Vattrodt, Paul Mommertz,
Jörg Müllner, Leonie Schöler

Directors Matti Geschonneck, Jörg Müllner,
Leonie Schöler

Commissioning editors Stefan Brauburger,
Anja Greulich, Stefan Gierer

Producers Constantin Television, AVE,
History Media, ZDFdigital

Co-producer ZDF

Production context Special programmes on TV,
on the streaming platform and YouTube plus a
documentary dedicated to the 80th anniversary
of The Conference.

Digital distribution more than 3,5 million views
on our streaming platform and approx. 700,000
views on YouTube since publication

Date of publication 18 January 2022

Competing for

Best European Online Media Project of the Year

12

THE SOUNDSEEKERS
AUDIO FESTIVAL

IRELAND

THE SOUNDSEEKERS
AUDIO FESTIVAL

<http://thesoundseekers.com/listen/>

Submitting organisation
The Soundseekers Audio Festival

Contact
Kathy O'Hare
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Author Kathy O'Hare
Director Kathy O'Hare
Commissioning editor Kathy O'Hare
Producer Kathy O'Hare
Co-producers Black Pepper, Lady Zodiac,
Adam & Star; Durga, Reem Hasan;
Karin Malo; Andile NCube; Destruction of
Ambition, Mavella; Lady Swanswan;
Blue Tangerine, Golden Syrup,
Lady Honey Nadoosha
(Funding Partner, Sound & Vision Scheme);
The BAI (Broadcasting Authority of Ireland)

Other Partners
Equality, Diversity & Inclusion Dept,
University College Cork, Ireland
Key staff Eanna Dowling (Training facilitator,
Editor), Bairbre Flood (Training facilitator)

Production context A month long festival of
content. Launched as part of University College
Corks Refugee Week in February 2022.

Date of publication 21 February 2022

Competing for
Best European Digital Audio Project of the Year

Immersive, inclusive, and multicultural – this project is exemplary of an online and FM broadcast multimedia festival that aims to inspire conversations with community radio broadcasting and European audiences (via multimedia dissemination) with the aim of critical engagement and reflection on issues of international displacement. Refugee/Asylum/Migrant/Undocumented communities engage in 21st-century skills of creativity, collaboration, communication, critical thinking. Through these digital skills sets, communities are empowered to represent themselves through community radio platforms and audio story telling. The use of digital and social media tools allows for this project to transcend geographical boundaries and allows for those seeking asylum to share skills, knowledge, and ideas with other groups of asylum seekers in Europe, as they collaborate online. 200 minutes of creative audio was broadcasted, across an extensive network of 18 community radio stations in Ireland from February 2022 until March 2022.

Set against the backdrop of 'Fortress Europe', mainstream media often produce dichotomising narratives of 'villain' or 'hero' in how Refugees/Asylum/Migrant communities are represented. In turn, this minimising effect, without nuance or depth, presents a picture of the stripped-bare human who has lost their political voice in transit. The Soundseekers Audio Festival attempts to offer a counterbalance to these marginalising myths by creating a safe learning environment where participants can develop radio, communication, and broadcasting skills enabling creativity and ownership of their own stories. All of the content produced is underpinned with themes of social justice and is available in WAV and MP4 format.

ARCHIVE OF THE FUTURE

<https://www.vpro.nl/tegenlicht/avdt>

Archive of the future is a cross media exploration of how Artificial Intelligence can help to analyse, re-order and expose our audio-visual archive containing 20 years of VPRO Backlight's documentary future stories and imaginaries.

By means of Automatic Speech Recognition, Text Analysis, and Image Recognition over 500 hours of video were transformed into a time-coded, open standard data set. A visual web-interface and an immersive installation now enable the Backlight audience, teachers and students to search, explore and discover relevant quotes, speakers and connected stories in order to track the traces of the future in the world of today. Important theme's like the future of economics, finance, education and climate change can be explored over time, but also as a kaleidoscope of alternate perspectives. It's all there at the users' fingertips.

Archive of the future sets a new standard for both broadcasters and digital heritage institutions. It combines detailed search within video episodes with intuitive discovery, connecting stories and inspiring new ones.

The three parts of the project, the online Archive of the Future, the installation The Future through Artificial Eyes and The Book of The Future interconnect. The installation allows visitors to experience and understand the black box of AI Image Recognition, and provides the image data for the online archive. The Book chronicles and contextualises 20 years of the Backlight series, and deep dives to the online archive by a slew of QR-codes. The active editorial team at Backlight online, provides entries into the archive underlining its value daily.

At the mark of the 20th anniversary of VPRO Backlight we do not pause and look back, but use the technology of the future to create a living archive FOR the future.

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ARCHIEF VAN DE

TOEKOMST

THE NETHERLANDS

Submitting organisation
VPRO

Contact
Geert-Jan Strengholt
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Author VPRO Backlight / Tegenlicht
Director Geert-Jan Strengholt
Commissioning editor Geert Rozinga
Producer Zoë de Wilde
Co-producers Netherland Institute for Sound and Vision, The New Institute Rotterdam, NPO Innovation
Key staff Online Archive of the future: Werner Helmich (SUDOX Designer, Developer), Rana Klein (Sound&Vision AI developer), Koos van de Merbel, Jeroen Beumer (Editors, Production); Installation The future through Artificial Eyes: Bregtje van de Haak (Documentary maker), Richard Vijgen (Datadesigner, Artist); Book of the Future: Doke Romeijn, Bregtje van der Haak (Editors), Irma Boom (Designer)

Production context Due to copyright limitations the archive is geo-restricted to the Netherlands and Belgium. It can be accessed by using a VPN connection to the Netherlands.

Digital distribution 20,000 pm online growing
Date of publication 20 February 2022

Competing for
Best European Online Media Project of the Year

14

HET CADEAU VAN
RADIO EINSTEIN
THE NETHERLANDS

RADIO EINSTEIN PRESENTS:
THE GIFT

<https://www.radioeinstein.nl/>

Submitting organisation
Stut Theater

Contact
Misha Koole
mishakoole@gmail.com

Author Ingmar Heytze
Director Lilian Vis-Dieperink
Commissioning editor Mariska Minnen
Producer Misha Koole
Co-producers Plan Einstein, Gemeente Utrecht

Key staff
Misha Koole (Producer, Interviewer,
Narrator); Bas Klemann, Anne Hogewind
(Editors, Feedback, Co-authors),
Rian Evers (Communications)

Production context Weekly show

Digital distribution Total clicks via
the different platforms: 1,177,
average clicks per episode approx. 1,300
Date of publication 22 November 2022

Competing for
Best European Digital Audio Project of the Year

Radio Einstein started four years ago as an initiative to make radio shows about life in an asylum seekers' centre (azc in Dutch). Three young theatre makers joined forces with the refugees of the Utrecht azc – located initially at the Einsteindreef, hence the name – to make podcasts inspired by their life stories and their experiences inside the azc. Five years later Radio Einstein has grown into both an offline and an online platform connecting refugees to the local community and to the rest of the country. Radio Einstein now combines podcasting with visual storytelling (such as animated stories), theatre shows, podcast and theatre workshops and art exhibitions. For their series 'The Gift', Radio Einstein invited local artists to make an artwork for one refugee in particular, motivated by their stories. Instead of meeting each other directly, they communicate through audio messages collected by narrator and interviewer Misha Koole. For the period of one month, they ask each other questions and tell each other stories about their youth, their family, their dreams and sometimes their secrets. Their interactions combined with the process of the artist creating their artwork form the basis of the programme. The climax of every episode consists of the artwork being revealed and presented to the refugee as a gift. This will be the very first time that the artist and the refugee will meet in person. Although the artwork itself often surprises and delights the receiver (there have been songs, paintings, a children's book and even a short comic strip), the fact that somebody they have never met has invested a month in really getting to know them is probably the most valuable aspect of this project. In this episode (7 of 9) poet Ingmar Heytze writes a poem for the Iranian Hossein.

THE STORY OF THE NETHERLANDS

<https://hetverhaalvannederland.ntr.nl/podwalks/>

<https://hetverhaalvannederland.ntr.nl>

Curious how the first inhabitants of the Netherlands lived on the Drenthe Hondsrug? How the Black Death ravaged Deventer in the Middle Ages? How did the patriots in Hattem revolt against the Prince of Orange? Step into The Story of the Netherlands yourself with a podwalk! Download the free podwalks app The Story of the Netherlands in the App Store or Play Store. And walk through history with actor Daan Schuurmans.

The Story of the Netherlands podwalks are 10 GPS-controlled audio tours that let you experience the stories of the television series on location. The podwalks are spread over historical locations throughout the Netherlands: Anloo, Nijmegen, Dokkum, Muiden, Deventer, Brielle, Hoorn, Hattem, Veenhuizen and Vught. In these walks, actor Daan Schuurmans takes you on a journey through history on location. From the Ice Age to the Second World War. On the basis of buildings, monuments and other traces in the landscape, he tells what happened where you are at that moment. What role did the inhabitants of that time have in it? And the consequences of this for our country as we know it today. Thanks to the connection with GPS, Daan knows exactly where you are. He tells you where to go and where to look.

The podwalk app comes with the TV-series The story of the Netherlands. The TV-series is based on the TV-format Histories om Danmark.

Watch the case-video from the podwalk app:

https://www.youtube.com/watch?v=xiS_vlBazV0

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HET VERHAAL VAN NEDERLAND

THE NETHERLANDS

Submitting organisation
NTR

Contact

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Author NTR and TUVALU Media
Directors NTR and TUVALU Media
Commissioning editor Patricia Greven
Producers Theun Termijtelen;
Remco van der Kruk (Tuvalu Media)
Co-producers NTR, Tuvalu Media, Pupkin Film
Key staff Ingrid Walschots (Innovation lead and concept), Derk Molijn (Project manager), Hassan Evengrun (Editor), Tim Notten (Scenario writer), Mengwerk (Sound-design), Daan Schuurmans (Voice over)

Production context The podwalk app is part of a 360 campaign: a TV-serie (10 episodes, weekly), a podwalk app, a podcast serie, a youtube serie and a book.

Digital distribution 300,000 downloads/
installations, 3,502,597 page-views,
579,649 visitors, 50,000 walks from 1,30 hours,
400,000,000 steps

Date of publication 27 January 2022

Competing for

Best European Digital Audio Project of the Year

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GALAKTYKA LEMA

POLAND

LEM'S GALAXY

<https://galaktykalema.pl/en>

Submitting organisation
Polskie Radio SA

Contact

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Author Polskie Radio SA

Director Krzysztof Kossowski

Producer Polskie Radio SA

Key staff Michał Czyżewski,

Bartłomiej Makowski, Jacek Puciato,

Szymon Antosik, Izabella Mazurek

Graphic Designers: Paweł Woźniak,

Łukasz Haponiuk, Wojciech Florek

Developers: Paula Karolak, Marcin Kieruzel,

Łukasz Kowalski, Natalia Miętus,

Mateusz Orłowski, Rozalia Przeworska

Michał Romańczu. Testers: Mariusz Łapiński,

Alan Krawczyk Project Managers: Krzysztof

Kossowski, Grzegorz Kowalski

(Concept, Scripting, Research and
acquisition of audiovisual materials)

Interactive website prepared on the occasion of the 100th anniversary of Stanisław Lem's birth.

Users of the site can go on an interplanetary journey through the life, work, ideas and concepts of one of the most popular Polish sci-fi writers and the greatest minds of the 20th century. The modern graphic design and 3D objects make the journey through the virtual planetary system an unforgettable experience. A special browser game based on Stanisław Lem's "Bajki robotów" is an integral part of the Galaktykalema.pl website. The game, which requires the player's dexterity and knowledge of the writer's life and works, can be an excellent intergenerational experience and an incentive to reach for the writer's works.

It was Polish Radio that first sent Lem into space. Or rather a part of it in the form of the writer's voice. The recording, broadcast in 1961, pierced the atmosphere in the form of a radio wave and has been travelling through the galaxy at the speed of light ever since. This is why the guide to the extraordinary adventure of getting to know the content of the service is the voice of Lem himself – recorded in unique recordings that have not been available since the time of their airing.

The website has also been prepared in an English language version at Lemgalaxy.com.

Lem's Galaxy is available in both Desktop and Mobile views.

Digital distribution 13k page views monthly

Date of publication 13 September 2021

Competing for

Best European Digital Audio Project of the Year

FOR YOU, PORTUGAL, I SWEAR!

<https://por-ti-portugal.divergente.pt/en>

During the Portuguese Colonial War (1967-1974), Portugal recruited 1.400.000 people to fight in its territories of Mozambique, Angola and Guinea. One third of these soldiers were African, the majority of whom were black, local inhabitants who fought alongside the Portuguese Armed Forces and risked their lives for a homeland that they believed was their own. But, after the April Revolution, which brought an end to the Portuguese Dictatorship and the colonial war, they were left behind. Persecuted and killed by the new political order.

In Portuguese Guinea (now Guinea-Bissau) at least 552 of these men were part of the Guinean African Commandos, the first elite troops corp in the Portuguese army comprised solely of black Africans, who went from being privileged members of the Portuguese Armed Forces to become the target of persecution, imprisonment and summary executions, out of fear they could lead a coup d'état.

Nearly 50 years later, the surviving Guinean African Commandos tell their story for the first time. They no longer fear reprisals, nor are they scared to speak out. They want their names to be remembered. And they want the rights that they won on the battlefield to be honoured.

'For you, Portugal, I swear!' is an investigative multimedia reportage that tells the story of this group of men: of how they were forced to the battlefield by the colonial powers; of the hardness and the broken family ties they endured during the war years; of the panic and fear in the aftermath of Portugal's abandonment and, finally, of the struggle they still lead today to see their rights recognised by the Portuguese State.

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POR TI, PORTUGAL, EU JURO!

PORTUGAL

Submitting organisation
DIVERGENTE

Contact
Diogo Cardoso
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Author Sofia da Palma Rodrigues
Director Diogo Cardoso
Commissioning editor Diogo Cardoso
Producer Luciana Maruta
Key staff Ricardo Venâncio Lopes
(Cameraman), José Mendes (Design),
Manuel Almeida (Web developer)

Production context Long-form multimedia
investigative reportage

Digital distribution 4,700 average visits per
month, 28,3105 reach, 33,1591 impressions
Date of publication 30 September 2021

Competing for
Best European Online Media Project of the Year

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SEXY HANDS

SWEDEN

SEXY HANDS

<https://bit.ly/3dC5NeV>

Submitting organisation

Sveriges Television - SVT / Swedish Television

Contact

Anna Hagnefur
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Author Moa Frygell

Commissioning editor Ylva Jonsson Sarri

Producer Moa Frygell

Key staff Jamila Ouahid (Actor, Writer),

Amy Sundström (Editor, Writer),

Beatrice Olofsson (Editing)

Production context Produced as an app add-on to the dating show Sexy Hands.

Digital distribution 20,000 unique starts in the app and 19,000 clip starts.

Date of publication 23 October 2021

Competing for

Best European Online Media Project of the Year

The average person in Sweden knows very little – if any – sign language. Even though there are about 40,000 deaf Swedes who communicate using Swedish sign language. We set up ‘Sexy hands – Dating school’, an app where hearing Swedes got a chance to learn words that are important to know if you are going to date a deaf person. The glossary and other content in the app were developed in a team consisting of deaf and hearing employees. Every day a new sign was published on our demand platform SVT Play and in the app. The app sent out a push notification as soon as there was a new word to learn and once a week you could take the ‘Sign test’ where users had the opportunity to test their knowledge and compete against others to become ‘Best in app’. We also published the test ‘How hot are your hands?’ where users were invited to challenge their prejudices about deafness and sign language and were given an assessment of how ready they were to take on a sign language date. We aimed for the user experience to be playful and tongue-in-cheek, but that all content should be based on sign language as the norm, even though the target group was hearing. We also introduced the crowd source ‘Send in your hands’ where the community got to share pictures of their hands in support of sign language. The app and the vods were marketed in connection with the Sexy Hands dating show on SVT Play and sketches based on deaf people’s dating experiences were published on SVT’s young accounts on Instagram and TikTok. Ahead of the second season of Sexy Hands, we hope to be able to build an even stronger community and our dream goal is that one of those who have started learning sign language through our app will be included as a sign language participant in the dating program.

SRF BOUNCE CYPHER

<https://youtu.be/Vg4CTLn6UYo>

The Cypher is an annual get together of the 100 most influential and promising rap artists in Switzerland in the studios of SRF. It is a live event that is streamed on YouTube but it is so much more – we build a content universe on all digital and linear platforms: The home of it all is YT (<https://www.youtube.com/playlist?list=PL2iYzyNbKTEzcZE4FCpr2i1op8U5BbLiV>).

But you can also listen to the Cypher on the our radio channel SRF Virus or the website. On Instagram we take our users behind the scenes of the event – they can see how our crew work hard in the background.

On YouTube you can see all the live parts as single videos – so every artist has an own video of their performance, which they spread on their own channels with pride – again important for the content universe.

As journalists, the event itself is only one part of the whole thing for us: We produce documentaries that show how the artists prepare for their parts, we have a reaction booth where a young host reacts to all parts and where the rappers get interviewed about their performance. Two days after the party we release a show called ‘The Aftermat’ in which we have a panel of journalists and rappers that analyse all the parts – highlights but also lowlights.

Since 2013 the Cypher has grown exponentially and it became the most important live event for the Swiss rap culture, bringing all languages of Switzerland together and breaking barriers between newcomers and established artists. It’s also a stage for young rappers where they get heard by a huge audience, since the SRF Bounce Cypher gets coverage every year by a huge mediascape.

As you can see: The Cypher is a huge happening in the Swiss public broadcast landscape. We definitely recommend watching the video to get the full picture!

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SRF BOUNCE CYPHER

SWITZERLAND

Submitting organisation

Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact

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alpcan.oezkul@srf.ch

Author SRF Bounce

Director Alpcan Oezkul
Commissioning editor Manuel Thalmann
Producer Naemi Sauter
Co-producer/s Ivo Amarili, Kim Schärer,
Tobias Bühler

Production context Annual show

Digital distribution More than 1 million views on Y, plus huge numbers and engagement on Instagram. By far the most successful one day digital event for a young audience at SRF.

Date of publication 21 April 2022

Competing for

Best European Online Media Project of the Year

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BBC DISINFORMATION
UNIT
UNITED KINGDOM

BBC DISINFORMATION UNIT

<https://www.bbc.co.uk/sounds/brand/p0btv73r>

Submitting organisation

British Broadcasting Corporation - BBC

Contact

Edward Main
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Ant Adeane
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Author Marianna Spring

Director Michael Wendling

Commissioning editor Rhian Roberts

Producer Ant Adeane

Key staff Marianna Spring (Reporter),

Finlo Rohrer, Rebecca Skippage, Dan Issacs,

Flora Carmichael, Olga Robinson,

Michael Wendling (Editors); Kayleen Devlin,

Shayan Sardarizadeh, Alistair Coleman,

Jack Goodman, Ed Main, Ant Adeane,

Reha Kansara, Sam Judah, Jonathan Griffin,

Jessica Bateman (Producers); Hal Haines,

Annie Gardiner, Alex Portfelix (Audio engineers)

Production context

Series of podcasts with digital content

Digital distribution 3.4 million total downloads –
in addition to broadcast and online
text and video features.

Competing for

Best European Digital Audio Project of the Year

The BBC Disinformation Unit is dedicated to investigating viral online conspiracy theories, falsehoods and online abuse.

The team has pioneered this beat, reaching millions with agenda-setting investigations. Over the past year, this has resulted in the production of innovative audio series and special broadcasts.

At its heart were ‘Death by Conspiracy?’ and ‘War on Truth’, along with the BBC World Service series Trending, which produced ‘The Anti-Vax Files’.

Death by Conspiracy?, presented by disinformation reporter Marianna Spring, unpicked how one man in a quiet English town was drawn into pandemic conspiracy theories, until he caught Covid and died.

The podcast was downloaded 1.8 million times and was shared widely across Instagram and Twitter, where audio was combined with visuals.

When war broke out in Ukraine, the team including producer Ant Adeane and editor Ed Main turned its attention to the disinformation battle raging alongside it. The Disinformation Unit marshalled its resources and experts across the organisation to debunk propaganda and expose falsehoods.

The final episode featured an exclusive interview with a young mother targeted by a disinformation campaign after escaping a bombing. The online story had 3.5 million page views.

The Anti-Vax Files was broadcast to millions worldwide in Spring 2021, just as vaccination programmes were ramping up around the world.

The series made headlines on four different continents, and exposed anti-vaccination activists in the US, UK, Brazil, South Africa, India and beyond.

Death by Conspiracy?: <https://www.bbc.co.uk/sounds/brand/m0014ywx>

War on Truth: <https://www.bbc.co.uk/sounds/brand/p0btv73r>

The Anti-Vax Files: <https://www.bbc.co.uk/programmes/w27vqcyn>

PRIX EUROPA 2022

Radio Fiction Category

Awards

- ★ PRIX EUROPA
Best European Radio Fiction of the Year
The second placed entry will receive a Special Commendation.
- ★ PRIX EUROPA
Best European Radio Fiction Series of the Year
The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Alison Hindell
British Broadcasting Corporation – BBC, United Kingdom

Andres Noormets
Independent radiomaker, Estonia

01	What Can You See? The Night!	Austria
02	Xerxes and the Voices From the Darkness	Austria
03	Events	Belgium
04	The Buffalo Bitches	Belgium
05	Your Love Is King	Croatia
06	The Women of Lidice	Czech Republic
07	Uneasy	Czech Republic
08	The Murder of Laura Marklund	Finland
09	Night Falls Without Warning	France
10	Host and Guest	Georgia
11	Alice – Bad News Is her Business, a Crime Series	Germany
12	Tracks ...	Germany
13	Penelope's discipline	Italy
14	Here, Anything Goes	The Netherlands
15	Phony	The Netherlands
16	The Friend	Norway
17	Let Me Tell You	Poland
18	Lilith's lists	Portugal
19	The Sixties	Romania
20	Extreme	Slovakia
21	Silent Protagonist	Slovenia
22	Another Albin - Orienteeringday	Sweden
23	Before-After: Estonia 1994	Sweden
24	The Free – We Are The Prey	Sweden
25	Age Gap	Switzerland
26	The Night Train	Switzerland
27	Daughter	United Kingdom
28	Song of the Reed	United Kingdom
29	The Handler: The First Good Source	United Kingdom

MONDAY 24 October

9:30		Jury Briefing		
10:00	24	The Free – We Are The Prey	Sweden	36 min
10:45	20	Extreme	Slovakia	60 min
11:45		Break		
12:05	15	Phony	The Netherlands	12 min
12:25	05	Your Love Is King	Croatia	45 min
13:10		Lunch		
14:00	09	Night Falls Without Warning	France	57 min
15:05	19	The Sixties	Romania	20 min
15:25		Break		
15:45	13	Penelope's discipline	Italy	34 min
16:30		Start of Discussion		

TUESDAY 25 October

9:30	29	The Handler: The First Good Source	United Kingdom	29 min
10:05	06	The Women of Lidice	Czech Republic	71 min
11:20		Break		
11:50	16	The Friend	Norway	34 min
12:30	11	Alice – Bad News Is her Business, a Crime Series	Germany	27 min
13:05	18	Lilith's lists	Portugal	6 min
13:15		Lunch		
14:15	08	The Murder of Laura Marklund	Finland	44 min
15:05	25	Age Gap	Switzerland	12 min
15:25	04	The Buffalo Bitches	Belgium	30 min
15:55		Break		
16:30		Start of Discussion		

WEDNESDAY 26 October

9:30	12	Tracks ...	Germany	80 min
10:55	21	Silent Protagonist	Slovenia	11 min
11:05		Break		
11:30	01	What Can You See? The Night!	Austria	50 min
12:25	22	Another Albin - Orienteeringday	Sweden	15 min
12:45	10	Host and Guest	Georgia	35 min
13:20		Lunch		
14:20	03	Events	Belgium	17 min
14:45	28	Song of the Reed	United Kingdom	44 min
15:30		Break		
16:00		Start of Discussion		

THURSDAY 27 October

9:30	02	Xerxes and the Voices From the Darkness	Austria	59 min
10:35	14	Here, Anything Goes	The Netherlands	37 min
11:15		Break		
11:45	17	Let Me Tell You	Poland	40 min
12:30	26	The Night Train	Switzerland	23 min
12:55		Lunch		
14:00	27	Daughter	United Kingdom	44 min
14:50	07	Uneasy	Czech Republic	17 min
15:15	23	Before-After: Estonia 1994	Sweden	27 min
15:45		Break		
16:15		Start of Discussion		

WHAT CAN YOU SEE? THE NIGHT!

The poet Ludwig Fels wrote a story that happened, but where no one remained to talk about it.

Spring 1944: little Mirka and her father in the cattle wagon of a deportation train on the way from the Łódź ghetto to Auschwitz. Mirka full of life, but with doubts because the Nazi dog bit her doll while boarding. The father, drowned in despair, tries to reassure. Children's fantasy against fainting white lies of the adored dad. Hastily concocted fairy tales as a replica to unanswerable questions. Some remaining hours, two hearts in commanded final lifetime, one soul.

After reading the manuscript, Stefan Weber contacted Ludwig Fels: "Every word, every sentence, every sequence hopelessly chiselled into 'the ruin of memory'. Your fabric of childhood worlds, hopes, despair, resignation, love, eternità, woven in the wagon of the wheelwork of a 'drunken machine man in uniform' condenses breathtakingly to the last word. Your writing gives so much strength and comfort because you give certainty that Mirka will 'live to the age of one thousand years', that she and her father will be able to reach out to us."

The director and the author met in the spring of 2020 and agreed on the concept for the production. Due to the pandemic, the production of the radio drama was postponed. Then, on 11 January 2021, Ludwig Fels died unexpectedly in Vienna in the midst of preparations.

01

WAS SIEHST DU?

DIE NACHT!

AUSTRIA

Submitting organisation
Österreichischer Rundfunk - ORF

Contact
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Author Ludwig Fels
Director Stefan Weber
Sound Stefan Martin Weber, Dovid Beyglman
Commissioning editor Kurt Reissnegger
Producer Kurt Reissnegger
Production company ORF

Length 50 min
Original language German

First broadcast by ORF
Date of first broadcast 8 January 2022, 14:00

Competing for
Best European Radio Fiction of the Year

02

XERXES UND DIE
STIMMEN AUS DER
FINSTERNIS
AUSTRIA

XERXES AND THE VOICES FROM
THE DARKNESS

Submitting organisation
Österreichischer Rundfunk - ORF

Contact
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Author Magda Woitzuck
Director Peter Kaizar
Sound Peter Kaizar
Dramaturgy Leonhard Koppelman,
Kurt Reissnegger
Commissioning editors
Leonhard Koppelman, Kurt Reissnegger
Producers Leonhard Koppelman
(Hessischer Rundfunk - hr),
Kurt Reissnegger (ORF)
Production company hr, ORF

Length 59 min
Original language German

First broadcast by hr
Date of first broadcast 29 August 2021, 16:04

Competing for
Best European Radio Fiction of the Year

It is the year 519 BC, when a boy sees the light of day whose name will be known for millennia to come – Xerxes. Many things distinguish him: his deeds, his misdeeds and the fact that the names of many women from his environment are known. And this is not self-evident, for in order to find a place in history, one needs not only a voice, but also someone who hears it – and women have rarely had this good fortune in recent millennia. Magda Woitzuck sends an archaeologist into the field, she digs up and tells stories from the past. Well-known myths and heroic stories are intertwined in a curious cycle of coincidence, bad luck and error, and so the audience becomes witness to a kind of history-in-the-making. And much of this history happened either out of patriarchal hubris or was hastily used to cement patriarchal power. The archaeologist's narrative provides the package insert and lets Xerxes and his life skip towards the present: from Jesus' crucifixion to the apocalyptic plague outbreak of 1347, from the discovery of America to the banishment of women from church choirs, a vivid example of their muzzling. It becomes clear: the historical invisibility of women did not come about by chance, it was forced - sometimes with far-reaching consequences for men. For the author, soprano castrati are a perfect example of why feminism is important for everyone: "After all, if women had been allowed to sing, hundreds of thousands of boys would also have been allowed to keep their reproductive organs." Because over the next 400 years, the testicles of many boys will fall victim to this ban on women singing. No opera can do without the voices of the soprano castrati, including 'Xerxes' by Händel, whose aria 'Ombra mai fu' made radio history on the threshold of the 20th century. And so the 'Voices from the Darkness' gain further meaning: for it is precisely such voices that have been speaking to us for over 120 years. Peter Kaizar divided the 53 roles among a small, high-profile ensemble of three actors and three actresses, who conquer their place – parity, that is, at least in this story.

EVENTS

‘Events’ is a hybrid form of fiction, mixing both documentary and fictional sounds.

The project started as a short story I wrote a few years ago: In an imaginary city, people’s survival depends on an extensive ventilation system that processes the air and keeps it breathable. When the fans fail, all the inhabitants begin to suffocate. And it’s only a matter of time before people decide to take matters into their own hands and rebel against an authority that suffocates them.

Shortly after the text was finalised, the wave of ‘Gilets jaunes’ protests hit France. I came across raw sounds, recorded by a friend caught in the middle of the riots. Something in the recordings reminded me of my short story. That’s how I came to the idea of mixing both stories to create a radio drama.

First, I recombined the live action to fit the story I imagined. I kept the idea of the imaginary city as a backdrop, to break with any clue of topicality. I reworked the sounds of the documentary to make it impossible to identify the original context, removing all references to actual dates or locations contained in the original footage.

But the creative process also worked the other way: the sounds of the documentary influenced the evolution of my fictional script and I had to rewrite my story to make room for bits of reality. To make the immersive nature of the documentary sounds perceptible, I gradually transformed the original story into a subjective narrative, using the first person.

It is through this double process that this radio fiction found its current form. ‘Events’ is now an account created by an anonymous woman. Caught in the middle of the riots, she tells her own subjective truth about the chain of events that tore her town apart.

03

ÉVÉNEMENTS

BELGIUM

Submitting organisation
CINEKE asbl

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Author Pascale Brischoux
Director Pascale Brischoux
Sound Pascale Brischoux, Clément Marion,
Julien Englebort, Christophe Rault
Commissioning editor Pascale Brischoux
Producer Aurélia Balboni
Production company CINEKE

Length 17 min
Original language French

First broadcast by Radio Panik
Date of first broadcast 25 February 2022, 12:00

Competing for
Best European Radio Fiction of the Year

04

DE BUFFALO BITCHES

BELGIUM

THE BUFFALO BITCHES

Submitting organisation
Het Audio Atelier

Contact
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Authors Eva Moeraert, Pascal van Hulst
Director Eva Moeraert
Sound Sander Lambrecht
Dramaturgy Pascal van Hulst
Commissioning editor Bert Heyvaert
Producer Bram Vuylsteker
Production company Het Audio Atelier
Co-producers Babylon Audio Collective

Title of series The Buffalo Bitches
Episode 3 of 4
Length 30 min
Original language Dutch

First broadcast by Het Nieuwsblad podcasts
Date of first broadcast 1 July 2022, 07:00

Competing for
Best European Radio Fiction Series of the Year

In the early 2000s, a very young radio student discovered the Buffalo Bitches, the female hooligan club of KAA Ghent.

At the time Eva Moeraert made a mockumentary about Kimberley and Tiffany, the only two members of the club. The love for their soccer club is unbreakable and the two turn out to be friends for life.

Twenty years later, Eva goes looking for the two Bitches again. A search that takes her far beyond Ghent. Tiffany and Kimby haven't seen, spoken or hit each other in years.

Both women are no longer friends and the Buffalo Bitches do not exist anymore. And they have not existed since 2010, when Kimberley fell in love with a hooligan from FC Utrecht. She now lives in the Netherlands and works hard to support her husband and children. Tiffany has always remained loyal to the club. She now works in the Albert Heijn supermarket in the stadium of Ghent and is still trying to get the attention of their beloved player Gunther Schepens.

In this series Eva is trying to organise a reunion of the Buffalo Bitches and smooth out the folds between the ladies. So that the Buffalo Bitches can shine again and cheer together.

Whether they succeed, you will hear in this four-part podcast.

20 years ago, Eva Moeraert worked with the actresses Brenda Bertin and Lies D'Hooghe. And although neither of them is a professional actress anymore (Brenda being a midwife and Lies running a spice bar), they were only too happy to get back into the skin of Kimberley and Tiffany.

YOUR LOVE IS KING

Mother's illness is a trigger for a river of words that brings a river of divided emotions.

The need for closeness to the mother is opposed by the horror of repeating the past, the sense of responsibility is opposed by the feeling of shame, the images of childhood are opposed by the images of time of the addiction; an outrage over one's own need to write a dramatic text about everything, deep tenderness, love is opposed by anger, understanding opposed to bitterness.

There is only one voice we listen to.

It is his confession and his re-examination, his therapy by writing and his reckoning with the past to live in the present.

The dramaturgical letter of the young playwright Espi Tomičić vibrates between the need to write about situations, faces and stories of family drama, while at the same time nullifying such a need to find an emotional core that will hold everything together and create an open and yet rounded text.

05

YOUR LOVE IS KING

CROATIA

Submitting organisation

Hrvatska radiotelevizija - HRT / Croatian Radio

Contact

Alma Pijaca

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Author Espi Tomičić

Director Hana Veček

Sound Tomislav Šamec

Commissioning editor Lada Martinac Kralj

Producer Lada Martinac Kralj

Production company HRT

Length 45 min

Original language Croatian

First broadcast by HRT, Channel 3

Date of first broadcast 12 April 2022, 18:00

Competing for

Best European Radio Fiction of the Year

06

LIDICKÉ ŽENY
CZECH REPUBLIC

THE WOMEN OF LIDICE

Submitting organisation
Český rozhlas - ČRo / Czech Radio

Contact
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Author Jakub Čermák
Director Jakub Čermák
Sound Ladislav Reich, Tomáš Vtípil
Dramaturgy Renata Venclová
Commissioning editor Renata Venclová
Producers Radka Tučková, Eva Vovesná
Production company Czech Radio

Length 71 min
Original language Czech

First broadcast by ČRo Vltava
Date of first broadcast 7 June 2022, 20:00

Competing for
Best European Radio Fiction of the Year

As part of the Nazi repression following the assassination of Deputy Reich-Protector Reinhard Heydrich, the village of Lidice was chosen for an exemplary collective punishment. It was chosen more or less randomly, based on a vague suspicion of its possible connection with the assassins. Lidice was destroyed on 10 June 1942. All men over fourteen years of age were shot and women and children were taken to concentration camps. The village was literally razed to the ground and burnt.

Apart from a few children sent to the Reich to be Germanised, 143 women of Lidice lived to see the end of WWII, having survived internment in Ravensbrück. However, their return to the liberated homeland was not the end of their suffering. Only after coming home did they learn the truth of the destruction of their village and of the Lidice men and children having been killed.

Like Euripides's Trojan women, the women of Lidice experienced their 'tragedy after tragedy,' the consequences of which they would be confronted with all their lives.

This radio drama tells the stories of the women of Lidice from 1945 up to the present. The community of the Lidice women goes through modern Czech history as a classical chorus. The author uses their life stories to show how long it takes for war traumas to subside and warns against manipulating human misfortune.

The Women of Lidice was written on the occasion of the 80th anniversary of the tragedy.

UNEASY

A thriller about a relationship that went too far. Petra is a university student and has a part time job as a taxi driver. One night, she gives a ride to Šimon, who is a little older than her and who becomes part of her life. They are an ideal couple. Soon they move in together, but sharing a flat sets off a spiral of strange situations. There are odd sounds in the apartment, furniture changes its place. They travel to a cottage for the weekend together to save their relationship, but find only a tragic ending.

07

NEKLID

CZECH REPUBLIC

Submitting organisation
Český rozhlas - ČRo / Czech Radio

Contact
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Author Klára Vlasáková
Director Natálie Deáková
Sound Ondřej Gášek, Dominik Budil
Dramaturgy Kateřina Rathouská
Commissioning editor Kateřina Rathouská
Producer Kateřina Rathouská
Production company Czech Radio

Title of series Uneasy
Episode 1 of 5
Length 17 min
Original language Czech

First broadcast by ČRo Radio Wave
Date of first broadcast 1 September 2022, 09:00

Competing for
Best European Radio Fiction Series of the Year

08

MORDET PÅ LAURA
MARKLUND

FINLAND

THE MURDER OF
LAURA MARKLUND

Submitting organisation
Yle, the Finnish Broadcasting Company

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Monika Fagerholm
Director Ulrika Bengts
Sound Niko Ingman

Dramaturgy Ulrika Bengts
Commissioning editor Marina Meinander
Producer Marina Meinander
Production company Svenska Yle

Title of series The Murder of Laura Marklund
Episode 2 of 3
Length 44 min
Original language Swedish

First broadcast by Yle Vega
Date of first broadcast 25 December 2021, 21:03

Competing for
Best European Radio Fiction Series of the Year

On Christmas Day 2018, in the idyllic small town of Lonäset, 22-year old Laura Marklund is killed by her boyfriend Alex Streng.

Three years after the murder, schoolgirl Lulu talks about the autumn of 2018 when she, together with her friend Malena, review Alex and his vlogging girlfriend Laura's life. Beautiful Laura works at the supermarket checkout, but dreams of a life as an influencer and in her spare time blogs and vlogs about her perfect life with Alex. Laura's naïve dreams of the future elicit the girls' ridicule - and Lulu chooses to turn a blind eye to Alex's violent tendencies. "It's objectively impossible not to be in love with him," the pride of the city, floorball star and soon to be chosen to be on the national team.

At a floorball match, Alex cannot control himself - he starts a fight on the field and gets suspended from the match. In the relationship with Laura, too, he shows increasingly violent traits, tensions in the relationship grow. When Alex learns that he is not getting the longed-for spot on the national team, the violence against Laura escalates - not only at home, where he kills Laura's hamster Olle - but also at the Town Hall when Laura plays Lonäset's Lucia in the Santa Lucia procession.

Alex's jealousy and need for control make Laura flee, but when she returns home to retrieve her forgotten handbag, the violence escalates and Alex murders her after several hours of violent abuse. Neighbours turn up the volume on their TVs to avoid hearing the violence. Malena moves away from Lonäset and Lulu collapses both mentally and physically, quits school and disappears into a three-year period of silence that is only broken when she meets Malena again.

NIGHT FALLS WITHOUT WARNING

The mountains.
The Robert lakes, three small lakes offering peace and quiet.

Jean-Jean waits for members of the public to arrive to hold his hand.
With him is Pedro, his personal assistant.

Gioia is in the mountains practicing numbers,
while Grégoire recalls a slipknot.

Three characters that talk to themselves in their little derelict disco.
Inevitably, they are drawn to each other, like galaxies dancing together.

The story of shared solitude in a world that is too modern, too fast ...

09

LA NUIT PEUT TOMBER À TOUT MOMENT

FRANCE

Submitting organisation
MA scène nationale

Contact
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Author Jean Le Peltier
Adapted from the play Zoo, petit éloge de
l'imperfection by Jean Le Peltier
Director Christophe Rault
Sound Dimitri Merchie, Christophe Rault,
Gaëtan André; Guillaume Lelièvre,
Tulian Bopart (Music); Jeanne Debarsy (Mix);
Yvan Hanon (Mastering)

Commissioning editors
Michaël Jouffroy, Hélène Benssoussan,
Thierry Tordjman (MA scène nationale)
Production company MA scène nationale

Length 57 min
Original language French

First broadcast by MA scène nationale
Date of first broadcast 8 February 2022, 20:00

Competing for
Best European Radio Fiction of the Year

10

STUMAR-MASPINDZELI

GEORGIA

HOST AND GUEST

Submitting organisation
Georgian Public Broadcasting

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Author Vazha Pshavela
Directors Zurab Kandelaki, Bako Khvichia
Sound Bako Khvichia
Commissioning editor Zurab Kandelaki
Producer Natia Khoshtaria
Production company Georgian Public Radio

Length 35 min
Original language Georgian, Ingush,
Azerbaijani, Abkhazian, Russian, Ossetian

First broadcast by Georgian Public Radio
Date of first broadcast 25 June 2022, 18:00

Competing for
Best European Radio Fiction of the Year

The poem Stumar-Maspindzeli – Host and Guest – by the great Georgian author Vazha Pshavela is full of fierce conflicts.

The poem reflects how wrong the enmity between nations is, what harm it does, how it eradicates humanity, breaks customs, turns people into a mob full of revenge and destroys individuality.

Unfortunately, the events described in the nineteenth century are still relevant today. A clear example of this is the bloody conflict provoked by Russia in Abkhazia and Ossetia. The war between Azerbaijan and Armenia, the border conflict between Ossetians and Ingush, and the invasion of Georgia by the Russian army in 2008, resulted in heavy casualties and the occupation of twenty percent of Georgian territory. These events were especially evident in the bloody war waged by Russia in Ukraine.

Based on these stories, the propaganda for the creation of the ‘Enemy image’, and the stirring up of hatred between opposing nations, we decided to implement the performance of this poem and to include in the whole composition the scenes performed in Abkhazian, Ingush, Ossetian, Azerbaijani and Russian languages. The texts were recorded online in Abkhazian and Ossetian, as the actors could not travel due to the political situation. We would like to underscore the main idea of Vazha Pshavela’s texts that whatever the ethnicity and faith, the most important things are human values, love and the credo “thou shalt not kill”.

“Many times, men do not realise they commit a great sin”.

We, the creative team, believe we can make a small contribution to eliminating estrangement between opposing parties.

A few words about theatre music. Since we wanted to show that the poem’s main idea is still relevant today, we deliberately used well-known modern musical compositions alongside folk tunes.

ALICE – BAD NEWS IS HER BUSINESS, A CRIME SERIES

Bad news is her job. Alice works for a company that makes money out of bad news. Whether it is a discussion about breaking up or a dismissal: Alice is a natural at consoling. A gift that soon becomes her undoing. Even in her trial interview with her first client, Lasse, it becomes clear that Alice is well suited to the task of bearing bad news: creating trust, sending ‘we’ messages. She is good at this, and she has to be, because Lasse is single from now on. On behalf of his ex-girlfriend Martha, Alice breaks up with him and convinces her future colleague Naomi of her talent in consoling.

Alice is soon familiar with the whole range of assignments, including company layoffs. She takes over such an assignment from the completely exhausted Naomi, who has already warned her: doing other people’s emotional dirty work is a dangerous business. But Alice is full of enthusiasm and thrives in her new job. In the evenings, she marvels at Yanis, her best friend Caro’s adopted son who is only a few months old, and at the new house complete with pool that Caro has moved into with her husband Youssef.

At home, however, Alice is in for a nasty surprise. Lasse, the client from her trial interview, is waiting at the door. Alice invites him into her flat, but once inside, Lasse is inconsolable. He has not come to terms with the break-up and plans to take revenge on Alice and the company.

11

ALICE – KRIMISERIE ÜBER EINE HIOBS- BOTSCHAFTERIN GERMANY

Submitting organisation

Deutschlandradio / Deutschlandfunk Kultur

Contact

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Author Feo Frank (Dorian Brunz)

Director Eva Solloch

Sound Alexander Brennecke,
Christoph Richter, Philipp Adelmann,
Jan Fraune, Gunda Herke

Commissioning editor Jakob Schumann

Producer Jakob Schumann

Production company Deutschlandfunk Kultur

Co-producers BR

Title of series Alice - Krimiserie über eine
Hiobsbotschafterin

Episode 2 of 8

Length 27 min

Original language German

First broadcast by Deutschlandfunk

Date of first broadcast 23 October 2021, 20:05

Competing for

Best European Radio Fiction Series of the Year

12

PISTEN

GERMANY

TRACKS

Submitting organisation
Norddeutscher Rundfunk - NDR / ARD

Contact
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Author Penda Diouf
Adapted from the autobiographical play
Pistes by Penda Diouf
Director Christine Nagel

Sound TiTo
Dramaturgy Michael Becker
Commissioning editor Michael Becker
Producer Michael Becker
Production company NDR

Length 80 min
Original language German, French

First broadcast by NDR Kultur
Date of first broadcast 15 June 2022, 20:04

Competing for
Best European Radio Fiction of the Year

Actor and playwright Penda Diouf travelled to Namibia in search of her own memories but stumbled across a forgotten genocide – the first of the 20th century – committed by the German colonial army against the Herero and Nama peoples in German South West Africa.

“Life in the desert no longer tastes the same. They desecrated the graves and stole the skulls of the murdered. They left their humanity on the ship because they were sure they didn’t need it here in the desert.”

Penda Diouf’s play pays homage to the victims of this genocide and to its heroes. It also reveals the situations to subsequent generations who must come to terms with the fact that legality and justice cannot be restored.

‘Pistes’ was commissioned by the SACD (Société des auteurs et compositeurs dramatiques) on the theme of courage, as part of the Les Intrépides project, which aims to give visibility to women authors.

Penda Diouf, born in 1981, runs language workshops in the south of France, writes libretti for operas and is the director of the library in the notorious city of St. Denis, which is part of the suburbs of Paris.

A few years ago she founded the ‘Jeunes Textes en Liberté’ format, which promotes authors who advocate a greater variety of narratives and performances on the stage.

PENELOPE'S DISCIPLINE

The life of Penelope Spada is split between a before and an after. Before, she had a career as a magistrate, determined not to bend for anything or anyone. Her after is the present, investigating small family quarrels, shadowing unfaithful husbands and rebellious children. As an office, she mostly uses the backroom of the Smile café. Something broke down in her life and now things are much more complicated. She's had to invent a new job for herself, a new identity and ... not even she knows if it's the right thing to do. A lot has changed since she left the judiciary, but one thing has remained the same: Penelope Spada wants the truth, at any cost.

So, when Mario Rossi walks into her life, she just can't just turn away. Mario's wife was killed and he was the prime suspect: the court absolved him for lack of evidence, but he wants justice. He wants all doubts swept aside. Penelope doesn't want to take the case at first, but she can't avoid being dragged into a kaleidoscope of uncertainty and unexpected (and unpredictable) revelations.

13

LA DISCIPLINA DI PENELOPE ITALY

Submitting organisation
Radiotelevisione Italiana - Rai

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Author Gianrico Carofiglio
Director Luca Micheli
Sound Luca Micheli (Music supervisor),
Luca Bertolotti (Mix mastering)
Dramaturgy Jonathan Zenti
Commissioning editor Rai Radio1
Producer Dario Dionoro
Production company Chora Media
Co-producers Rai

Title of series La disciplina di Penelope
Episode 1 of 6
Length 34 min
Original language Italian

First broadcast by Podcast RaiPlaySound
Date of first broadcast 29 March 2022, 00:00

Competing for
Best European Radio Fiction Series of the Year

14

ALLES MAG HIER

THE NETHERLANDS

HERE, ANYTHING GOES

Submitting organisation
Iona Daniel

Contact
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Author Iona Daniel
Director Iona Daniel
Sound Ruben van Asselt (Recording,
Music composition),
Sam Jones (Final mix & Mastering)

Commissioning editors
Ruben van Asselt, Iona Daniel
Producer Iona Daniel

Length 37 min
Original language Dutch

First broadcast by Parel Radio (VPRO podcast)
Date of first broadcast 7 October 2022

Competing for
Best European Radio Fiction of the Year

This programme explores the arbitrariness with which we regard one animal as friend and the other as food, woven into a story about infatuation.

The story begins with the narrator describing her first encounter with love: in the schoolyard when she is 13. She introduces Saskia, a classmate who was shamelessly devoted to her horse. The narrator ponders that unlike other children, she herself never felt connected to pets: even when her father ran over a cat, she didn't feel anything.

In comes Rik, her neighbour. A somewhat lonely figure who tries to improve their city. He has created a petition for a dog that was left to die. Rik's empathy for an animal he has never met, reminds the narrator of the dead cat and her inability to feel. She wonders if she may be broken: incapable of compassion.

She decides to call Saskia, the horse girl, the person who is definitely 'good at love.' It has been 11 years since they last spoke. Saskia is now an animal rights activist. The conversation flows, they meet up. The narrator then falls hopelessly in love with Saskia. Who asks her to help out with an 'activist art project' she is doing: burying a chicken breast at a pet cemetery.

The narrator is so infatuated, that she is blind to Saskia's know-it-all activism. But after 3 weeks, Saskia ends things, because she wants someone more aligned with her ideals. That night, the narrator eats a plate full of meat out of spite.

On Facebook she gets into a DM conversation with Rik, still working on his petition. He wonders what animal heaven looks like. She creates a fantasy about that heaven, where all animals end up. It seems she has been influenced by Saskia more than she thought.

PHONY

Arman and Zehra have been best friends for years. But when Arman receives attention from the popular Quinty, and the situation at Zehra's home gets really tense, they both start keeping things from each other. For example, Quinty is not the only one sending nightly messages to Arman. Can you stay friends, if you don't dare to be yourself?

In episode 4 Quinty's Sweet Sixteen turns out differently than expected. Arman begs Zehra to come and save him, but when she shows up at the party, he doesn't seem to need saving at all.

Other episodes in the series:

Eps. 1: Don't Lie – Why isn't Zehra at school?
And who is calling Arman at night?

Eps. 2: Fucking Hell – Zehra's parents fight all the time. And so does Zehra, with them. Arman is distracted by Quinty. What should he do with her?

Eps. 3: Ghosting – Zehra flees the house, but she can't get hold of Arman. Who is he with?

Eps. 5: Sorry – Arman tries to make amends with Zehra, but being completely honest is hard.

Eps 6: Screw This – Where is Arman?

15

PHONY

THE NETHERLANDS

Submitting organisation
NPO

Contact
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Authors Annet Bremen, Sofie Tseng
Director Loek de Bakker
Sound Marijn Brussaard
Dramaturgy Lulu Sorber
Commissioning editor Wibo Dijkema
Producer Chafina Bendahman
Production company Rose Stories
Co-producers FunX Radio,
AVROTROS Radio

Title of series Phony
Episode 4 of 6
Length 12 min
Original language Dutch

First broadcast by Fun X Radio
Date of first broadcast 5 November 2021, 09:00

Competing for
Best European Radio Fiction Series of the Year

16

VENNEN

NORWAY

THE FRIEND

Submitting organisation

Norsk rikskringkasting - NRK / Norwegian
Broadcasting Corporation

Contact

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Author Robert Næss

Director Robert Næss

Sound Jens Mathias Falkenberg

Dramaturgy Gunhild Nymoene

Commissioning editor Gunhild Nymoene

Producer Ingrid Torjesen

Production company NRK Lyddrama

Length 34 min

Original language Norwegian

First broadcast by NRK Podcast

Date of first broadcast 8 April 2022, 06:00

Competing for

Best European Radio Fiction of the Year

Camilla is doing her best to make a good life for herself and her son, but long night shifts, a tight budget and a real asshole of an ex are wearing down the exhausted single parent.

Meanwhile, her son Even's wild behaviour is becoming gradually more intense. When he suddenly finds an 'invisible friend' to put the blame on, the little family's façade starts to fall apart.

The strand Shadows consists of four dark stories about the evil that dwells within you, and what happens when it is forced up to the surface. All stories are self-contained and complete.

LET ME TELL YOU

“I have three children: Zosia is 18, Hela is 16, Franek is 13... and then there’s one more. Unplanned. Unexpected. And completely unwanted. Her name is Elżbieta but she’s more of a little Ela now. She takes very wobbly steps and wears a diaper. She’s also 74 and my mother”.

This is how this original audio fiction drama starts. Busy with work and family life, the woman discovers one day that her mother, independent, resourceful and strong to date, has become seriously ill.

The 70-year old’s bossiness disappears practically overnight, with a string of doctors’ appointments, cancer treatments, pain and anxiety. But this illness is only masking another, dormant one: Alzheimer’s, which will deplete not only the physical but also the mental and emotional resources of the sufferer.

The whole family is put on high alert with maximum co-ordination required. A continuous exchange of information proves the sole effective form of action when one doesn’t know what to do any more. Everything is happening really fast – the minute the author’s mother learns how to ask for help, she forgets all the advice she’s been given. Once she hangs up, she instantly forgets how to use her phone.

The daughter finds her only comfort in remembering the visits to her grandmother’s, in particular their sessions of learning how to darn socks in a careful and precise manner. “Grandma, can you darn memory together? Fill in the holes in it?” the author asks.

When her mother can’t remember how she met her husband, the author decides to tell her mother what her own life story is. She turns on the microphone and starts recording. “Let me tell you”, she says to her mother, hoping that this story will get her back to herself, even if only for a moment. Even if only while this story lasts.

17

POZWÓL, ŻE CI

OPOWIEM

POLAND

Submitting organisation

Polskie Radio SA

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Author Marta Rebzda

Director Waldemar Modestowicz

Sound Maciej Kubera

Dramaturgy Marta Rebzda

Commissioning editor Janusz Kukuła

Producer Beata Jankowska

Production company Polish Radio Theatre

Length 40 min

Original language Polish

First broadcast by PR1 Jedyńka

Date of first broadcast 9 January 2022, 21:00

Competing for

Best European Radio Fiction of the Year

18

AS LISTAS DE LILITH

PORTUGAL

LILITH'S LISTS

Submitting organisation

Sofia Saldanha

Contact

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Author Sofia Saldanha

Director Sofia Saldanha

Sound Sofia Saldanha

Dramaturgy Sofia Saldanha

Commissioning editor Estilhaços

Producer Sofia Saldanha

Production company Sofia Saldanha

Length 6 min

Original language Portuguese

First broadcast by Estilhaços

Date of first broadcast 24 February 2022, 22:00

Competing for

Best European Radio Fiction of the Year

Lilith is a female figure of Mesopotamian mythology and Jewish folklore. Lilith's character has evolved throughout the years: she is known as the primordial she-demon or as Adam's wife before Eve, disobeyed him and God, and declaring herself equal to Adam.

Lilith's Lists is a radio murder ballad that evokes this enigmatic mythological figure.

THE SIXTIES

This is a story about the wreckage of the first generation of young people severed from the free world during the years of the communist regime consolidation in Romania.

Born by the end of WWII, they were 20 in the Sixties, and in what is the present time for the story (and for listeners) they have turned into human wrecks, wasting away in a retirement home. The home, a miniature of the Romanian world, highlights distorted human relations, ludicrous hierarchies of power typical of a society where human life holds no value in itself. An ordinary day in the retirement home is deeply disturbed by a common error, and the ensuing chaos brings to light the tragedy of lives confiscated by history.

The values of two social systems, socialism and capitalism, are mirrored in the characters' existential failure. The choice for a binaural production is justified by the overlapping narrative planes, by the coexistence of past and present in the minds of the residents of retirement home.

The author Ema Stere was awarded for the novel Marcel's Children. If Marcel's Children is the novel of social salvation through a group utopia, that of desperate power to start again, The Sixties reveals generational failure expressed in the banality of life without horizon.

19

ANII' 60

ROMANIA

Submitting organisation
Societatea Română de Radiodifuziune -
Radio România/ Romanian Radio Broadcasting
Corporation

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Adapted from the short story Anii' 60
by Ema Stere
Director Mihnea Chelaru
Sound Andrei Miricescu
Dramaturgy Mihnea Chelaru
Commissioning editor Oana Cristae Grigorescu
Producer Atila Vizauer
Production company Radio România

Length 20 min
Original language Romanian

First broadcast by
Radio România Current Affairs
Date of first broadcast 9 June 2022, 23:05

Competing for
Best European Radio Fiction of the Year

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EXTREM

SLOVAKIA

EXTREME

Submitting organisation
Radio and Television Slovakia - RTVS

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Sound Lubica Olsovska
Dramaturgy Jan Simko
Commissioning editor Jan Simko
Producer Marcela Stankova
Production company RTVS

Length 60 min
Original language Slovak

First broadcast by RTVS, Radio Devín
Date of first broadcast 10 May 2022, 21:30

Competing for
Best European Radio Fiction of the Year

This radio drama handles the topic of loneliness and the desire to belong somewhere. The leitmotif of the play is a story of a woman called 'She' by the author who suffers because of living with a ruffian husband. She has not yet found the strength to end this relation, due to children and mortgage. However, the crisis in their relation continues and results in the protagonist looking for an escape in an intimate relationship with the husband of her good friend. Unfortunately, this relation can't set her free either.

When She decides to reveal to her friend that she loves her husband, she gets to know that her lover actually does not want more from her than just occasional sex. Totally shaken, she returns back home to face a violent response by her husband. After being brutally beaten, she finally runs away to become homeless. Sitting on a bench in the company of another homeless she recaps her life up to now, trying to find the power for a new beginning. To earn her living, she starts selling a homeless magazine and ends up as a prostitute.

The play is structured to make the listeners question and answer themselves whether the story told by 'Her' is true or just a fiction in form of some imaginary mental stations on the journey to cope with the trauma experienced.

Within the storyline, the listener is offered an introspective insight into the life of a middle-class representative in the context of people living in the street. The author herself conducted a number of authentic interviews and included the excerpts of them in the play. Thanks to these personal testimonies, the drama brings a complex analysis of the present society and its values such as home, family or solidarity with vulnerable individuals.

SILENT PROTAGONIST

This piece was written by the Slovenian dramaturge and playwright Simona Hamer as a short theatre monologue.

It focuses on the dramatic character, which has always represented some sort of detour within play writing and theatre. However, it can play a key role, it can generate different contexts and therefore holds considerable performance potentials. The author has isolated the character, confronting us with questions about the body and about its physical presence or about the presence in the viewer's perception, constantly (re)discovering their gender.

Regardless of the complexity of the concept and various manifestations of gender, the text in principle implies the womanliness of the protagonist, who, by revealing their body while remaining silent, establishes a critical distance to the social moment and is simultaneously critical towards the audience.

However, the silent protagonist can disappear completely within sound(ed) art, as they were canonised as the speaking protagonist, who is only constituted by words and their own voice. Therefore, it was an even greater challenge for the creators – striving not to sound, but still to articulate, how to ask questions about the character, but not to give them the opportunity to speak, attempting to place their indisputable identity within the realm of sound. The character remains silent, but they can be very much present and tangible within the listener's imagination, precisely because of the scanty amount of information on them given in the description.

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NEMI LIK

SLOVENIA

Submitting organisation
RTV Slovenija

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Sound Sonja Strenar
Dramaturgy Vilma Štritof
Commissioning editor Alen Jelen
Producer Radio Slovenija
Production company RTV Slovenija

Length 11 min
Original language Slovene

First broadcast by Radio Slovenija,
Programme ARS
Date of first broadcast 15 December 2021, 13:05

Competing for
Best European Radio Fiction of the Year

22

EN ANNAN ALBIN –
ORIENTERINGS DAGEN

SWEDEN

ANOTHER ALBIN –
ORIENTEERING DAY

Submitting organisation
Utbildningsradio - UR /
Swedish Educational Broadcasting Company

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Adapted from En annan Albin by Johan Unenge
Director Karin Andersson
Sound Henrik Alsér, Calle Nilsson,
Ingela Håkansson
Dramaturgy Tommie Håkansson
Commissioning editor Isabella Grybe
Producer Karin Andersson
Production company UR

Title of series Another Albin
Episode 1 of 6
Length 15 min
Original language Swedish

First broadcast by SR P4
Date of first broadcast 14 November 2021, 08:05

Competing for
Best European Radio Fiction Series of the Year

Albin (13) is a person that no one notices. He is never picked for group projects, he never gets any passes at football, and the teachers don't even remember his name. It's like he's invisible.

During a school orienteering day, Albin gets left behind in the woods. No one misses him.

While the school bus returns home, Albin wanders around lonely, scared and hungry. But during the night in the big forest, something happens. Something that will change his life forever.

The next day Albin is found by a search party. Full of guilt, his teachers, classmates, and not least Albin's parents try to make amends by giving him their full attention. Suddenly everyone knows who Albin is!

He's the guy everyone talks about and wants to be with. Albin loves his newly acquired popularity. But being genuinely popular requires more. In desperation, Albin uses methods that aren't always that successful in order not to fall back into his old role. But who has he really become? The attention has a price, a high price.

This 6-part dramatisation of the book by Johan Unenge about loneliness, friendship, and social status is aimed at children between the ages of 9 and 12.

BEFORE-AFTER: ESTONIA 1994

This series is about the sinking of the M/S Estonia passenger ferry, and follows three different timelines.

One is set in 1994 and follows colleagues Eva and Kristin from checking in until disaster strikes.

The second timeline, which plays out after the catastrophe, depicts Mikael's grief following the death of his wife Kristin – isolating himself at home, attending the Family and Friends Group and, finally, his attempt to dive down to the wreck of the Estonia.

In the present day, Felix launches a podcast series 'Estoniapodden', where he interviews experts, conspiracy theorists and relatives of those who lost their lives. A project which results in him grappling with his own conscience and confronting his well-meaning but critical 'old-school' journalist father. And to face the painful memories of his own past. Eva is one of the survivors. Mikael has lost his beloved wife Kristin – Eva's best friend – in the disaster. In the present day, Felix starts his Estonia podcast series, and his first guest, Niklas, a journalist who worked on the Estonia case in 1994, turns out to have greater significance than he expected. They become attracted to each other and hook up for a date later that evening.

Later on, Mikael's sister Mia gets him to attend a meeting of the Family and Friends Group where some react violently to the official decision not to salvage the ship and the bodies. In present time, Felix's romantic encounter results in disappointment when Niklas withdraws with the excuse that he is happily married. However, he does give Felix the name and contact details of Mia, Mikael's sister, who tried to salvage the body of his dead fiancée.

Although inspired by real events, the characters in this series are fictional.

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FÖRE-EFTER: ESTONIA 1994

SWEDEN

Submitting organisation
Sveriges Radio - SR / Swedish Radio

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Commissioning editor Doreen Kanter
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Production company SR

Title of series Före-Efter: Before-After
Episode 3 of 5
Length 27 min
Original language Swedish

First broadcast by SR P1
Date of first broadcast 19 March 2022, 16:03

Competing for
Best European Radio Fiction Series of the Year

24

DE FRIA – VI ÄR VILTET

SWEDEN

THE FREE – WE ARE THE PREY

Submitting organisation
Munck Studios

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Director Peter Grönlund

Sound Jonas Matsch Jansson

Dramaturgy Mette Kruse

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Peter Nyrén

Producer Lina Svanberg

Production company Munck Studios

Title of series The Free

Episode 1 of 8

Length 36 min

Original language Swedish

First broadcast by Spotify

Date of first broadcast 19 January 2022, 00:01

Competing for
Best European Radio Fiction Series of the Year

Matilda (27) is an idealistic, energetic and smart woman. She's close to completing her master's degree in psychology and dreams of becoming a psychotherapist. Community and fellowship are especially important for her, since she grew up as the child of a single mother with mental issues. Matilda's boyfriend, Rami is kind and calm. He's a computer programmer who is very into the curious, intelligent and anarchistic hacker culture. He has had a long-time dream of forming a collective with like-minded people.

Together with a few friends, Matilda and Rami establish a collective on a farm in the Swedish countryside. When they start to run out of money, they bring in two distant acquaintances in order to be able to continue operating the collective. It quickly turns out that new arrivals have a hidden agenda. The atmosphere and group dynamic gradually change. Matilda suddenly finds herself in a situation where she has to fight for her life – and she's faced with the choice to take someone else's life.

The psychological thriller/drama in eight parts is delivered in 8D – a technology that creates a surround feeling in the listener's headphones.

AGE GAP

Boris Vian – the French poet and musician – wakes up in his flat 60 years after his death. He encounters Ursula, a young dancer, sensitive and funny. He meets her tight-knit, overexcited group of friends – Simone and Nadia – who take him to a Paris he no longer recognises. He has to comprehend, that he is – at the same time – thirty-nine and a hundred years old.

They all together must discover the uncertainties of being 30 years old. Together they try to find their place in this era, while at the same time a progressive figure from 1959 tries to understand today's fights.

In this episode Boris is discovering the 21st century, and does not like everything about it. When Ursula and her two friends go shopping for flat-pack furniture, he becomes indignant.

About other episodes in the series:

Eps. 1: Ursula, almost thirty, moves into a Parisian flat. Soon a man arrives: he says he is Boris Vian and that he is home. The man seems a bit off, and above all ... he has no heartbeat.

Eps. 3: Boris tries to deal with this new era and even manages to buzz on the Internet. Ursula is casting for a role in a Lady Gaga videoclip.

Eps. 4: After having made a name for himself by declaiming poetry on music by Eric Truffaz, Boris has a new project in mind.

Eps. 5: Boris reveals the results of his project to Ursula, who is experiencing changes in her group of friends.

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LE DÉCALAGE DE L'ÂGE

SWITZERLAND

Submitting organisation

Le Labo - RTS Culture / SRG SSR

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Producers Camille Dupon-Lahitte,
Gérald Wang

Production company Le Labo

Co-producers Emilie Bender
(les Productions HORS CASES)

Title of series Les Bison Ravis

Episode 2 of 5

Length 12 min

Original language French

First broadcast by RTS - Espace 2

Date of first broadcast 28 June 2021, 11:00

Competing for

Best European Radio Fiction Series of the Year

26

DER NACHTZUG

SWITZERLAND

THE NIGHT TRAIN

Submitting organisation
Schweizer Radio und Fernsehen - SRF / SRG SSR

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Commissioning editor Wolfram Höll
Producer Wolfram Höll
Production company SRF

Title of series Grauen
Episode 14 of 24
Length 23 min
Original language Swiss German

First broadcast by SRF 1
Date of first broadcast 26 November 2021, 20:00

Competing for
Best European Radio Fiction Series of the Year

Zoey, Phil, Steffi, and Besim, all in their mid-thirties, are old friends from school. Once a month, always at the full moon, they meet around a campfire near a forest somewhere in Switzerland. There, they tell each other creepy tales of experiences they themselves had or recount terrifying events that happened to a friend of a friend. About a haunting in their grandfather's house; about unsettling phone calls while babysitting; about an insanely friendly, but mostly insanely insane neighbour. The best of urban legends, Swiss folk tales, creepypasta, and everyday horror, offered up for your eerie listening pleasure. After Zoey found out at the end of Season 1 of the Series Grauen (Eps. 12, Hotel Limbus) that she was a ghost and had died 20 years earlier, she disappeared without a trace. One summer has since passed, and Zoey has not returned to the campfire. Still, Phil, Steffi, and Basim meet once a month and tell each other spooky stories, and of course hope that Zoey will return.

In this episode Steffi recounts an experience she had in her early twenties in a night train from Graz to Zurich that continues to haunt her to this day.

In theory at least, travelling by night train means freedom, adventure, discovering Europe! Board the evening train in Zurich and be on Barcelona's beach in the morning.

But, travelling by night train also means: sleeping in a closed compartment with strangers. And planned or unplanned stops, in the middle of the night, in the middle of nowhere ...

Once a month, always at the full moon, we publish a new episode of this podcast, which is also broadcast on Swiss Radio Channel 1. Moreover, the podcast is hosted by the producers to make the listening experience a ritual, just like storytelling at the campfire.

DAUGHTER

Ralph is a wannabe musician trying to come to terms with fatherhood. His day job is actually in a dreary call centre, but his heart is in being a rapper and DJ. Can he bear the responsibility and the restrictions to his freedom? Although he doesn't immediately bond with his baby daughter, he realises this is his entry into adulthood. She is born to the soundtrack of the 2012 London Olympics and he names her 'Jessica' after the mixed race Olympian Jessica Ennis-Hill. His aim is to make sure he goes against the perceived stereotype of a black father. To be present and engaged with her upbringing. But there are flaws in the relationship with his partner Nola. She feels he isn't doing enough. Nola has mental health issues too. How are they going to bring up their child? Who is going to take responsibility when Nola has a breakdown?

Told in music, poetry, rap and prose – all music and audio effects are created by the human voice. All parts are played by Testament and Grave Savage except for 'Daughter' who is played by Elise Brooks.

Testament is a beatboxer, rapper and theatre maker, who recently had an acclaimed solo show broadcast on BBC TV 'Orpheus in the Record Shop.' Grace Savage is a beatboxer, actor, singer and songwriter. Grace has been the UK Beatboxer champion on four occasions.

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DAUGHTER

UNITED KINGDOM

Submitting organisation

British Broadcasting Corporation - BBC Audio
Drama North

Contact

Gary Brown
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Author Testament

Director Gary Brown

Sound Steve Brooke

Commissioning editor Alison Hindell

Producer Gary Brown

Production company BBC Audio Drama North

Length 44 min

Original language English

First broadcast by BBC Radio 4

Date of first broadcast 3 November 2021, 14:15

Competing for

Best European Radio Fiction of the Year

28

SONG OF THE REED

SONG OF THE REED

UNITED KINGDOM

Submitting organisation
Holy Mountain

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Director Boz Temple-Morris
Sound Alisdair McGregor
Commissioning editor Alison Hindell (BBC)
Producer Boz Temple-Morris
Production company Holy Mountain

Title of series Song of the Reed
Episode 3 of 4
Length 44 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 21 September 2022, 14:15

Competing for
Best European Radio Fiction Series of the Year

This seasonal drama examines the life of a nature reserve in a threatened wetlands environment. Each episode is recorded and released three months apart, following the cycle of nature and showing the changes in the landscape and people over time.

The episodes are recorded on location in a nature reserve – RSPB Strumpshaw Fen – in Norfolk, UK. The fictional nature reserve of the story, called Fleggwick, is closely based on this real location. The story follows the life of the reserve and each episode also features a particular species.

In this episode the reserve seems doomed as financial pressures take their toll, made worse by an oncoming flood brings a pulse of salt water into the Fen, threatening countless fresh water species, and which very nearly kills Ian.

In episode 1 Fleggwick, like the ecosystem it protects, is under threat. The site was not financially sustainable when its founder passed away so his daughter Liv (Sophie Okonedo) needs to find a way for it to survive. But if that means selling out to ‘trendy conservation’ then Ian (Mark Rylance), the Warden, wants nothing to do with it. The future of the reserve may ride on it.

In episode 2 the search is on to find the miniscule Whirlpool Ramshorn Snail – a tiny creature whose presence would bolster the case for the reserve as a habitat for rare species. The team are helped by an Iraqi scientist who adds a global dimension to the local story.

Episode 4 concludes with a positive message as the neighbouring landowner has a change of heart and collaborates to help protect this remarkable ecosystem.

THE HANDLER: THE FIRST GOOD SOURCE

This dramatised memoir is based on interviews with a former RUC Special Branch officer who operated at the beginning of the Northern Ireland Troubles.

The interviews were used to create an 8-part series of factual dramas covering a wide range of contentious issues; from state collusion with paramilitaries to illegal incursions into the Republic of Ireland by the SAS.

In the first episode *The First Good Source*, James explains how he recruited informers who then provided intelligence to disrupt paramilitary operations. The job was dangerous and both handler and source took risks with their lives. The source is tasked with driving a car bomb and James must act fast.

The format is a series of interviews with James who recalls covert meetings in car parks and near-death experiences. We also hear a series of flashbacks using sound design and music to draw listeners into the grim realities of life as a handler and a source.

As the series progresses, James recalls his illegal relationship with the police in the Republic of Ireland and his friendship with SAS Captain Robert Nairac who was murdered by the IRA. James also expresses admiration for IRA volunteers and his disillusionment when he discovers British Intelligence have tapped his own phone and taken control of his sources.

Although the role of RUC Special Branch is highly controversial in Northern Ireland, we have rarely heard from the officers themselves, due to the sensitive, secretive and dangerous nature of their work. *The Handler* challenges many preconceptions about Special Branch and sheds new light on the inner workings of their clandestine operations, adding important value to the on-going discussions around legacy in Northern Ireland.

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THE HANDLER: THE FIRST GOOD SOURCE UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC
Northern Ireland

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Director Conor McKay
Sound Conor McKay, Chris Muldoon
Commissioning editor Andy Martin
Producer Conor McKay
Production company BBC Northern Ireland

Title of series *The Handler: A Matter of Life and Death*
Episode 1 of 8
Length 29 min
Original language English

First broadcast by BBC Radio Ulster
Date of first broadcast 21 May 2022, 12:03

Competing for
Best European Radio Fiction Series of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2022

Radio Documentary Category

Awards

- ★ PRIX EUROPA
Best European Radio Documentary of the Year
The second placed entry will receive a Special Commendation.
- ★ PRIX EUROPA
Best European Radio Documentary Series of the Year
The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Agnieszka Czyżewska Jacquemet
Polskie Radio Lublin and Audionomia Foundation, Poland

Eva Roither
Österreichischer Rundfunk – ORF, Austria

01	Like a Reed in the Wind	Austria
02	Nine Minutes – The Vienna Attack and its Aftermath	Austria
03	Elder – Kill or Get Killed	Belgium
04	Farewell to a Car – Elderly Couple	Belgium
05	Pearl	Belgium
06	Things We Had to Do for 50 Kunas	Croatia
07	Ticking – or Lenka: 13 to 33	Czech Republic
08	Truth, She Wrote	Czech Republic
09	Emails From the Darkness	Denmark
10	Utøya Revisited	Denmark
11	Sail Away	Finland
12	Algerian Sauce – Noises and Smells	France
13	Babys for the World. The Business With Ukrainian Surrogate Mothers	Germany
14	Suicide Mission #8 – The Confrontation	Germany
15	Documentary On One: I'll Send You Butterflies	Ireland
16	Documentary On One: L' Agression	Ireland
17	Iolanda, They Call Me by My Name	Italy
18	Witnessing War Twice in Your 20s	Lithuania
19	Yula and Yuliya	The Netherlands
20	Zodiac Dad	The Netherlands
21	Norway for Norwegians	Norway
22	Tuners	Poland
23	Loneliness – Second Part	Slovenia
24	Ekerö Swindler	Sweden
25	Men's Night	Sweden
26	Codename: Cariberto	Switzerland
27	Cold as a Mountain Top	United Kingdom
28	Room 5: Helena	United Kingdom

RADIO DOCUMENTARY

Timetable

MONDAY 24 October

9:30		Jury Briefing		
10:00	23	Loneliness – Second Part	Slovenia	35 min
10:40	19	Yula and Yuliya	The Netherlands	39 min
11:20		Break		
11:40	16	Documentary On One: L' Agression	Ireland	44 min
12:30	24	Ekerö Swindler	Sweden	36 min
13:10		Lunch		
14:10	03	Elder – Kill or Get Killed	Belgium	44 min
15:00	08	Truth, She Wrote	Czech Republic	28 min
15:30		Break		
15:50	14	Suicide Mission #8 – The Confrontation	Germany	38 min
16:40		Start of Discussion		

TUESDAY 25 October

9:30	12	Algerian Sauce – Noises and Smells	France	40 min
10:15	09	Emails From the Darkness	Denmark	64 min
11:20		Break		
11:40	01	Like a Reed in the Wind	Austria	53 min
12:40	20	Zodiac Dad	The Netherlands	55 min
13:35		Lunch		
14:35	17	Iolanda, They Call Me by My Name	Italy	32 min
15:15	28	Room 5: Helena	United Kingdom	28 min
15:45		Break		
16:00	22	Tuners	Poland	30 min
16:40		Start of Discussion		

WEDNESDAY 26 October

9:30	21	Norway for Norwegians	Norway	50 min
10:25	05	Pearl	Belgium	49 min
11:15		Break		
11:35	10	Utøya Revisited	Denmark	48 min
12:30	18	Witnessing War Twice in Your 20s	Lithuania	37 min
13:10		Lunch		
14:10	02	Nine Minutes – The Vienna Attack ...	Austria	24 min
14:40	26	Codename: Cariberto	Switzerland	56 min
15:35		Break		
15:55	15	Documentary On One: I'll Send You Butterflies	Ireland	44 min
16:50		Start of Discussion		

THURSDAY 27 October

9:30	25	Men's Night	Sweden	46 min
10:25	07	Ticking – or Lenka: 13 to 33	Czech Republic	54 min
11:20		Break		
11:40	13	Babys for the World ...	Germany	53 min
12:40	11	Sail Away	Finland	42 min
13:20		Lunch		
14:20	06	Things We Had to Do for 50 Kunas	Croatia	44 min
15:10	27	Cold as a Mountain Top	United Kingdom	28 min
15:40		Break		
16:00	04	Farewell to a Car – Elderly Couple	Belgium	20 min
16:30		Start of Discussion		

LIKE A REED IN THE WIND

August 2018. I'm standing in my garden in the country.
 After 15 years in Vienna, I had wanted to get back to nature when I was pregnant with my son. My father is helping me to lay out a raised bed. It is dry. Too dry.
 A steppe. It is the summer we are able to cross some dried out German river beds without getting our feet wet, the summer, when Greta Thunberg first sits in the street one Friday, and the summer I share my concerns with a friendly editor. He asks me, if I want to do a radio broadcast on climate change. I agree.
 The condition: To get the truth across, while offering encouragement. Not an easy task. I start to read up on the subject. I read about millions of climate refugees in the near future, I read about apocalyptic scenarios, I read about hard facts.
 Finally, I find myself unable to carry on with the assignment. I feel almost paralysed. I have a two year old son. I keep pushing the subject matter along like an invisible but massive wall of concrete. I am in denial, shop at the organic grocer, try to accommodate myself within my bubble.
 Only very gradually do real events seep into this vacuum. It takes me three years to come up with a serious approach to the subject, actually to face up to it and accept the reality of it. And despite a flood of negative facts, I succeed in finding new hope.

01

VOM GRASHALM

IM STURM

AUSTRIA

Submitting organisation
 Österreichischer Rundfunk - ORF

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 Director Elisabeth Weilenmann
 Sound Sabine Heyna, Martin Leitner
 Commissioning editor Elisabeth Stratka
 Producer Elisabeth Stratka
 Production company ORF

Length 53 min
 Original language German

First broadcast by ORF
 Date of first broadcast 9 April 2022, 09:05

Competing for
 Best European Radio Documentary of the Year

02

NEUN MINUTEN – DER
ANSCHLAG IN WIEN
UND SEINE FOLGEN
AUSTRIA

NINE MINUTES – THE VIENNA
ATTACK AND ITS AFTERMATH

Submitting organisation
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Producer Eva Roither
Production company ORF Ö1

Title of series Nine Minutes
Episode 1 of 3
Length 24 min
Original language German

First broadcast by ORF Ö1
Date of first broadcast 2 November 2021, 10:05

Competing for
Best European Radio Documentary
Series of the Year

The investigative journalist Sahel Zarinfard enquired into the events surrounding the first terrorist attack in Austria with a Jihadist motive, that took place on 2 November 2020. Four people were killed that night, another 22 were injured, some seriously, with several of them expected to suffer lifelong impairment.

To this day, the Austrian government has not offered a formal apology to the victims or their families, even though serious failings in counter-terrorism operations have since become established fact. Zarinfard searches for an answer to the question: Could the attack have been prevented?

The three-part documentary series accompanies victims' relatives over a period of several months. In their view, the attacker isn't the only one who should share in the blame.

In part 2, Zarinfard describes the increasingly radical outlook of the 20-year old attacker, who in 2019 is sent to prison for attempting to join the so-called Islamic state in Syria. In 2020, he is released on probation. Immediately afterwards, he succeeds in acquiring weapons, linking up with other Islamists, and finally carrying out the attack – all in full view of the authorities.

In part 3, Zarinfard looks into the mistakes authorities made in their anti-terror efforts and questions the lessons that have been learned from the attack – or perhaps haven't been learned.

The series was produced on the occasion of the Ö1 Feature podcast award #moving_audio.

ELDER – KILL OR GET KILLED

In 2017, my father Francis is rushed to hospital. He is in a coma for a week. When he wakes up, confused, he tells me a secret. That he is not 63 years old, like his children and ex-wife have always thought, but 73. Something he later denies again. The confession shows how little we know about his life story.

How did that adventurous, ambitious youngster who left his village in the Nigerian jungle for a life in Europe turn into the passive layabout that I know my father to be? Together with my good friend Lander, I go looking for answers. Conversations with my brothers and mum don't make us any the wiser.

Conversations with friends do paint a different picture. Of my dad as a cheerful, funny guy whose friends even nicknamed him Francis Moscow because of his communist sympathies. But even they don't know anything about how and why he came to Belgium. We go to Brussels to check my dad's Foreign Police file. But to our disappointment it doesn't say anything about his migration journey. And as far as his date of birth is concerned, the uncertainty we have is replicated in the file: there are two different dates in there. Without any explanation. How is that possible? And then we find part of my dad's personal archive in the attic of my parental home. A treasure-trove of old letters. We read about the enormous expectations and pressure from the home front. Among the correspondence is a strange letter by a mysterious dealer of fish, Dr. Ighofose, as well as postcards from some old girlfriends of my dad's in Belgium. We turn our attention to my dad's former girlfriends and try to track some of them down. We manage to contact Tina, but she doesn't want to talk. We then try our luck with another name we find in my dad's correspondence: Vera. We call her ... and she picks up.

03

OUDER

BELGIUM

Submitting organisation

VRT - Vlaamse Radio- en Televisieomroep

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Directors Raf Njotea, Lander Kennis

Sound Wouter Schuddinck

Commissioning editor Jan Knudde

Producers Raf Njotea, Lander Kennis

Production company VRT

Title of series Elder

Episode 4 of 5

Length 44 min

Original language Dutch

First broadcast by Radio 1

Date of first broadcast 16 December 2021, 22:00

Competing for

Best European Radio Documentary

Series of the Year

04

AFSCHEID VAN EEN
AUTO – OUDER KOPPEL

BELGIUM

FAREWELL TO A CAR –
ELDERLY COUPLE

Submitting organisation
Het nieuwstedelijk

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Inspired by the travel novel *The Autonauts of the
Cosmoroute* by Carol Dunlop and Julio Cortazar

Director Adriaan Van Aken

Sound Lucas Derycke

Dramaturgy Els Theunis, Johan Petit

Commissioning editor Adriaan Van Aken

Production company Het nieuwstedelijk

Co-producers MartHa!Tentatief

Title of series Farewell to a Car

Episode 6 of 15

Length 20 min

Original language Dutch

First broadcast by VRT Radio 1, Zandman

Date of first broadcast 20 June 2022, 22:05

Competing for
Best European Radio Documentary
Series of the Year

This travel podcast subtly evolves, episode after episode, into a climate podcast. If statistics and scientific facts fail to do the job, maybe stories can help?

In September 2020, Adriaan Van Aken embarked on a journey from Paris to Marseille. It would take him a month, as he made a stop at each of the 55 car parks or 'aires' along the 'Autoroute du Soleil'. He spent the night on every second parking lot.

The aim: to say a long goodbye to his trusted family car somewhere a car feels much at home. Upon arriving in Marseille, a city known for its lively car trade, Adriaan planned to sell the car and start a car-free existence. It turned out differently.

The journey is inspired by 'The Autonauts of the Cosmoroute'. In 1982 the writers travelled the same route, using the same rules: two car parks a day, sleep on every second one, never leave the Autoroute until Marseille is reached ...

In episode 6, Adriaan struggles with the lack of diversity among the car park users between Auxerre and Beaune, but then finds relief in a conversation with a young truck driver and his dog. In between he learns about motorway phenomena like 'The Hole in The Highway'.

Lyon is the breaking point in the series as the author is struck by loneliness and regret. From that point on, the podcast evolves from a car travel story into a story on saying goodbye to owning a car as a whole and to one beloved car in specific. The attempt to sell the car to the 'marchands' in Marseille fails spectacularly. A telephone call from an organisation that conducts car recycling in Belgium leads to the unexpected end of the story.

PEARL

To be a woman, to be complete,
to have her pearl back between her legs.

The life and the body of Fos was ruled over by her community, her father,
her husband.

To be submissive and silent, that is what was required of her.

Tho affirms this power over her, she was inflicted the seal of submission
with excision at the age of 6.

“For me, it was normal. As a Somali woman, all women in the world are
circumcised. That is what they tell us, when we are in Somalia. (...) And
now I am the only one who is circumcised. And not only excised, but
really infibulated,” Fos.

Fos never wanted to be this woman. Exiled in Belgium, she realises the
word ‘woman’ deserves a different definition than what she has known,
that a woman has the right to bodily integrity and to pleasure.

She decides to get her life back and reclaim her wounded body. To do so
she chooses to undergo a surgical reconstruction of her clitoris. Her story
unfolds like a sound tale, Fos reveals herself, she takes us back to her
distant past, to her forced marriage and to the day from which stemmed
the rest of her life: the day her pearl was taken from her.

Director Yasmina Hamlawi met with Fos at GAMS (Groupe pour
l’Abolition des Mutilations Sexuelles) in Belgium. After her meeting, she
found it necessary to carry Fos’ word and her will to go beyond what she
had experienced to transform it in a positive way.

Female genital mutilation affects 130 million women worldwide, in
countries such as Egypt, Mali, Indonesia, Somalia, but also in Western
countries where, although prohibited by law, it is practised in large
communities or when returning home. It is practiced by women on their
daughters. Fos speaks.

05

PERLE

BELGIUM

Submitting organisation
Atelier de création sonore radiophonique - acsr

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Sound Yasmina Hamlawi (Recordist),
Joachim Glaude (Mixer),
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Producers Jackal Productions with the support
of acsr, the Fonds Gulliver and the Fonds d’Aide
à la Création Radiophonique en Fédération
Wallonie-Bruxelles (FACR)
Production company acsr

Length 49 min
Original language French

First broadcast by RTBF, La Première
Date of first broadcast 18 October 2021, 22:00

Competing for
Best European Radio Documentary of the Year

06

ŠTO SMO MORALE
RADITI ZA 50KN

CROATIA

THINGS WE HAD TO DO
FOR 50 KUNAS

Submitting organisation
Hrvatska radiotelevizija - HRT / Croatian Radio

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Director Ivana Karačonji Rupčić
Sound Srđan Nogić
Commissioning editor Nikica Klobučar
Producer Nikica Klobučar
Production company HRT

Length 44 min
Original language Croatian

First broadcast by HRT HR 3
Date of first broadcast 1 March 2022, 14:00

Competing for
Best European Radio Documentary of the Year

'What We Had to Do for 50 Kuna' – equivalent to 6 Euros! – deals with a case of underage prostitution in the Home for Children and Youth in Osijek, which was discovered in 2009. Through the recollection of the investigative journalist Drago Hedl, who exposed this story, and through the confessions of direct witnesses, we learn about some, to this day, unknown events.

It was interesting to follow this story with an offset and investigate, what and how much was about this problem, whether there was an investigation, who was responsible. As the journalist Hedl points out, this story is not just Osijek or Croatia, it is obviously a public secret of many communities in which, already stigmatised and rejected children, are exploited for various desires and greed of adults in positions of power. This documentary also tells the story of the journalist Hedl, his actions and consequently his inability to bring all the culprits to justice with his writing.

In the narration of this story, radio as a medium came to the fore because it enabled a greater rhetoric of the story, and greater immediacy in communication with the interlocutors. Also, due to the use of radiophonic means, this medium more credibly conveyed the dark atmosphere that accompanied the events in Osijek. All of the above speaks in favour of radio as a medium that continues to be current and relevant for research and transmission of socially important stories.

TICKING – OR LENKA: 13 TO 33

A long-term observational radio documentary following one life story over the course of a generation.

Documentarist Bronislava Janečková met rebellious (and, according to many adults, difficult) Lenka when she was fourteen and recorded their conversations for the next twenty years. When she was just thirteen, Lenka's family fell apart. After an unsuccessful year of living with her grandfather, Lenka found herself stuck in a cycle of institutions, from a children's home to a correctional centre. "This girl will not end well," many of the adults who know Lenka guess. Each recording brings to light remarkable testimony, not only about Lenka and her life, but about the adults who were trying to raise her.

The first documentary called 'Lenka' was broadcast in 2011, after nine dramatic years of Lenka's life.

This is the sequel in which Lenka looks at her past from the position of her 33 years, and so in this story we move in a ticking time to the past and back again.

The author focuses mainly on historical and social documentary, and is one of the few to use the method of long-term observational radio documentary by following and recording people's stories over a number of years.

07

TIKOT ...

ANEB LENKA 13 AŽ 33

CZECH REPUBLIC

Submitting organisation

Český rozhlas - ČRo / Czech Radio

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Director Bronislava Janečková

Sound Jitka Špálová

Dramaturgy Viola Ježková

Commissioning editor Marek Mojžíšek

Producer Bronislava Janečková

Production company Czech Radio

Length 54 min

Original language Czech

First broadcast by ČRo Vltava

Date of first broadcast 28 April 2022, 20:00

Competing for

Best European Radio Documentary of the Year

08

TO JE PRAVDA,
NAPSALA
CZECH REPUBLIC

TRUTH, SHE WROTE

Submitting organisation
Český rozhlas - ČRo / Czech Radio

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Director Radim Nejedlý
Sound

Michal De Diana Boro (Sound engineer),
Matyáš Zamazal (Music)

Dramaturgy Daniel Kupšovský
Commissioning editor Daniel Kupšovský
Producer Daniel Kupšovský
Production company Czech Radio

Title of series Dokuseriál
Episode 1 of 4
Length 28 min
Original language Czech

First broadcast by ČRo Dvojka
Date of first broadcast 7 November 2021, 18:31

Competing for
Best European Radio Documentary
Series of the Year

Can drinking bleach protect you from Covid?

Will a helicopter hover in sight when you deactivate chemtrails with vinegar?

Are the media trying to conceal important information about the genocide of humankind that is currently under way?

Are pensioners in our government's way because they 'know more'?

Tereza Reková looks into what manipulation, disinformation, hoax and conspiracy theories are and how to recognise them. Surveys show that, for instance with Covid, every other Czech was made to believe some fake news. We can hear from every corner: "The truth is what you can check on the Internet." But how do we know the sources we use for checking are reliable?

In the first episode, Reková's search for what is true and what is fake begins. Together with her grandmother, she examines chain emails that flood inboxes of seniors, and in most cases spread hatred and fear. In the Czech Republic, these emails are one of the biggest and most dangerous weapons of people who spread disinformation. These emails are usually politically based and contain "The truth you cannot learn from the TV", "What the Media won't tell you", "The Truth they want to hide from you" and so on. People, inexperienced in verifying information or lacking time (as is not uncommon, if you receive around 40 chain emails per day), may easily fall into the rabbit hole and completely sink into fear and hatred. Disinformation is a slippery slope for people who always 'knew, that something was rotten in the state of Denmark ...' But how do you resist the sweet temptation of believing only what you want to believe? How can you admit that you are mistaken? That is one of the hardest things at all ... Now, listen up before they delete.

EMAILS FROM THE DARKNESS

Hostage is a podcast series in which DR's Middle East correspondent, Puk Damsgård, interviews some of the key persons who were set to testify at the trial against the ISIS members named 'The Beatles'. In the first few episodes, hostage negotiator Jens Serup discusses his efforts negotiating for the release of Daniel Rye and James Foley and how an execution video and the wording of a series of emails between Jens and 'the Beatles' are going to play a major role in the court case against the two prison guards.

You'll also hear from the two defendants themselves in a previously unpublished interview, recorded when they were being detained under suspicion of murder in a Kurdish prison in Syria.

In the following seven episodes amongst others, the Danish photographer Daniel Rye opens up about his 13 months in captivity and specifically recounts being held hostage by 'the Beatles'.

The series also considers whether Western countries should repatriate captured members of ISIS and prosecute them in the countries they chose to leave or whether they should remain in the overcrowded prisons of Iraq and Syria, where there's a risk they might escape.

It goes on to cover how the fears of the West all of a sudden became reality just before the trial was set to begin in the United States. In a co-ordinated attack, several members of ISIS broke into the Kurdish-controlled prison in Hasaka where thousands of former ISIS fighters were being detained.

In the last parts of the series Puk Damsgård follows the proceedings in El Shafee Elsheik's trial from inside a Virginia courtroom.

This proves even more complicated when it turns out that not a single witness can identify him as one of the prison guards.

09

OPGØRET

DENMARK

Submitting organisation
Danish Broadcasting Corporation - DR

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Director Puk Damsgård
Sound Marie Kildebæk
Commissioning editor Jens Vithner
Producer Jens Vithner
Production company DR

Title of series Hostage
Episode 1 of 8
Length 64 min
Original language Danish

First broadcast by DR
Date of first broadcast 6 April 2022, 13:00

Competing for
Best European Radio Documentary
Series of the Year

10

TIL UTØYA

DENMARK

UTØYA REVISITED

Submitting organisation
Danish Broadcasting Corporation - DR

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Mikkel Clausen
Producers Martin Grønne, Mikkel Clausen
Production company DR
Co-producers Claudia Carlsen

Title of series Bakspejl
Length 48 min
Original language Danish, Norwegian

First broadcast by DR P1
Date of first broadcast 19 July 2022, 09:00

Competing for
Best European Radio Documentary of the Year

On 22 July 2011, 77 people were murdered in Norway. Mostly children and teenagers.

The documentary goes through the time from the day Anders Breivik was born until the very day that changed Norwegian society forever. It shows how an endless series of human choices and rejections, misguided dispositions, and sloppiness resulted in a mass murderer not being stopped in time.

What happens when a population is exposed to such a collective trauma? What happens when it emerges that it was not only the perpetrator but also the society's leading institutions that failed?

Ten years ago, in August 2012, a report from the 22 July Commission was published, in which the terrorist attacks of 22 July 2011 on the island of Utøya and against government buildings in Oslo were evaluated.

How could our society let this happen? the report asked, and the conclusions were alarming regarding a both poorly equipped and trained police force acting incompetently and almost irresponsibly.

The Norwegian Intelligence Service, which in the time leading up to the attack received tips about a suspicious person ordering explosive chemicals from Poland, also failed to react in time.

The chief of the Norwegian police had to resign as a result of the report, and the Norwegian police forces have since been strengthened, but,

otherwise, nothing has substantially changed, says journalist Åsne Seierstad in this documentary. The gloomy conclusions of the report were certainly not the read that the Norwegian police, the population or the media wanted to delve into. The detailed story of the fatal and horrific failure of the authorities was never fully told to the general public.

SAIL AWAY

Sail Away is an adventurous radio essay combining climate change, the end of the world, late-stage capitalism, the zombie apocalypse, dreams, inner conflict, life choices, escapism, and privilege through a focused and artfully realised prism of sailing.

Why did Bernard Moitessier never return to England while attending the 1968 Golden Globe solo sailing race?

How did Tami Oldham Ashcraft survive a hurricane and 41 days alone in the middle of the Pacific Ocean?

What does the Finnish solo sailor Tapio Lehtinen think about fear and death while sailing around the world?

Dreams, poems, and catastrophes get mixed with movies and TV-series as Laura and her friend Ellen raise the sails and flee the city.

Can you sail away from reality, and where do you end up?

“I dream that I merge with the boat

I am a part of her and she’s a part of me.

The sea embraces us and the wind laughs.

I’m a human, I’m a cyborg, I’m a jellyfish, I’m a germ.

And a plastic straw melting into the sea.

Then the sea cries and I melt into liquid.

And so it all starts over again.”

Sail Away was produced within the scholarship of the Prix Europa Åke Blomström Award. The mentor in the scholarship was Conor Garrett.

11

PURJEHDUS JA

PAKOMATKA

FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

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Sound Ellen Virman
Commissioning editor Juha-Pekka Hotinen
Producer Juha-Pekka Hotinen
Production company Yle
Co-producers Conor Garrett (ÅBA mentor)

Length 42 min
Original language Finnish

First broadcast by Yle Radio 1
Date of first broadcast 27 March 2022, 15:00

Competing for
Best European Radio Documentary of the Year

12

SAUCE ALGÉRIENNE –
LES BRUITS ET LES
ODEURS
FRANCE

ALGERIAN SAUCE – NOISES AND
SMELLS

Submitting organisation
13 Prods

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Sound Sebastien Crueghe (Label 42)

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Production company 13 Prods

Co-producers Spotify Originals

Title of series Sauce Algérienne

Episode 2 of 6

Length 40 min

Original language French

First broadcast by Spotify

Date of first broadcast 17 February 2022, 03:47

Competing for
Best European Radio Documentary
Series of the Year

France's colonisation of Algeria ended in 1962.

60 years later, its effects are still lingering and constitute a major taboo in French society. Today, 39 percent of young French people are still connected to that part of the country's history. From Aubervilliers to Marseille and Rivesaltes via Villeurbanne and Normandy, this documentary follows six of them.

Kahina, Simon, Salim, Justine, Marie, Gautier, they all share a family link to the Algerian War and colonisation. Their grandparents were Algerian activists, Harkis, Pieds-noirs, Algerian Jews, French soldiers ...

In all these families, transmission remains difficult. Silence, mysterious clues, identity issues ... for young descendants, Algeria is an intimate legacy that is often misunderstood.

Yet, they all have started quests to understand the past, their families and the sense of their presence in France.

These quests resonate with the questions from the main narrator, Paul Max Morin, doctor in political science and anti-racist activist.

The series Algerian Sauce explores intimate and political ingredients that shape the Algerian part of France.

In a prologue, Paul tries to understand what the Algerian war actually was. We come to realise that in our families, in our institutions and even in our society colonisation and war have left marks on all around us!

In the second episode, Paul starts his journey around the Algerian part of France. First step: Aubervilliers, in Paris suburbs, to meet Kahina, and then Rivesaltes with Salim, two places of remembrances for separatists and Harkis.

BABYS FOR THE WORLD. THE BUSINESS WITH UKRAINIAN SURROGATE MOTHERS

The father has ordered a girl. When it becomes clear that the child will be a boy, she is urged to have an abortion. She is told that it has a genetic defect.

Yet the tests were unremarkable. The foetus develops completely normally.

Baby bliss at a bargain price - from 39,900 Euros, with money-back guarantee. Ukraine has become a low-budget baby factory, attracting couples with an unfulfilled desire to have children from all over the world. 'Success guarantee. Unlimited number of attempts. All your money back if the result is negative.' - Ukrainian baby factories advertise their all-inclusive carefree package of human egg, fertilisation and surrogate mother.

But behind the cheerful pink and blue advertising lies a merciless business. Using all means of reproductive medicine and often in a legal grey area, children are delivered as ordered. The fact that something goes wrong is not foreseen. What is left behind are prematurely born, handicapped children and incapacitated women for whom the dream of big money becomes a nightmare.

Inga Lizengevic who herself has a Ukrainian background, researched for over a year in the Ukraine, Germany, the Czech Republic and Austria and uncovered serious abuses and in some cases criminal structures. She succeeded not only in talking to the women concerned, but also in confronting those behind the surrogacy agencies. She contrasts these conditions with the sometimes naïve ideas and justifications of intended parents in Germany and Austria.

13

BABYS FÜR DIE WELT. DAS GESCHÄFT MIT UKRAINISCHEN LEIHMÜTTERN GERMANY

Submitting organisation
Deutschlandradio / Deutschlandfunk Kultur

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Commissioning editor Wolfgang Schiller
Producer Wolfgang Schiller
Production company Deutschlandfunk
Co-producers SWR, ORF

Length 53 min
Original language German

First broadcast by Deutschlandfunk
Date of first broadcast 30 November 2021, 19:15

Competing for
Best European Radio Documentary of the Year

14

HIMMELFAHRTS-
KOMMANDO #8 –
DAS TREFFEN
GERMANY

SUICIDE MISSION #8 –
THE CONFRONTATION

Submitting organisation
Bayerischer Rundfunk - BR / ARD

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Producer Klaus Uhrig
Production company BR

Title of series Suicide Mission – My Father
And The Munich Massacre
Episode 8 of 8
Length 38 min
Original language German

First broadcast by BR Bayern 2
Date of first broadcast 17 May 2022, 17:05

Competing for
Best European Radio Documentary
Series of the Year

The series begins in 1972, at the Olympic Games in Munich. Guido Schlosser has only been a policeman for half a year when he signs up for what he will later call a 'suicide mission'. A group of terrorists has killed two Israeli athletes and taken nine more hostages. Guido and his colleagues are supposed to free the hostages. The policemen are untrained and ill equipped, none of them have faced a situation like this before. The plan is to make the terrorists believe their demands are being met, and then ambush them in an aeroplane. It is a bad plan. The plane is cramped, there are no sharpshooters, the policemen don't even have proper rifles. Just before the terrorists arrive at the airport, Guido and his colleagues flee from the aeroplane. In the ensuing shootout, all of the hostages are killed. Guido, however, survives.

The families of the athletes demand answers, most prominently Ankie Spitzer, whose husband André was killed in the massacre. Some politicians use Guido and his colleagues as scapegoats, blaming the botched rescue mission on their 'cowardice'. But is that really what happened?

50 years later, Guido's daughter Patrizia, an investigative journalist, is looking for the truth behind the official narrative. During the four years of her investigation, she finds shocking proof of the incompetence of both police and political leadership. She investigates ties between the Palestinian terrorists and German neo-Nazis and uncovers new details about the decisions that led to the catastrophic shootout at the airport. Meanwhile, Guido is racked with survivor's guilt. He closely follows the activism of Ankie Spitzer, who has become an unrelenting critic of the German response to the massacre. Patrizia is convinced that if Guido wants to atone, he has to talk to Ankie.

DOCUMENTARY ON ONE: I’LL SEND YOU BUTTERFLIES

This documentary tells the story of a woman’s journey through Motor Neuron Disease (MND) and her family’s determination to care for her, in spite of the challenges of her illness and the Covid-19 pandemic. Until October 2019 Margaret Tynan was a healthy, active woman in her seventies. Still working part-time as a market researcher, she spent the rest of her time travelling, reading, volunteering and minding her grandchildren. After getting a pain in her neck and noticing a growing stiffness in her right hand, one of Margaret’s lungs suddenly collapsed. After months of investigations, on 12th March 2020, the day that Ireland closed down due to the Covid-19 pandemic, Margaret was given a shocking and terminal diagnosis - MND. Even though Margaret and her family had heard of the disease, they knew very little about it. They soon learned that this rare, rapid and fatal condition attacks the nerves that control movement so the muscles no longer work. They also discovered that while Margaret’s gripping had been affected and her breathing was slightly impaired, this disease would likely affect her ability to walk, dress or feed herself and one day she might not be able to move or speak. Margaret would effectively be locked into her own body. For an outgoing and active woman like Margaret, whose job involved talking and travelling, this news was unimaginable. On hearing the news about her diagnosis, the family decided that Mary-Elaine would document Margaret and the family’s journey in the coming weeks and months, until Margaret’s death in November of 2020.

15

DOCUMENTARY ON ONE: I’LL SEND YOU BUTTERFLIES IRELAND

Submitting organisation
Raidió Teilifís Éireann - RTÉ

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Sound Tim Desmond
Commissioning editor Liam O’Brien
Producers Mary-Elaine Tynan, Tim Desmond
Production company RTÉ

Title of series Documentary On One
Episode 1 of 14
Length 44 min
Original language English

First broadcast by RTÉ Radio 1
Date of first broadcast 30 August 2021, 14:00

Competing for
Best European Radio Documentary
Series of the Year

16

DOCUMENTARY ON
ONE: L'AGRESSION

IRELAND

Submitting organisation
Raidió Teilifís Éireann - RTÉ

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Sound Peadar Carney
Commissioning editor Liam O'Brien
Producers Roisin O'Dea, Nicoline Greer
Production company RTÉ Radio 1

Title of series Documentary On One
Length 44 min
Original language English

First broadcast by RTÉ Radio 1
Date of first broadcast 9 October 2022, 14:00

Competing for
Best European Radio Documentary of the Year

DOCUMENTARY ON ONE:
L'AGRESSION

In 2012 Mayo woman Maureen Kearney was brutally attacked in her home in the suburbs of Paris and was left tied to a chair with the chilling message – “This is your second warning. There will be no third”.

But when she reported the attack to the police, Maureen was accused of making it up, or staging the attack herself.

Maureen was a trade unionist in a French nuclear engineering company. France is a world leader in nuclear power and the nuclear industry is notoriously secretive.

Maureen learned of a deal between China and France which would transfer sensitive nuclear technology and threaten thousands of jobs.

Along with her union, she campaigned to have the details of the deal revealed but faced hostility – powerful people did not want the deal scrutinised.

Maureen started to receive threatening phone calls. Her family noticed mysterious cars following them. And then one day a man came into her house and violently attacked her. Maureen believed that she was going to die that day.

She believes this was done to silence her.

This attack would change Maureen's life and leave her seriously traumatised. The subsequent police investigation and court case would traumatise her even further.

This is Maureen's story: a story of secrets and lies, of violence, of courage in the face of enormous adversity and most of all it is a story of one woman's resilience.

IOLANDA, THEY CALL ME BY MY NAME

Orlanda Sassu, a Sardinian poet and ecologist (1924 – 2015), carried on a lifelong practice of audio recording to archive the memory of her country and language that she feared to lose. Her voice transcends time barriers and accompanies us to the pivotal places of her existence: the river, the village, the sea, the hut she built around a centuries-old juniper tree on the sand dunes at Pistis, together with her companion Efisio, himself a poet.

Iolanda, thus known to the community, has entrusted the magnetic tapes she used to record on, with the power to make her travel through time, to the future, coming down to us as a living, present voice.

For decades, until her death in 2015, Orlanda Sassu was giving her poetry to anyone who would listen to her. Together with her partner Efisio, she had fallen in love with a centuries-old juniper tree on the beach of Pistis, in Sardinia and they had built a hut around it, to prevent vandals to tear it down.

Orlanda and Efisio would spend their summers there, by composing and singing poems in Sardinian to a growing audience that would come and visit them. With old age came the need to record their rhymes and Orlanda – Iolanda also known as Zia Landa – puts her hands on a tape recorder.

Her collection of audio cassettes is the backbone of Iolanda mi nant de nòmini, whose highest aim is to make this priceless treasure accessible again. Iolanda's voice puts a spell on us, she makes us travel across time and Studioloranda's archival research and narrative composition is a much needed tribute to a forgotten figure of Sardinian culture.

17

IOLANDA MI NANT DE NÒMINI

ITALY

Submitting organisation

Radio Papesse

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Directors Vittoria Soddu, Giorgia Cadeddu

Sound Vittoria Soddu, Giorgia Cadeddu

Commissioning editors

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Producers Vittoria Soddu, Giorgia Cadeddu

Production company

Radio Papesse, Lucia Festival

Co-producers Studioloranda

Length 32 min

Original language Sardinian, Italian

First broadcast by Rai Radio 3

Date of first broadcast 17 April 2022, 15:00

Competing for

Best European Radio Documentary of the Year

18

WITNESSING WAR
TWICE IN YOUR 20s

LITHUANIA

Submitting organisation

NARA

Contact

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Sound Adomas Zube, Indre Kirsaitė

Dramaturgy Indre Kirsaitė

Commissioning editor Adomas Zube

Producer Indre Kirsaitė

Production company NARA

Length 37 min

Original language English

First broadcast by NARA

Date of first broadcast 5 March 2022, 20:00

Competing for

Best European Radio Documentary of the Year

WITNESSING WAR TWICE
IN YOUR 20s

There's a saying that every generation has its war. But there are people who have to go through it twice, despite being in their 20s. In this documentary, we are talking with Ukrainians from the east and the south of the country who experienced war and military actions in 2014 and are living through it again, in 2022, when Russia started a full-scale invasion of Ukraine, continuing its efforts to gain control over the country.

Maya is a student of political science and international relations. She was born in Donetsk. "I saw my future there." In 2014, when the war in Eastern Ukraine began, Maya fled with her family to Dnipro for a year, then on to Kyiv. "We went for a holiday and we never came back." Now Maya lives in Istanbul but her family is still in Kyiv and faces war again. "They are feeling afraid and useless."

"What is ironic, I always thought about Luhansk as probably the most peaceful place and I couldn't imagine any war starting there," says Kyrylo, a researcher in political sociology, who was born in Luhansk. Now he lives in Kyiv. He spends his days in his apartment and nights in the shelter. But his family is still in Luhansk.

There are thousands of people who are sheltering in metro stations in Kyiv.

The communication specialist Vlada spent a few nights there when the war just started. Vlada's hometown is Kherson, a city in the south of Ukraine near the Crimean Peninsula which Russia annexed in 2014. Now it is the first major city captured by Russian forces. Barricaded inside of their house in the city centre, her mom and younger sister are still there. "It's really exhausting because you are safe but you don't know what you can do to help your relatives there. Because you can't help them at all."

YULA AND YULIYA

Most people know the author of this documentary as Yula. That is a typical Russian abbreviation, her passport actually says ‘Julia’. Most people also know that she was born in Moscow. In the first weeks of the war in Ukraine, Yula received many concerned messages from friends and acquaintances. ‘How was she doing? Does she still have family in Russia or the Ukraine?’ Like almost everyone else, she went through the different stages in dealing with this tragedy: shock and disbelief, action mode.

From the start of the war Yula translated from Russian for the Dutch national news channel NOS. But the word translator does not really cover it: ‘interpreter’ applies much better to how she feels and what she does. This war in many ways, has shown us who we are here in Europe and how we are all interconnected.

Yula chronicles the painful first weeks, lets different voices be heard and composes a picture that is less black & white. Yula and Yuliya tells the story of Yula’s Ukrainian namesake, who fled to the Netherlands with her 4 children a few weeks before the invasion. Her husband stayed behind in Kyiv and her mother is still in Crimea. While Yuliya is concerned about her family that has been left behind, Yula follows the news and speaks to people close to her. Like her Russian friends who want to get out of Russia. Or a Romanian friend, whose family stocks up on iodine pills. Or her Ukrainian cleaning lady and grandmother to 6 children. And her 86-year old great-aunt, whose life is divided into three parts: Kharkov – Moscow – and Zandvoort (a coastal town in the Netherlands). As a child, she cleared rubble during the break from school after the Second World War. “I saw that war. And this one is exactly the same.”

19

YULA EN YULIYA

THE NETHERLANDS

Submitting organisation
Doen Durf en Waarheid (Truth and Dare)

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Director Yula Altchouler
Sound Jesse Koolhaas (Editing, Mix)
Commissioning editor Ottoline Rijks (NTR)
Producer Yula Altchouler

Length 39 min
Original language Dutch

First broadcast by NTR DOCS podcast
Date of first broadcast 13 April 2022, 12:00

Competing for
Best European Radio Documentary of the Year

20

PA ZODIAC

ZODIAC DAD

THE NETHERLANDS

Submitting organisation
Prosper de Roos

Contact
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Author Prosper de Roos
Director Prosper de Roos
Sound Arno Peeters
Commissioning editor Jair Stein (NTR)
Producer Prosper de Roos
Production company Studio Prospero

Length 55 min
Original language Dutch

First broadcast by NTR DOCS podcast
Date of first broadcast 2 February 2022, 19:00

Competing for
Best European Radio Documentary of the Year

While helping his father to clean up his house, documentary maker Prosper de Roos accidentally finds an old cassette tape from 1977 with his name on it. On the tape the voice of his father can be heard consulting an astrologer. Pops doesn't know what to do with his 11-year old son. Young Prosper doesn't listen, is undisciplined and still wets his bed. The astrologer is not surprised at all. The boy has a tricky horoscope. He does not tolerate his own soul, is a brawler and could easily become a terrorist. And all because the child has the same natal-sun as Hitler. It has something to do with karma.

This curious cassette tape is the starting point for a personal quest. What role does the zodiac play in a father-son relationship? How do two worlds collide and find each other? And why did a curious predictions of the future come true?

Confronted by the incomprehensible horoscope readings and an onset of dementia in his father, Prosper searches for answers against the backdrop of the roaring 1970s and a rising popularity of the zodiac. "Astrology" has never been 'googled' as frequently as over the past few years. People regularly consult their horoscope. They're looking for a way to cope with the confusing chaos of life. Just as Prosper's father did. The zodiac seems to offer something to hold on to in these stressful times.

The cassette tape reveals a remarkable parallel between the turbulent seventies and the current global issues. The 1970s was not only a time of ABBA and freedom, but also a heyday of different terrorist groups, a tenacious energy crisis and the cold war.

This documentary is an auditory journey that spans several years and takes an unexpected turn when the Covid-19 pandemic intervenes.

NORWAY FOR NORWEGIANS

Refugee-families move to the small village of Brumunddal, just north of Oslo, in the 80s. The Vietnamese Hang-family are among the first to settle in the village, and in the beginning they are well received, but then something changes.

The local sawmill is being shut down and many jobs for local young people without higher education disappear. Several become unemployed, and the idea arises that the immigrants that have arrived in the village are part of the reason. One night an immigrant shop burns down caused by a firebomb. Racist slogans, like 'white power' and Nazi symbols start turning up on walls and cars. Kids are burning big crosses at night along the main road to demonstrate their sympathy to the right-wing and racist organisation, Ku Klux Klan. The Hang family's house is located near a lot where kids meet at night with their bikes and cars. Some of them start to throw stones to break the windows of their house, especially on the weekends. The parents move all the beds into the middle of the rooms to protect their children from being hit by stones and broken glass. There is also an arson attempt on their house, and their mailbox is blown up. Local neo-Nazis arrange gatherings to protest against the foreigners who live in the village. Brumunddal is branded as a racist village in Norway. After several years with repeating attacks, the situation gets even worse when the dad in the Hang family is hit and kicked by several kids while lying on the ground until he loses consciousness. The conflict culminates in a violent battle in the streets of the tiny village between visiting neo-Nazis and anti-racists.

21

GATESLAGET

I BRUMUNDDAL

NORWAY

Submitting organisation

Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation

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Director Kjetil Saugestad

Sound Kjetil Hansen

Dramaturgy Kaja Frøysa

Commissioning editor Siril Heyerdahl

Producer Line Alsaker

Production company NRK

Title of series Hele historien/ The whole story

Length 50 min

Original language Norwegian

First broadcast by NRK podcast

Date of first broadcast 21 April 2022, 03:00

Competing for

Best European Radio Documentary of the Year

22

STROICIELE

POLAND

TUNERS

Submitting organisation
Radio 357

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Director Anna Dudzińska

Sound Artur Giordano

Commissioning editor Albert Drosel

Producers Agnieszka Szwajgier;

Anna Dudzińska, Albert Drosel,

Artur Giordano (Co-producers)

Production company Radio 357

Length 30 min

Original language Polish, Ukrainian

First broadcast by Radio 357

Date of first broadcast 10 June 2022, 21:00

Competing for
Best European Radio Documentary of the Year

The morning of the 24th of February 2022 changed the world. Escaping from Russian tanks, blasts and explosions, thousands of Ukrainians made their way, using any means possible, to Poland. More than three and a half million people sought refuge in the country. There are refugees in almost every big city, and in Katowice, in southern Poland, the situation is no different.

Here, they found shelter in 'Katowice – Miasto Ogrodów. Instytucja Kultury', the regional cultural centre. Camp beds and mattresses were set up in art galleries, near the entrance of a theatre and close to a concert hall seating an audience of more than a thousand. For forty years these walls reverberated with the sounds of orchestral music and dialogues from theatre productions. Now, Ukrainian is heard just as often as Polish. Here, dozens of Poles are helping those who fled the war. They bring food, cleaning supplies, and co-ordinate aid that comes from abroad. The theatre's cloakroom has been turned into a makeshift dining area for serving meals to refugees and workshops for children are organised in the music studios.

There are Ukrainian refugees sleeping near an old piano, a scene as contradictory as the fact that the piano, itself was found to be severely out of tune. An old Polish saying likens pianos being tuned to tuning the world – putting everything back in its rightful place. In this documentary we ask the crucial question: Is it possible to tune our broken world?

LONELINESS – SECOND PART

This piece brings to light and explores the problems young people were facing during the Covid-19 epidemic. Finishing elementary school, starting high-school and being denied traditional ‘rituals’ (such as end-of-the-school-year dance), being schooled online, the loss of routine, stuck in virtual reality, depression, loneliness and in the end, return to a new normal – these are the topics the author and director Špela Kravogel and sound designer Matjaž Miklič explore in a documentary radio play in three parts.

Second Part

A school is not just a place to acquire knowledge, in school youngsters should learn how to develop friendships, relationships and how to maintain them. Direct socialisation enables young people to shape their self-image, while virtual socialising and media can create a fake reality. And because it is so difficult to maintain structure while isolated, one’s routine is disrupted, people become disoriented and that leads to mental health issues.

“Loneliness – Generations of isolation, wherever you go, every face wears a mask” intertwines an intimate confession by a pupil, Zoja. In addition, expert commentaries by Dr. Kristijan Musek Lešnik (psychologist), Dr. Tristan Rigler (clinical psychologist) and Dr. Dan Podjed (anthropologist), as well as freestyle inserts by Um&Kuna collective’s freestyle show.

23

SAMOTA – DRUGI DEL SLOVENIA

Submitting organisation

RTV Slovenija

Contact

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Director Špela Kravogel

Sound Matjaž Miklič

Dramaturgy Špela Kravogel

Commissioning editor Alen Jelen

Producer Radio Slovenija

Production company RTV Slovenija

Co-producers produced as part of B-AIR project,

co-funded by the Creative Europe Programme

of the European Union

Title of series Samota – Loneliness

Episode 2 of 3

Length 35 min

Original language Slovene

First broadcast by Radio Slovenija, Programme ARS

Date of first broadcast 9 June 2022, 22:05

Competing for

Best European Radio Documentary

Series of the Year

24

EKERÖSVINDLAREN

SWEDEN

EKERÖ SWINDLER

Submitting organisation

Third Ear Studio

Contact

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Author Love Lyssarides

Director Love Lyssarides

Sound Gustav Sonden

Commissioning editor David Mehr

Producer David Mehr

Production company Third Ear Studio

Title of series Uppgång och Fall/ Rise and Fall

Episode 1 of 4

Length 36 min

Original language Swedish

First broadcast by Third Ear Studio channel on
the Podcaster app

Date of first broadcast 3 May 2022, 02:00

Competing for

Best European Radio Documentary

Series of the Year

For our reporter this story began when he was expecting a child.

They needed a stroller and he figured it was on him to find the right one. And he did, on Facebook Marketplace. It was new, still in the box and at a fraction of the original price. He wired a deposit and drove out to Ekerö outside Stockholm to pick it up. But when he and his wife arrived he found an abandoned villa and no stroller. A neighbour walks by and asks “Are you here to buy a stroller?” Yes I am, Love replied. The neighbour took a long look at him and replied: “The guy who lives there – he does not have a stroller”.

In December 2021, many ads appeared on Facebook Marketplace.

A TV, a stroller, a tennis machine and a bicycle. And people from all over Sweden started responding to the various ads. And everyone got the same instruction: “Meet me at the big wooden villa on Ekerö.”

It turns out that the big wooden villa that Love drove out to is abandoned and the ads are just the tip of an iceberg and a last desperate little scam, in a life filled with spectacular lies, betrayals and frauds.

The man behind the ads has professed to be an importer of wines, a professional tennis player, a trampoline salesman, a real estate developer, a hockey agent or even a banker. But who is Tommy really?

MEN'S NIGHT

It smells of incense. The men gather in the living room and give each other long hugs – and then, one after another, Daniel, Gustav, Lars and Adam get to talk about anything they like, and what it is like to be a man. This is a documentary about four men. About relationships, separations and about the search to find themselves as a man. And about a men's night in a suburb of Stockholm.

25

MANSKVÄLLEN

SWEDEN

Submitting organisation
Sveriges Radio - SR / Swedish Radio

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Director Elin von Wright
Sound Nima Shams
Commissioning editor Ylva Lindgren
Producer Ylva Lindgren
Production company SR

Length 46 min
Original language Swedish

First broadcast by SR
Date of first broadcast 29 August 2021, 15:03

Competing for
Best European Radio Documentary of the Year

26

NOME DI COPERTURA:
CARIBERTO
SWITZERLAND

CODENAME: CARIBERTO

Submitting organisation
Radiotelevisione svizzera - RSI / SRG SSR

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Director Barbara Camplani
Sound Barbara Camplani, Paride Dedini,
Thomas Chiesa
Commissioning editor Roberto Antonini
Producer Roberto Antonini
Production company RSI

Length 56 min
Original language Italian

First broadcast by RSI Rete Due
Date of first broadcast 25 November 2021, 09:00

Competing for
Best European Radio Documentary of the Year

After decades of silence, a grandfather reveals to his family a secret never previously confessed. In the eighties he had been a member of a super-secret paramilitary organisation, established in Switzerland during the Cold War, which would have become active in the event the country was invaded by communist Russia: the P26.

It is the first time that a P26 veteran decides to speak out in the Italian-speaking region of Switzerland.

All the ambiguities and the mysteries that caused a scandal in 1990 (the year in which the organisation was dismantled) emerged: ambiguities and mysteries that in part remain unresolved to this day.

Was the P26 really an illegal and dangerous army of '007s'?

What was its relationship with NATO?

How many weapons were involved?

Who was behind the disappearance of the most compromising files in the dossier, classified until 2040?

This radio documentary reopens one of the most controversial moments in Switzerland's recent history. A dark spot on the reputation of this 'Neutral State'. It does so by telling the original and autobiographical story of an elderly grandfather's confession to his granddaughter, the author of the documentary.

Their intimate and private dialogue about this family secret intersects with important historical events that shook Europe in the second half of the 20th century and gave rise to an investigation across the country and across its linguistic diversities. From the dialect spoken by soldiers and documents compiled in the in four national languages, to a medley of Italian and 'Schwitzerdütsch'.

It is a journey in which the author will find herself divided between her thirst for the truth as a journalist and her love for her grandfather, who adhered to the P26 with patriotic spirit ready to defend Switzerland and its people.

COLD AS A MOUNTAIN TOP

WH Murray was one of a pioneering group of climbers in Scotland in the 1930s, establishing new routes in Glencoe, Ben Nevis and the Cuillin. But it was one particular mountain that he loved – and climbed – the most; the iconic Buachaille Etive Mor at Glencoe. This was the last mountain he climbed just before leaving for war in 1941. Murray was captured in the African desert but his life was saved when he uttered the words, ‘Cold as a mountain top.’ The German officer was also a mountaineer and took him prisoner instead of shooting him on the spot. During his imprisonment in Italy and Czechoslovakia he wrote the seminal ‘Mountaineering in Scotland’ completely from memory, recalling the intimate details of climbs he undertook in the 1930s. This book has been a talismanic text for climbers like Robert Macfarlane. He has turned to it often, particularly when the cold of the mountain top has felt very far away during recent periods of confinement. In this immersive audio voyage, Robert returns to Murray’s beloved Buachaille with ‘Mountaineering in Scotland’ by his side. It’s an extremely windy day in March 2022 when Robert gets to the Buachaille Etive Mor. As he progresses up the mountain – recalling Murray’s detailed description of his climb before he left for war – it’s touch and go whether or not they will make it to the top. As they push up the final slopes – roped up for safety – we learn how it was the vivid memories of climbs in extreme conditions like this that kept him alive in the prisoner of war camps. And as Robert touches the summit cairn he is deeply moved by the thought that Murray himself did just this after returning from war in a desperate physical state. He had returned.

27

COLD AS A MOUNTAIN TOP

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC
Scotland

Contact
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Author Robert Macfarlane
Director Helen Needham
Sound Ron McCaskill
Commissioning editor Richard Knight
Producer Helen Needham
Production company BBC Scotland

Length 28 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 20 March 2022, 16:30

Competing for
Best European Radio Documentary of the Year

28

ROOM 5: HELENA

UNITED KINGDOM

ROOM 5: HELENA

Submitting organisation

British Broadcasting Corporation - BBC News -
Long Form Audio

Contact

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Director Helena Merriman

Sound Eloise Whitmore

Commissioning editor Richard Knight

Producer Helena Merriman

Production company BBC Long Form Audio

Title of series Room 5*

Episode 8 of 8

Length 28 min

Original language English

First broadcast by BBC Radio 4

Date of first broadcast 15 February 2022, 09:00

Competing for

Best European Radio Documentary of the Year

One afternoon, Helena Merriman walked into Room 5 at a doctor's surgery and was given a shock diagnosis: she had Otosclerosis – a degenerative hearing condition. In the months after, when she told people about her diagnosis, people often replied with their own stories; stories that revealed uncomfortable truths about the world we live in. It was a reminder of what we learned during Covid-19: that our health depends not just on our genes, but on our gender, class and ethnicity. This was the spark for 'Room 5'. Helena wanted to make a series that shines a light on the forces that shape our physical and mental health. She made 8 episodes, each telling the story of one person's search for diagnosis. She worked with a sound designer and composer to create audio that would put listeners inside someone else's body.

* This is the final episode of the series, entered as a Single Documentary submission, and it tells Helena's own story.

"It's like being trapped in a room with a terrifying creature."

A few months after her son was born, Helena realises something is wrong. Her search for answers leads her on a medical and personal journey through sound and hearing which culminates in a very difficult decision.

PRIX EUROPA 2022

Radio Current Affairs Category

Award

★ PRIX EUROPA

Best European Radio Current Affairs Programme of the Year

The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Brit Jensen

Independent reporter and audio documentary maker,

Czech Republic / Denmark

Liam O'Brien

Raidió Teilifís Éireann – RTÉ, Ireland

01	War on the Internet	Austria
02	Police Operation of the Year	Czech Republic
03	The Campaign 5:5 – The Kids We Never Had	Denmark
04	The Girl Running in Darkness	Denmark
05	Attention, This Is the Police! A Documentary about Influencers in Uniform	Germany
06	Land Grabbing in Germany – A Documentary about Land Speculation	Germany
07	Murder in the Berlin Tiergarten	Germany
08	“Your Fear Doesn’t Matter Here” – How Family Courts Undermine Women’s Protection	Germany
09	You’ll Need to Remove Your Clothes	Latvia
10	Chainsaw Landscaping	Lithuania
11	Bloody Sunday in Roermond, Ratata in Roermond	The Netherlands
12	The Exploited Berry Pickers – Tracking Down The Berry Boss	Sweden
13	The Union Boss Murders: The Third Woman	Sweden
14	Where Do Maniacs Come From? The Story of the Maniac Elvis	Ukraine
15	File on 4 – Deadly Delays: The Ambulance Crisis	United Kingdom
16	The Fate of Russia’s Soldiers	United Kingdom

MONDAY 24 October

9:30		Jury Briefing		
10:00	01	War on the Internet	Austria	22 min
10:30	03	The Campaign 5:5 – The Kids We Never Had	Denmark	33 min
11:05		Break		
11:30	07	Murder in the Berlin Tiergarten	Germany	54 min
12:30	10	Chainsaw Landscaping	Lithuania	38 min
13:10		Lunch		
14:00	02	Police Operation of the Year	Czech Republic	39 min
14:45	15	File on 4 – Deadly Delays: The Ambulance Crisis	United Kingdom	37 min
15:25		Break		
15:45	05	Attention, This Is the Police! ...	Germany	52 min
16:45	12	The Exploited Berry Pickers ...	Sweden	33 min
17:30		Start of Discussion		

TUESDAY 25 October

9:30	16	The Fate of Russia's Soldiers	United Kingdom	37 min
10:15	06	Land Grabbing in Germany ...	Germany	53 min
11:10		Break		
11:30	09	You'll Need to Remove Your Clothes	Latvia	34 min
12:10	13	The Union Boss Murders: The Third Woman	Sweden	43 min
12:55		Lunch		
14:00	08	"Your Fear Doesn't Matter Here" ...	Germany	53 min
15:00	04	The Girl Running in Darkness	Denmark	34 min
15:35		Break		
16:00	14	Where Do Maniacs Come From? ...	Ukraine	38 min
16:45	11	Bloody Sunday in Roermond, Ratata in Roermond	The Netherlands	33 min
17:30		Start of Discussion		

01

“KRIEG IM INTERNET”

WAR ON THE INTERNET

AUSTRIA

Submitting organisation
Österreichischer Rundfunk - ORF Ö1

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Director Sarah Kriesche
Sound Sarah Kriesche
Dramaturgy Sarah Kriesche
Commissioning editor Ina Zwerger
Producer Sarah Kriesche
Production company ORF Ö1

Title of series Information war
Episode 3 of 4
Length 22 min
Original language German

First broadcast by ORF Ö1
Date of first broadcast 29 June 2022, 09:05

Competing for
Best European Radio Current Affairs
Programme of the Year

The author looks into the digital aspects that accompany the on-going war in the Ukraine, focusing on the information war. The Trojan Horse in Homer's Iliad is probably one of the best-known examples of classical information warfare in literature. And that 'all warfare is based on deception' was already noted by the Chinese military theorist Sun Tzu around 450 BC. Meanwhile – in the digital age – narratives, information and disinformation are carried into societies thanks to social media. The war on the net is also fought out online via memes; images that are prepared humorously, sometimes satirically. Humour alone, of course, cannot end war, but as an element of the information war it is strategically important, especially for the Ukraine to mobilise international support, or to debunk Russian propaganda. Satire and black humour are also intended to help the population overcome feelings of powerlessness and suffering.

Every part of the series focuses on a certain digital aspect that unfolded during the war, carving out the connections as well as the influence they have (or may not have) on the analogue aspects.

POLICE OPERATION OF THE YEAR

Miroslav Trávníček was a trader with agricultural commodities in Svitavy, a small town in the Eastern part of the Czech Republic. He traded wheat, soy, peas, etc. When he extended his business to rapeseed oil, however, things took a bad turn. Less than a year later he was behind bars accused of being the mastermind behind a VAT carousel, a fraud worth 40 million Crowns.

The police operation that cracked down on Trávníček in 2016 was called 'Operation Oil.' That same year, the team behind it received an award. Trávníček, however, claims innocence. Two investigative reporters spent a year digging into the case and present their findings in this 4-part podcast: Mr. Trávníček did not organise the tax carousel, neither did he enrich himself with VAT money. The police file and court materials contain traces of those who might be the true culprits: a complex international network of recurrent tax fraudsters. However, the actual criminals are not being perpetrated.

In this episode Trávníček is arrested. His daughter, Michaela, finds traces of strange people and companies in the police files.

02

AKCE ROKU

CZECH REPUBLIC

Submitting organisation

Deník Referendum

Contact

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Directors Zuzana Vlasatá, Brit Jensen

Sound Adam Voneš

Dramaturgy Daniel Moravec

Commissioning editor Jakub Patočka

Producer Brit Jensen

Production company Deník Referendum

Title of series Operation Oil

Episode 1 of 4

Length 39 min

Original language Czech

First broadcast by www.akceolej.cz - podcast

Date of first broadcast 24 September 2021, 08:00

Competing for

Best European Radio Current Affairs

Programme of the Year

03

SPIRALKAMPAGNEN 5:5
DE BØRN, VI ALDRIG FIK

DENMARK

THE CAMPAIGN 5:5 –
THE KIDS WE NEVER HAD

Submitting organisation
Danish Broadcasting Corporation - DR

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Sound Tobias Ingemann

Commissioning editor Hanne Barslund

Producer Rune Sparre Geertsen (Series editor)

Production company MonoMono, Filt Cph

Title of series The Campaign

Episode 5 of 5

Length 33 min

Original language Danish

First broadcast by DR P1 - podcast

Date of first broadcast 6 May 2022, 06:00

Competing for
Best European Radio Current Affairs
Programme of the Year

In 1974 in the small town of Maniitsoq, Greenland, 14-year old Naja Lyberth and her female classmates were sent to the doctor to get a coil (IUD) inserted into their uterus. It was a deeply traumatising experience. She didn't receive any information about the IUD and never gave her consent for the procedure to take place. Today she still doesn't know why it was done: "The state took my virginity. It feels like a violation."

This is the starting point for two Danish journalists who begin to research the background of Naja's story. They come into contact with several women from all over Greenland who explain how they too were given an IUD at a very young age without consent.

The journalists discover that from 1966–1970, 4500 IUDs were inserted in a population of 9,000 fertile Greenlandic women by Danish doctors in what was called 'The IUD-campaign' initiated by the Danish state, as Greenland was then governed as a Danish county. Why?

Experts today know nothing about the campaign. But as the journalists gain access to the archives of the former Danish Ministry of Greenland, they discover that the campaign was part of a larger modernisation and 'Danification' process. Through documents from the archives, interviews with the women and with Danish doctors who worked in Greenland, the series tells the story on how biopolitics and colonial relations penetrated the most intimate parts of thousands of Greenlandic women and challenged their reproductive rights.

The revelations caused an uproar in Greenland, climaxing when the Greenlandic and Danish governments signed a shared declaration on investigating the responsibility of the IUD-campaign. But most importantly the women that became part of the campaign finally got some answers to what happened with them and why.

THE GIRL RUNNING IN DARKNESS

The series uncovers how the police did not stop a perpetrator, even though they knew who he was.

Something that had fatal consequences for more than 100 girls in Denmark.

19-year old Joakim recounts how he is suddenly contacted by girls, who say he has blackmailed them. Quickly he realises that someone has stolen his identity.

We also meet 20-year old 'Anna', the first victim. During a period of more than three years she is forced to do things of a sexual nature at the perpetrator's command and tells how she becomes his slave.

Anna and Joakim try to warn the police about the perpetrator. Just like a lot of other young girls and their families.

It is revealed, that even though the Danish police received several reports, that the perpetrator used the same user name in several cases, and his methods and way of writing the messages to the girls being the same, the police does nothing to stop the perpetrator.

In the final episode, the journalists do a confrontational interview with the Chief of the National Police, who is responsible for the entire Danish police.

Based on the journalists' findings about the lack of action from the police the National Chief of Police acknowledges serious police failure and mistakes, that should not have happened.

04

PIGEN, DER LØBER

I MØRKET

DENMARK

Submitting organisation

Danish Broadcasting Corporation - DR

Contact

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Directors Frederik Hugo Ledegaard Thim,
Maiken Steen Frederiksen

Sound Marie Kildebæk

Commissioning editor Jens Vithner

Producer Jens Vithner

Production company DR

Title of series The 169 Girls

Episode 4 of 5

Length 34 min

Original language Danish

First broadcast by DR

Date of first broadcast 20 August 2022, 16:00

Competing for

Best European Radio Current Affairs

Programme of the Year

05

HIER SPRICHT DIE
POLIZEI! DOKU ÜBER
DIE POLIZEI IN DEN
SOZIALEN MEDIEN

GERMANY

Submitting organisation
Südwestrundfunk - SWR / ARD

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Director Nicole Paulsen
Sound Burkhard Pitzer-Landeck,
Sabine Klunzinger
Commissioning editor Michael Lissek
Production company SWR
Co-producers ARD radiofeature

Length 52 min
Original language German

First broadcast by SWR2
Date of first broadcast 4 March 2022, 15:05

Competing for
Best European Radio Current Affairs
Programme of the Year

ATTENTION, THIS IS THE POLICE!
A DOCUMENTARY ABOUT
INFLUENCERS IN UNIFORM

The German police go online: with tweets and terror, nonsense and true-crime horror. ‘Blue lights reporting’ somewhere between PR, self-defence and a transparent and straightforward information policy.

Are the police supposed to be ‘entertaining’?

Yes, of course: police work also means communicating – during police operations as well as in everyday life, with alleged perpetrators and victims as well as with the general public. Today, however, communication takes place primarily on social media. All over the country, police stations are tweeting, posting and Facebooking. About on-going police operations, animal rescues, and sunsets.

A good example for successful PR was the work of the Munich Police press office during a right-wing terrorist attack in 2016, when they continuously released the latest news to keep the public informed about the situation.

But there are also other, less good examples.

“WTF, what are you talking about?” this was how the Mannheim police reacted to racist rumours on Twitter after a vehicular rampage in 2017.

Is this acceptable language for law enforcement? After all, their statements have an enormous impact on the public’s sense of security. And in the end, it is the journalists who report on the police, not the police themselves – #separationofpowers.

With cats and dogs, tweets and terror, humour and true-crime horror, the police are trying to improve their image, to give themselves a more modern face, to be more easily accessible. But shouldn’t the police rather confine themselves to a purely matter-of-fact information policy? And what might the executives’ desire for entertainment ultimately lead to?

LAND GRABBING IN GERMANY – A DOCUMENTARY ABOUT LAND SPECULATION

Who owns the fields and meadows of Germany?

More and more farmland is being bought by investors, among others by investment-, furniture- and shipping companies. In the last 20 year agricultural land has shrunk by around one and half million hectares. That is around the same area as Schleswig-Holstein. Where once were fields, there are now settlements, motorways or wind parks. Since the financial crisis of 2007, and due to policies of low interest rates, land has become an attractive store of value and so a lucrative object of speculation. The consequence: land prices are rising. In 2020 one hectare of land in East Germany cost on average 17,000 Euros, in North Rhine-Westphalia €44,500 and in Bavaria €52,000. Many farmers can't afford to lease or purchase. There were 460,000 agricultural companies in 2000; in 2020, just 260,000 remain. Those involved in agricultural politics now speak of a "dramatic death of the farmyard", and of the "bleeding dry of rural spaces".

"'Up or out', that is what I want to change," says the Green minister for agriculture, Cem Özdemir. In the federal government's coalition agreement, it says: "Our aim is sustainable agriculture, that is economically viable, while protecting the environment, animals and the climate. We are strengthening regional value chains and contributing to the preservation of rural structures."

But how can this be achieved, given the rise in land prices?

06

LANDRAUB IN DEUTSCHLAND – DOKU ÜBER SPEKULATION MIT BODEN GERMANY

Submitting organisation

Mitteldeutscher Rundfunk - MDR / ARD

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Director Nikolai von Koslowski

Sound Holger König, Christian Grund

Dramaturgy Ulf Köhler

Commissioning editor Ulf Köhler

Production company MDR

Co-producers ARD radiofeature

Length 53 min

Original language German

First broadcast by MDR KULTUR

Date of first broadcast 4 May 2022, 22:00

Competing for

Best European Radio Current Affairs

Programme of the Year

07

MORD IM TIERGARTEN
GERMANY

MURDER IN THE BERLIN
TIERGARTEN

Submitting organisation
Rundfunk Berlin Brandenburg - rbb / ARD

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Director Thomas Franke
Sound Martin Scholz
Commissioning editor Gabriela Hermer
Producers Gabriela Hermer; Wolfgang Schiller
(Deutschlandfunk Kultur Co-producer)
Production company rbb
Co-producers DLF

Length 54 min
Original language German

First broadcast by rbb
Date of first broadcast 13 August 2022, 19:00

Competing for
Best European Radio Current Affairs
Programme of the Year

On 23 August 2019, Zelimkhan Khangoshvili was shot dead from close range in broad daylight Berlin's 'Kleiner Tiergarten' park. There were various witnesses who report later how the killer approached his victim from behind on a bicycle and shot him twice in the torso with a Glock handgun equipped with a silencer.

The victim was knocked to the ground by the force of the bullets before the assailant then fatally shot him a third time in the head.

The perpetrator was arrested within a few minutes of the murder. He was sentenced to life imprisonment in December 2021.

The victim was an ethnic Chechen of Georgian nationality and had been a field commander in the Second Chechen War. Khangoshvili had been living in Germany since late 2016 and had applied for political asylum. He was deemed a terrorist by Russian security services and accused of fighting as an insurgent against Russian forces in Chechnya, as well as being involved in a bombing attack on the Moscow metro.

His murderer, Vadim Krasikov is Russian. Prosecutors said he was acting on the orders of Russia's state security agency, the FSB. In its verdict the court used the words 'state terror' – an expression that would normally cause a severe diplomatic fallout.

Silvia Stöber and Thomas Franke reconstruct the case and the highly politically charged court proceedings.

“YOUR FEAR DOESN’T MATTER HERE” – HOW FAMILY COURTS UNDERMINE WOMEN’S PROTECTION

He files a lawsuit. He demands sole custody. If she wants to leave, she has to leave the children with him. She insists that he is dangerous, that she is afraid of him – and afraid for her children. But the court does not believe her and rules in his favour.

A marriage has become a nightmare. The husband tortures and abuses his wife. Over the years it gets worse and worse. Eventually the wife flees with their common children. Now he begs her to come back. But she refuses to give in.

Child welfare agencies and family courts now regularly accuse mothers in conflict-ridden separation situations of ‘alienating’ children from their ex-partner and of inventing violence and abuse in order to gain custody. Mothers who make such accusations in family court disputes find that this is interpreted to their disadvantage, and evidence of violence by the ex-partner is ignored.

At the same time, as a result of dedicated lobbying by the fathers’ rights movement, the erroneous notion has become established that only a 50:50 split of care time within the framework of an alternating model is in the best possible interest of the children.

This has serious consequences. Women are forced to have contact with their violent ex-partner, the legal protection against violence becomes ineffective.

The feature tells the stories of women trapped between violent ex-partners, family courts and youth welfare offices, caught between the fear of violence and the fear for their children.

08

„IHRE ANGST SPIELT HIER KEINE ROLLE“ – WIE FAMILIENGERICHTE DEN SCHUTZ VON FRAUEN AUSHEBELN GERMANY

Submitting organisation
Deutschlandradio / Deutschlandfunk

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Commissioning editor Wolfgang Schiller
Producer Wolfgang Schiller
Production company Deutschlandfunk
Co-producers SWR, WDR

Length 53 min
Original language German

First broadcast by Deutschlandfunk
Date of first broadcast 15 March 2022, 19:15

Competing for
Best European Radio Current Affairs
Programme of the Year

09

VAJADZĒS NOĢĒRTĪES
LATVIA

YOU'LL NEED TO REMOVE
YOUR CLOTHES

Submitting organisation
Latvijas Radio / Latvian Radio

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Producer Anita Brauna
Production company Latvijas Radio
Co-producers in collaboration with
Sanita Jemberga (Editor, Baltic Center for
Investigative Journalism Re:Baltica)

Title of series Dokumentārijs
Episode 4 of 4
Length 34 min
Original language Latvian

First broadcast by Dokumentārijs - podcast
Date of first broadcast 9 December 2021, 06:00

Competing for
Best European Radio Current Affairs
Programme of the Year

Six young women accuse a doctor, licensed and running a practice in Latvia, of committing sexual violence. The Health Inspectorate and the Medical Association become involved in the case while the state police launches a criminal investigation in 2009. Four years later, the police drop the case, and the prosecution brushes off the victims' allegations. The documentary series inquires as to how the doctor, an immunologist, was able to keep his job even after admitting that he had carried out supposedly gynaecological procedures outside his medical specialisation. This final episode zones in on patients' rights, the healthcare sector and the performance of the Health Inspectorate, the state police, other institutions and organisations. This was followed by further stories by Latvian public media, and as a result more than fifteen other women claimed that they had undergone similar experiences in this doctor's office.

Journalist Olga Dragiļeva discovered that as late as October 2021, two months before this podcast was published, the police ignored a claim by a patient who had gone to an appointment with the doctor earlier in the year. The series has sparked real change. A new criminal investigation was launched, and the doctor's license was suspended in February 2022. In late May, the police concluded the investigation and the prosecutor charged the doctor with sexual assault against five women.

CHAINSAW LANDSCAPING

In early 2021, residents of Trakai noticed dozens of trees in the Old Town marked for felling. Apparently, around 500 trees were to be cut as part of a landscaping project. The municipality claimed that the trees were dangerous, and that the EU-supported project was being implemented properly. But a hastily issued permit to cut down trees in the protected area amid the Covid-19 pandemic ended up in court. In November the Vilnius Regional Administrative Court ruled that the permit, issued by the Trakai District Municipality for felling and pruning of protected trees in Trakai Old Town, which is also part of the Trakai Historical National Park, was issued unlawfully. The municipality appealed and the case is still pending. EU funding for the project has not been suspended either. This documentary is a two-part journalistic investigation into how Trakai District Municipality has used EU funds intended for bio-diversity protection and climate change adaptation.

In part 2, we find that the project was not approved by the conservationists, and was publicly presented only to 20 of the district's 30,000 residents. Although it has received EU funding under the 'bio-diversity' priority, the municipality has dedicated most of the funds for construction works – paving footpaths, installing lighting and benches. As a result of public outcry and legal disputes, the project was amended. New experts recommend cutting only 12 protected trees, but the municipality is struggling to find a new contractor.

This investigation is a part of “Media4Change – Future Investigative Story Lab” project. The project has been co-funded by the European Commission. The support does not constitute an endorsement of the contents, which reflect the views of the authors only and are their sole responsibility.

10

IŠKIRSIM IR BŪKLĖ

PAGERĖS

LITHUANIA

Submitting organisation

Lithuanian National Radio and Television - LRT

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Sound Vaida Pilibaitytė

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Producer Vaida Pilibaitytė

Production company LRT

Title of series Iškirsim ir būklė pagerės

Episode 1 of 2

Length 38 min

Original language Lithuanian

First broadcast by LRT Radijas

Date of first broadcast 31 October 2021, 11:05

Competing for

Best European Radio Current Affairs

Programme of the Year

11

BLOODY SUNDAY IN
ROERMOND, RATATA
IN ROERMOND
THE NETHERLANDS

BLOODY SUNDAY IN ROERMOND,
RATATA IN ROERMOND

Submitting organisation
VPRO

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Dramaturgy Frans Pollux

Commissioning editor

Paul van der Gaag (Editor in chief)

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Production company VPRO Radio

Title of series Bloody Sunday in Roermond

Episode 1 of 4

Length 33 min

Original language Dutch

First broadcast by VPRO Radio, OVT, Radio 1

Date of first broadcast 26 December 2021, 11:18

Competing for

Best European Radio Current Affairs

Programme of the Year

A series about one of the most brutal terrorist attacks in Dutch history: the ruthless killing of two Australian tourists on the Markt in Roermond, a quiet town in Limburg, near the German border, on Sunday evening, May 27, 1990.

An incredible story, but nevertheless a forgotten story.

Ingredients: killings by mistake, Kalashnikovs, the IRA, and a hidden agenda of secret service agents.

Journalist Frans Pollux researches all the loose ends he can find with eye witnesses and investigators from that time, and finds a witness that hasn't been heard till now. What was the IRA doing in Limburg? Could the attack have been prevented? And who had an interest in not intervening? Questions waiting for an answer.

Pollux comes to amazing conclusions at the end of his search.

In episode 1 we hear the reconstruction with eye witnesses on the evening the attack happened and the day after.

Part 2 – The start of the investigation and the connection with other IRA attacks in the same surroundings. The introduction of a IRA-cell also active in Germany and Belgium. And how, after a promising start, the investigation gets stuck.

Part 3 – New information from Belgium puts the investigation back on track. The hunt for the terrorists starts.

Part 4 – The terrorists get caught. There is a lot of evidence. There is a trial and convictions. But despite of all the evidence, all the terrorists will get away with it in the end. How was that possible?

THE EXPLOITED BERRY PICKERS – TRACKING DOWN THE BERRY BOSS

Every year 20,000 to 25,000 metric tons of wild berries, such as blueberries, lingonberries, and cloudbberries, are picked in the forests of Sweden for commercial purposes. Many of the people harvesting these berries come from other countries – Thailand and Bulgaria, to name a few. Some of these individuals were lured to a faraway country on the pretence of making a lot of money.

Kaliber takes a look behind the scenes of the berry business, in search of a man who has shown up two years in a row with migrant berry pickers – workers who did not receive fair treatment in the eyes of the law. How is it possible for someone to go on like this in the face of the new, stricter, laws from 2018? Why can't the authorities put a stop to this kind of misconduct?

In this episode, you will meet 'Noah', one of the Bulgarians who was tricked into going to Sweden in the hope of earning thousands of Kronor in 2021. He was also promised accommodation, but he and several others were left to fend for themselves on a gravel lot on the outskirts of Älvsbyn in northern Sweden. There was no money, no decent housing.

Noah is back in Bulgaria again, feeling exploited by the man we call the Berry Boss.

Kaliber follows the trail leading to the Berry Boss, where it turns out that he's been active in more than one municipality, and finally tracks him down.

This investigation also shows why it's difficult for the authorities to hold someone accountable for tricking people to go to Sweden for seasonal work and then failing to deliver what they promised. An investigation into allegations of exploitation was opened in 2021. As of June 2022, it is still underway.

12

DE DUMPADE BÄRPLOCKARNA – JAKTEN PÅ BÄRBOSSEN SWEDEN

Submitting organisation

Sveriges Radio - SR / Swedish Radio

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Producer Annika H Eriksson

Production company SR

Title of series Kaliber i P1

Episode 1 of 2

Length 33 min

Original language Swedish

First broadcast by SR Channel 1

Date of first broadcast 14 February 2022, 10:04

Competing for

Best European Radio Current Affairs

Programme of the Year

13

MORDET PÅ
FACKTOPPARNA: DEN
TREDJE KVINNAN
SWEDEN

THE UNION BOSS MURDERS:
THE THIRD WOMAN

Submitting organisation
Banda / Dagens Arbete

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Commissioning editor Helle Klein
Producers Sara Olsson; Hugo Lavett,
Robert Barkman (Co-producers)
Production company Banda / Dagens Arbete

Title of series The Union Boss Murders
Episode 6 of 7
Length 43 min
Original language Swedish

First broadcast by Dagens Arbete Podcast
Date of first broadcast 15 March 2022, 07:00

Competing for
Best European Radio Current Affairs
Programme of the Year

Tallinn, January 1991. The Soviet Republic of Estonia.

Two severely beaten bodies are found behind a quarry. These men are Bertil Whinberg and Ove Fredriksson; two Swedish trade union leaders, and prominent figures in the ruling Social Democratic Party. They had been visiting Tallinn as heads of a Scandinavian trade union delegation, to support Estonian activists in their struggle for independence.

This movement had gained momentum whilst the once all-mighty Soviet Empire was struggling to stay intact. The Swedes checked into Hotel Viru, a luxurious tourist hotel monitored by the KGB, whose agents occupied a secret top floor. They finished off their first night at the hotel's night club. The next morning they were found murdered. The Soviet police investigation concluded that the Swedes left the hotel with three prostitutes and fell victim to small-time gangsters.

In Sweden, the story shifts from shocking to embarrassing and then, in time, is almost forgotten. When reporter Mikael Färnbo first heard about the murders 10 years ago he was stunned. Why the silence?

He soon discovered that no one could explain why these two union leaders were murdered. He starts researching and a world of secrets and cold war cover-ups come to light. He meets the families of the victims, investigators, new witnesses and confronts the perpetrators. He is the first journalist to dig out the old case file from the Soviet archives and he soon uncovers a well-hidden secret that transforms this story from a murder mystery into a real-life political thriller.

This series unravels a piece of European history previously unknown, and has led to a new interest in re-opening the murder investigation. It garnered massive attention in Sweden, and in Estonia where scars from the Soviet era are still fresh.

WHERE DO MANIACS COME FROM? THE STORY OF THE MANIAC ELVIS

When people read in detective stories or crime chronicles about murders and other crimes, they often think that the world in which all this is happening, is different. That it exists separately. That it happens somewhere far away, not with them and not about them. How does a supposedly healthy person get the mania and desire to kill his own kind? Why does a person suddenly stop feeling the red line? Where do maniacs come from and what happens in their heads?

Maniac Yuriy Kuzmenko from Kyiv region had been travelling in ordinary trains for years, killing hundreds of women. Why was he given the nickname Elvis and how was he revealed? The 'Psychology of Crime' series tells the story of the murderer and the detection of his crimes.

The Psychology of Crime is an immersive radio detective story in the style of true crime series, which are popular in many countries, but new for Ukraine. It is the first product of this kind in the Ukraine.

Each episode is a 'challenge' for the brain and a big logical quiz. All the episodes are based on real crime cases, investigated in the Ukraine during the last 20 years. All cases are told only after they passed all the proceedings in the courts, with the final verdict.

With this project aimed at an audience of 35+ years of age we offer them not to go into the terrible details of what criminals are doing, but to show how these people think, how they plan their crime, what affects their thoughts and actions behind their stories, and most importantly – show how these crimes have been investigated, how the investigators think and what methods are used in their work.

14

ЗВІДКИ БЕРУТЬСЯ МАНІЯКИ? ІСТОРИЯ МАНІЯКА ЕЛВІСА UKRAINE

Submitting organisation

UA:PBC / Public Broadcasting Company of Ukraine

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Dramaturgy Mariya Lebedieva

Commissioning editor Olena Zelinchenko

Producer Yurii Tabachenko

Production company UA:PBC

Co-producers Mariya Sviatoslavivna Lebedieva

Title of series The Psychology of Crime

Episode 1 of 20

Length 38 min

Original language Ukrainian

First broadcast by UA:PBC

Date of first broadcast 9 September 2021, 20:10

Competing for

Best European Radio Current Affairs

Programme of the Year

15

FILE ON 4 – DEADLY
DELAYS: THE
AMBULANCE CRISIS
UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

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Commissioning editor Carl Johnston
Producers Annabel Deas;
Scott Hesketh (Researcher)
Production company BBC Radio 4

Length 37 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 25 January 2022, 20:00

Competing for
Best European Radio Current Affairs
Programme of the Year

FILE ON 4 – DEADLY DELAYS:
THE AMBULANCE CRISIS

Record ambulance delays in the UK are leaving patients waiting hours for emergency care to arrive with waiting times increasing every month. Some patients wait hours at home, many wait outside the hospitals for a bed to become available, but for a small number, ambulances are arriving too late and patients are dying while waiting for help to arrive. In this episode of File on 4 we hear how the crisis is impacting both patients and ambulance staff.

The programme tells the story of Bina Patel, a 56-year old supermarket worker from Manchester who died of a heart attack after an ambulance failed to arrive, nearly an hour after her son Akshay made the first of six desperate calls to 999 requesting urgent help. Working closely with Akshay we were able to obtain all six phone calls he made to North West Ambulance Service which are played throughout the programme, documenting his increasingly desperate calls for help as his mother struggles to breathe in the background and gasps in desperation “I’m dying, come quickly”. However, by the time the ambulance did arrive that night, Bina was dead. In the first call Akshay was told there was a shortage of help available, but never imagined the ambulance would not arrive and was not told it would be nearly an hour before an ambulance came. He also notes that living just a two minute drive from the nearest hospital he could have driven his mother there himself before her condition worsened, but says that suggestion was never made to him, and the length of the potential delay was never disclosed.

Speaking to paramedics and 999 call handlers across the UK the programme reveals that the problems experienced in Manchester are not unique. Through a series of personal audio diaries we document the huge strain on the ambulance

THE FATE OF RUSSIA'S SOLDIERS

This investigation began shortly after the start of the invasion of Ukraine, into the human cost of the war to Russia – a subject that was, and remains, very difficult to explore. This is due to the lack of almost any official information from within Russia, and the risks for any Russian citizen of speaking to the Western media, following the passing of a law imposing penalties of up to 15 years in prison for the ‘spread of misinformation’ about the conflict, including for even calling it a war.

Searching Russian and Ukrainian social media, we set out to make contact with Russian families with sons who had been killed or taken prisoner in Ukraine. The programme tells the story of one particular soldier, ‘Pavel’, through the testimony of his sister-in-law, ‘Tatyana’, back in Russia. Pavel was captured very early in the invasion, and later shown taking part in a press conference on Ukrainian TV, before eventually being sent back to Russia in a prisoner swap. We follow Tatyana’s attempts to trace Pavel with the help of a Ukrainian organisation that posts videos of dead and captured Russians – and raise questions about what will happen to Russian casualties.

The programme also investigates the impact of the war on Buryatia – an autonomous republic in Siberia with one of the highest death tolls from the war of any region in Russia. With testimony from an unusually brave local journalist, and a relative of a soldier serving in Ukraine, we discover how and why the authorities have succeeded in maintaining support for the war despite the casualty figures. We hear from a relative, who herself opposes the war and talks about how even soldiers who survive the war will have been mentally ‘destroyed’.

16

THE FATE OF RUSSIA'S SOLDIERS

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

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Commissioning editor Richard Knight
Producers Lucy Ash, Monica Whitlock;
Yulia Mineeva, Arsenii Sokolov (Researchers)
Production company
BBC Long Form Audio Department

Length 37 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 3 May 2022, 20:02

Competing for
Best European Radio Current Affairs
Programme of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2022

Radio Music Category

Award

★ PRIX EUROPA

Best European Radio Music Programme of the Year

Under the Patronage of the EBU – European Broadcasting Union

The second placed entry will receive a Special Commendation.

Jury Group Coordinator

Anna-Karin Larsson

Sveriges Radio – SR, Sweden

01	Gubaidulina's Plucked String Quartet	Austria
02	Cooking With Classics	Belgium
03	Hey Paul	Belgium
04	Once Enea Stuck an Apple Seed to My Ear	Czech Republic
05	Liss: Vibrations	Denmark
06	Who Is MØ?	Denmark
07	Matriarchy	Finland
08	A Home Away From Home – Music-Cafés in Japan	Germany
09	“Klassik drastisch” (Episode #42) Sergej Rachmaninow: Klavierkonzert № 2 in C-Moll	Germany
10	Studying a Role	Germany
11	Digging For Fire	Ireland
12	Voices in Barcaccia. Make Way for the Young!	Italy
13	Opera Star Lise Davidsen and the Magic Story	Norway
14	Sweden's Best Songs – Maxida Märak Sings “The Grass Widower Blues” by Povel Ramel	Sweden
15	Add to Playlist	United Kingdom
16	Florence Price's Chicago and the Black Female Fellowship	United Kingdom
17	The Music & Meditation Podcast	United Kingdom

WEDNESDAY 26 October

9:30		Jury Briefing	
10:00	04	Once Enea Stuck an Apple Seed to My Ear	Czech Republic
10:40	08	A Home Away From Home – Music-Cafés in Japan	Germany
11:20		Break	
11:40	05	Liss: Vibrations	Denmark
12:20	01	Gubaidulina’s Plucked String Quartet	Austria
13:00	15	Add to Playlist	United Kingdom
13:40		Lunch	
14:40	02	Cooking With Classics	Belgium
15:20	14	Sweden’s Best Songs – Maxida Märak Sings ...	Sweden
16:00		Break	
16:20	07	Matriarchy	Finland
17:00		Start of Discussion	

THURSDAY 27 October

9:30	16	Florence Price’s Chicago and the Black Female ...	United Kingdom
10:10	03	Hey Paul	Belgium
10:50		Break	
11:10	12	Voices in Barcaccia. Make Way for the Young!	Italy
11:50	13	Opera Star Lise Davidsen and the Magic Story	Norway
12:30	17	The Music & Meditation Podcast	United Kingdom
13:10		Lunch	
14:10	10	Studying a Role	Germany
14:50	11	Digging For Fire	Ireland
15:30		Break	
15:50	06	Who Is MØ?	Denmark
16:30	09	“Klassik drastisch” ... Sergej Rachmaninow ...	Germany
17:10		Start of Discussion	

01

GUBAIDULINAS
ZUPFQUARTETT

AUSTRIA

GUBAIDULINA'S PLUCKED
STRING QUARTET

Submitting organisation
Österreichischer Rundfunk - ORF Ö1

Contact
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Author Thomas Wally
Director Rainer Elstner
Sound Katharina Ahammer, Friedrich Trondl
Commissioning editor Elke Tschaikner
Producer Rainer Elstner

Title of series Neue Musik auf der Couch /
New Music on the Couch
Length 57 min
Original language German

First broadcast by ORF Ö1
Date of first broadcast 2 May 2022, 23:03

Competing for
Best European Radio Music Programme of the Year

What is New Music? How can we approach it, understand it better and perhaps even learn to love it?

Thomas Wally teaches us to use our ears as an analytical instrument and to penetrate unfamiliar worlds of sound.

Wally is a composer and Senior Lecturer at the University of Music and Performing Arts Vienna, as well as a freelance violinist. For the Ö1 series 'Zeit-Ton', Wally once a month analyses a string quartet from the last 100 years with the help of sound samples on his violin and the piano.

Listeners are given tools that help them to perceive this music with a sharper focus. The work is then broadcast in full length.

String quartets from Webern to Crumb begin to speak to us. Here the work on the couch is the String Quartet № 3 (1987) by Sofia Gubaidulina which should really be called a 'Plucked Quartet'.

Gubaidulina creates her own form of contrast: For long stretches in this work, the strings are not made to vibrate in the conventional way with the bow; it is only from about the halfway point that the familiar sound of the string quartet can be heard. What is normally the order of the day in a string quartet, namely the bowed note, thus becomes a sensation.

"You will see and hear the works in a different light when you follow this series of broadcasts," Wally promises. In earlier centuries, the vast majority of compositions performed in concert were new. Today, this ratio is reversed. Has music moved away from people or people from music? "There is a rift and that this rift is also consciously sought sometimes, that cannot be denied," Wally states. "At the same time, I am always amazed at how presentable new music is today, how great the interest is for new opera productions or for festivals like Wien Modern. There is clearly also an audience here, a need and interest."

COOKING WITH CLASSICS

What makes a song a Classic?

Originality?

Forget about it.

Classics are often the result of being clever with a few basic ingredients.

Senne Guns is Cooking with Classics on Radio 1 every Thursday – and explains some of the best recipes to create Classics.

‘Top chef’ Senne Guns looks into the pots of the most famous musicians and reveals the recipes behind hits that everyone knows. From ABBA’s box of glissandos to Lou Reed’s sheet of circle of fifths dough, the Chopin-Amy Winehouse link, John Miles’ whipped cream cappuccino and Eminem’s pinch of Aznavour. A tasty podcast of Radio 1.

In this episode, Senne reveals the legendary recipe for Stairway to Heaven by Led Zeppelin. Get started with four Michelin-star chefs, a sprinkle of Irish folk music, a few recorders and a handful of Cuban peppers – progressively quicken your stirring and add the right circumstances.

Here is a list of the other songs/episodes from the series:

Jealous Guy, Rockafeller Skank, Beste Bill, John Williams,

Jesus Etc., Perfect Day, Lazarus, Wild Dances, All night long,

Zomby Woof, Can’t get you out of my head,

Music, Sylvia, Angels, Dancing Queen, The real slim Shady, Back to black,

Hey ya!, The Bad Touch and Sultans of swing.

02

KOKEN MET CLASSICS

BELGIUM

Submitting organisation

VRT - Vlaamse Radio- en Televisieomroep

Contact

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Director Senne Guns

Sound Senne Guns

Commissioning editor Jan Knudde

Producer Babette Moonen

Production company VRT

Title of series Cooking with Classics

Episode 15 of 22

Length 18 min

Original language Dutch

First broadcast by VRT Radio 1

Date of first broadcast 28 April 2022, 09:30

Competing for

Best European Radio Music Programme of the Year

03

HEY PAUL

BELGIUM

HEY PAUL

Submitting organisation

VRT - Vlaamse Radio- en Televisieomroep

Contact

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Director Michèle Cuvelier

Sound Sander Lambrecht

Commissioning editor Sven Lardon

Producers Eva Moeraert;
Thomas Verbruggen (Co-producer)

Production company VRT

Length 165 min

Original language Dutch

First broadcast by VRT NU

Date of first broadcast 21 March 2022, 09:00

Competing for

Best European Radio Music Programme of the Year

In this 5-part programme Belgian radio host Michèle Cuvelier tries to reach her biggest idol Paul McCartney. She wants to ask him a question that is incredibly important to her. “How do you let it be?”

Along the way, laced with Beatles melodies and audio from archives, you pick up quite a lot. You get to know McCartney a whole lot better as Michèle dissects his persona and music with fellow musicians. She zooms in on fandom so you discover how, when and why we become fans in general. And whilst passing record labels and even ending up in London, a new topic unveils itself: the dark corner of a teenager’s mind, the incredible comforting power of a song and the importance of your musical idol whilst growing up. Could it be that by getting a grip on your favourite artist and their music, you just might learn to let go? And will you ever be able to listen to your own music library the same way ever again?

Hey Paul consists of five episodes between 20 and 40 minutes long, each with a specific focus. The are called: The question, The hero, The fans, The song and The answer. All the while, balancing between tension and equanimity, music shows itself once more as the incredible lifeline it can be. And – slightly cliché but true – the road towards an answer turns out to be more valuable than the actual answer itself. What started out as a simple quest to meet an idol, grew so much bigger. From musician’s basements to Italian restaurants to screaming crowds, we also meandered from hormones to (creepy) fandom, the fragility of teenagers, the comforting powers of a song and a dark corner of Michèle’s own past – and it all turns into an ode to the feelers.

ONCE ENEA STUCK AN APPLE SEED TO MY EAR

The motivation behind this composition comes from a reflection about listening. So my first question was not “what to play?” but “How does sound appeal to senses?”, a question which I wish to articulate, tell, develop without explaining.

How to achieve a composition/device that should help us ‘listen to ourselves listening’? Radio, the medium of listening, might represent actively the act of listening and contain the listening in several modalities. Radio is able to create intimacy without proximity, it shares particularity. Where a simultaneity of personalities co-exists, each experience requires negotiation: listening becomes agency.

What secret is at stake when you truly listen to the sonorous over the semantic?

Non-semantic expression is the access from where we can know in new ways.

My motivation in exploring the act of listening lies in the activation of that sensitivity, to enable one to attend to the world in a new way, with an interest in the world as it presents itself for us in experience.

What was needed, therefore, were strategies of composing and narration able to activate the audience and to evoke a critical distance toward what is heard. I’d like to leave the listeners to find their own music from the sounds we are proposing here. This would be the biggest achievement of this composition, a music that should help us listen to ourselves listening. I wish to involve the listener in their reality, rather than offering an interpretation of it. Who listens lies in a position of ambiguity between the sound and the sensory self, participating as well in the creation of the aesthetic moment. (Elia Moretti)

04

ONCE ENEA STUCK AN APPLE SEED TO MY EAR

CZECH REPUBLIC

Submitting organisation
Český rozhlas - ČRo / Czech Radio

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Director Ladislav Železný
Sound Václav Maršík (Recording),
Elia Moretti (Editing, Mixing),
Ladislav Železný (Recording, Master)
Dramaturgy Tereza Havelková
Commissioning editor Ladislav Železný
Producer Ondřej Holas
Production company Czech Radio
Co-producers ORF ‘Zeit Ton’

Title of series PremEdition of Radioateliér,
ČRo Vltava
Episode No. 194
Length 47 min
Original language English, Czech

First broadcast by ČRo Vltava
Date of first broadcast 28 April 2021, 22:00

Competing for
Best European Radio Music Programme of the Year

05

LISS: VIBRATIONS

DENMARK

LISS: VIBRATIONS

Submitting organisation
Danish Broadcasting Corporation - DR

Contact
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Author Sara Sadiq Frost
Director Sara Sadiq Frost
Sound Nina Liv Bendstrup
Dramaturgy Morten Narvedsen
Commissioning editor Karen Albertsen
Producer Karen Albertsen
Production company DR

Title of series Splittet til Atomer/ Split Into Atoms
Episode 49 of 51
Length 27 min
Original language Danish

First broadcast by DR P3
Date of first broadcast 24 May 2022, 08:00

Competing for
Best European Radio Music Programme of the Year

This episode tells the story about Liss, a band that met global interest after releasing just two songs. Too much happened, too fast. They had to take a break. In 2018 they went on vacation to reconnect and ‘Vibrations’ emerged out of the blue – a song about falling in love with your friends. Three years later everything changed for Liss when lead singer Søren Holm lost his life to suicide. ‘Vibrations’ contains some of the best times they had together.

In this podcast series each episode is a musical exploration of the creative process, where a song, by a Denmark-based artist, is put under the microscope. The host asks the artist to reflect on how the song came to life, editing out her side of the conversation and leaving room for an immersive sound design. This helps to unfold the song and the context it was created in.

The podcast is not only about technical insights and understanding how a song was made. It’s a conversation about the deeply personal attachment to music most of us have, whether you create it or listen to it. How sounds or instruments can be environmentally or culturally connected to us and how they make us feel.

WHO IS MØ?

In this episode we follow the Danish pop star MØ. MØ's name is actually Karen, and she's an insecure young woman from the countryside. She starts out as an ordinary girl with an extraordinary talent, that will one day take her on one of Denmark's greatest musical adventures. But she's got no idea yet. In her teens she starts a punk band with her friend called MUM. The project develops from fun, games and moshpits into a dire situation when the girls in MUM lose their two friends and partners in a car accident at the age of 19. Suddenly, MØ understands that life won't last forever. And with that in mind, she works hard to make her musical dream come true.

Combining solid pop tunes from the Spice Girls era with the punk energy of MUM, MØ develops her own unique sound. This leads to a collaboration between MØ and the incredibly successful Major Lazer, which brings about the monumental hit 'Lean On'. But having the world's greatest hit song is hard work. After seven years of constant touring MØ breaks down. She needs to build herself up and find her way back to the young girl and outsider from the countryside who fell in love with music. This programme is about life, music, love and about finding your own path through the world, told by MØ and host Pelle Peter Jencel. And because we believe podcasts should be an auidial experience, we've built it up with music, archival audio footage, live recordings, demos from early editions of 'Lean On', real-time audio and interviews. This series brings the listener along on MØ's journey and explores the ups and downs of pursuing a career in music told by the artist herself.

06

HVEM ER MØ?

DENMARK

Submitting organisation
Danish Broadcasting Corporation - DR

Contact
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Author Pelle Peter Jencel
Director Pelle Peter Jencel
Sound Ida Skjerk
Dramaturgy Sandra Mia Susgaard,
Karen Straarup
Commissioning editor Morten Stahlhut
Producer Morten Stahlhut
Production company DR

Title of series Hvem Er / Who is
Episode 3 of 4
Length 42 min
Original language Danish

First broadcast by DR P3
Date of first broadcast 5 October 2021, 08:00

Competing for
Best European Radio Music Programme of the Year

07

MATRIARKAATTI

FINLAND

MATRIARCHY

Submitting organisation
Artlab Productions

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Director Suvi Tuuli Kataja

Sound Kaino Wennerstrand

Dramaturgy Suvi Tuuli Kataja

Commissioning editor Anttoni Palm

Producers Emma Kurki (Artlab); Elli Salo (Aapa)

Production company Artlab Productions

Co-producers Aapa Productions

Title of series Be Like a Fangirl

Episode 6 of 8

Length 20 min

Original language Finnish

First broadcast by Spotify

Date of first broadcast 11 October 2021, 00:00

Competing for

Best European Radio Music Programme of the Year

Matriarchy is a feminist rap podcast that fights for a more equal music scene for everyone and it highlights trans, transmasculine and non-binary rap and R&B artists.

The eight episodes of the series throw a goodbye to institutional discrimination and, with an anarchistic attitude, take on things that plague the musical field like sexualisation, misogyny and othering. The show's hosts, rappers Mon-Sala and Adikia, are joined by a wide range of artists and experts of the Finnish musical field who have previously not been heard or whom nobody wanted to hear. Matriarchy is creating an active revolution and raises the volume of those voices that have been silenced for too long. The narrative combines spoken word, free dialogue, essayistic expression, intimate interviews and rapping as modes of expression. Rap artists have written a song for each episode, inspired by the topic of the episode. In addition to the podcast platform, Matriarchy will spread as live shows at clubs and festivals along with a talk show on YouTube. The songs written for the podcast series have been released as an album of their own.

The episode 'Be Like a Fangirl' investigates the political power of fandom and it poses the question whether it is the fangirls who actually wield the power behind the curtains of the musical industry. The guest of the episode is feminist activist and illustrator Taika Mannila. The discussions with her cover toxic fandom, elevating fandom to the value it deserves and worshipping Rihanna without inhibitions.

The other episodes of the series deal with, among others, the language of rap music in the context of cultural appropriation, the coexistence of gender and clothes within the Hip Hop scene and the 'Madonna-Whore' dichotomy of the musical industry.

A HOME AWAY FROM HOME – MUSIC-CAFÉS IN JAPAN

In Japan, so-called ‘ongaku-kissaten’, small music cafés where people go to listen to music in company and still be by themselves, have existed since the 1940s. A precious social space between work and home, ‘a home away from home.’ This ‘third space’ is neither home (first space) nor workplace (second space), but a place in between: It’s a place to just be. But the tradition is in danger.

In a country where homes are small and compact, spacious kissats were both luxury and necessity – a kind of communal living room where classical music or jazz was usually played, frequented by people who lived and worked in the area. The cafes still exist today. But what will happen once the owners, most of whom are now in their eighties, are no longer around?

Will there be young people to carry on the tradition of the music cafés?
And if so, in what form?

How do the young see the function of the third space? Have these kinds of social spaces outlived their usefulness?

The Japanese word ‘kissaten’ (喫茶店) or ‘kissa’ for short (喫茶) means café. Music cafes are called ‘Ongaku-Kissa’ (音楽喫茶) in Japanese. A cafe focusing on classical music is called ‘Meikyoku-Kissa’ (名曲喫茶), which means ‘masterpiece cafe’.

08

DER DRITTE RAUM – MUSIKCAFÉS IN JAPAN GERMANY

Submitting organisation
Deutschlandradio / Deutschlandfunk Kultur

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Author Andreas Hartmann
Director Andreas Hartmann
Sound Michael Kube (Mainland Studios)
Commissioning editor Katrin Moll
Producer Katrin Moll
Production company Deutschlandfunk Kultur
Co-producers WDR

Length 54 min
Original language German, English, Japanese

First broadcast by Deutschlandfunk Kultur
Date of first broadcast 5 February 2022, 18:05

Competing for
Best European Radio Music Programme of the Year

09

“KLASSIK DRASTISCH”
(EPISODE #42) SERGEJ
RACHMANINOW:
KLAVIERKONZERT № 2
IN C-MOLL
GERMANY

“KLASSIK DRASTISCH” (EPISODE #42)
SERGEJ RACHMANINOW:
KLAVIERKONZERT № 2 IN C-MOLL

Submitting organisation
Deutschlandradio / Deutschlandfunk Kultur

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Authors Axel Ranisch, Devid Striesow
Directors Axel Ranisch, Devid Striesow,

Tanja Runow

Sound various; this episode: Ralf Perl

Commissioning editor Tanja Runow

Producer Eberhard Schade

Production company Deutschlandfunk Kultur

Episode 42 of 45

Length 7 min

Original language German

First broadcast by Deutschlandfunk Kultur

Date of first broadcast 11 June 2022, 16:50

Competing for

Best European Radio Music Programme of the Year

Two hosts, a well-known German actor and a film and opera director, meet in a radio studio to talk about their secret passion, classical music. Taking turns, they introduce each other to works from the realms of classical and contemporary music that are of particular importance to them personally. Their special interest is also to present lesser known and rarely performed works.

In weekly episodes of 5–8 minutes each, they explain what fascinates them so much about the work, how they came across it, and why the work is so important for them. They play short excerpts, sharpen our senses for special passages, and together celebrate moments of unique musical beauty.

Almost incidentally, we also learn something about the composer and the respective genesis, but also get insights into the everyday life of our hosts, Devid Striesow and Axel Ranisch, in which music plays a very central and natural role. Thus, the personal approach is always in the foreground in each episode.

No particular educational background or prior knowledge is necessary to follow and benefit from their explanations.

The ‘Classic Nerds’ play the music excerpts from their cell phones, just like teenagers on the bus. For this reason, there is also a playlist for each episode, to give their listeners a chance to enjoy the works in high quality. Their exchange is not an analytically distanced discourse, but a firework of joie de vivre and joy in music, wild, physical, intense and sometimes very drastic. Rarely in broadcasts about classical music is there so much singing, laughing and paying homage to life in all its facets. ‘Klassik drastisch’ is not about education. It is about love!

STUDYING A ROLE

She works as a heroic baritone who sings and plays exclusively male roles on the opera stage.

Something that is familiar to her from her own biography: for years, opera singer Lucia Lucas was perceived as a man, until she came out as a transgender woman in 2014.

While her outward appearance has changed dramatically, her voice has remained unchanged.

“I’m constantly searching for the most authentic version of myself”, Lucas discloses. This intriguing aspect of current identity discourses is the focus of the radio play, which is atmospherically and scenically based on E.T.A. Hoffmann’s novella Don Juan, in which a travelling opera lover prepares for his Don Giovanni visit in a hotel.

This historical setting is interwoven with the present, with Lucas’ narration and singing exercises, and finally with the sound of the computer game ‘World of Warcraft,’ which allows players to customise their hero characters.

Role-playing and authenticity are explored in a medium in which the uniqueness of the voice is paramount. Lucia Lucas’ speaking voice is the perfect vehicle not only for the arias, which are also heard here, but more importantly for the many stages of her life story. Thus, the piece offers its listeners the opportunity to immerse themselves in the intricate inner world of a partially forced role-play.

10

DIE ARBEIT AN DER ROLLE

GERMANY

Submitting organisation
Südwestrundfunk - SWR / ARD

Contact
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Authors Noam Brusilovsky, Lucia Lucas
Based on the novella Don Juan
by E.T.A. Hoffmann
Director Noam Brusilovsky
Sound Andreas Völzing, Philipp Stein
Dramaturgy Andrea Oetzmann
Commissioning editor Andrea Oetzmann
Production company SWR

Length 52 min
Original language German, English, Italian

First broadcast by SWR2
Date of first broadcast 15 August 2021, 18:20

Competing for
Best European Radio Music Programme of the Year

11

DIGGING FOR FIRE

IRELAND

DIGGING FOR FIRE

Submitting organisation
Raidió Teilifís Éireann - RTÉ

Contact
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Authors
Daragh Dukes, Eoin O’Kelly, Kevin Brew

Directors
Daragh Dukes, Eoin O’Kelly, Kevin Brew
Sound Daragh Dukes, Ruth Kennington
Commissioning editor Kevin Reynolds

Producers
Daragh Dukes, Eoin O’Kelly, Kevin Brew
Production company RTÉ Drama On One

Length 40 min
Original language English

First broadcast by RTÉ Radio 1 Extra
Date of first broadcast 21 May 2021, 20:00

Competing for
Best European Radio Music Programme of the Year

Composer Daragh Dukes and Radio Producers Eoin O’Kelly and Kevin Brew explore the nature of youthful creativity as they remember their participation in the Limerick band scene of the early 1990s. Daragh and Kevin (formerly of the band They Do It With Mirrors) re-visit the tragicomedy of their London band years, while their friend Eoin (formerly of the band The Hitchers) shares in trying to understand the obsessive quest of youthful creativity.

With archive recordings from the time and a soundtrack that flits between indie guitar and electronica, Digging for Fire celebrates creative potential, especially that fiery, untutored, childlike creativity we need to protect as the adult world encroaches.

VOICES IN BARCACCIA. MAKE WAY FOR THE YOUNG!

This is the first international competition for young opera singers organised by Radio 3 Rai and led by Enrico Stinchelli and Michele Suozzo, hosts of La Barcaccia, a cult programme that for over 30 years has spread the opera with the right mix of seriousness and irony.

This competition comprises 7 live radio shows for 36 incredible opera singers from 13 countries. The show takes place on a monthly basis from December 2021 to June 2022 over 7 evenings.

They are live from the historic Sala A in Via Asiago 10 in Rome and feature 6 contestants assessed by a prestigious jury made up of 5 members, with Stinchelli & Suozzo as permanent hosts and three different experts each episode.

In episode 4, the jurors are the pianist Maurizio Baglini, the opera singer Raina Kaibavanska and the opera expert Cristina Bersanelli.

Among the thousands of contests of all kinds in Italy, it has been decades since the last TV or radio competition was dedicated to opera. Since the days of the historic Callas Prize, which was a contest carried out in the 1980s and broadcast on Eurovision, Rai has not realised such an operation.

Never before has it been so crucial for us to emphasise the importance of opera as a part of the heritage of our cultural identity.

12

VOCI IN BARCACCIA. LARGO AI GIOVANI!

ITALY

Submitting organisation
Radiotelevisione Italiana - Rai

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Director Roberta Vespa
Sound Luca De Ioris
Commissioning editor Rai Radio 3
Producer Monica Nonno
Production company Rai

Episode 4 of 7
Length 103 min
Original language Italian

First broadcast by Rai Radio 3
Date of first broadcast 15 December 2021, 20:30

Competing for
Best European Radio Music Programme of the Year

13

OPERASTJERNA
LISE DAVIDSEN OG
EVENTYRET
NORWAY

OPERA STAR LISE DAVIDSEN AND
THE MAGIC STORY

Submitting organisation

Norsk rikskringkasting - NRK / Norwegian
Broadcasting Corporation

Contact

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Author Mari Lunnan

Director Ingvei Eikaas

Sound Mari Lunnan

Commissioning editor Ingvei Eikaas

Producer Mari Lunnan

Production company NRK

Length 57 min

Original language Norwegian

First broadcast by NRK P2 and NRK Klassisk

Date of first broadcast 31 August 2021, 14:00

Competing for

Best European Radio Music Programme of the Year

The life of Lise Davidsen is a modern fairytale.

The tall handball playing girl from a little town in Norway with hardly any musical background becoming a worldwide, most sought-after soprano. What happened?

In this music programme you meet Lise Davidsen as a young insecure student in 2011. Mari Lunnan went to Copenhagen to make a portrait of the – well-known amongst Norwegian students – successful teacher Susanna Eken at the Opera Akademi. “Do you want to join a lesson with a Norwegian student of mine,” she asked. I nodded, and there she was: Lise Davidsen.

Since then Mari has followed Lise on her ‘magic path from Stokke’. In this programme we are meeting her almost every year, following her development, and feeling her struggling and her success all the way through competitions, her debut at the Norwegian Opera – all the way to her debut at The Metropolitan Opera house in New York and Royal Opera House Covent Garden in London, now as a mature and confident singer who has found her way just before the outbreak of Covid-19.

The programme is coloured with interviews of her teacher, her mother, best friend, manager and of course Lise herself.

SWEDEN'S BEST SONGS – MAXIDA MÄRAK SINGS “THE GRASS WIDOWER BLUES” BY POVEL RAMEL

Have the Swedes forgotten their songs? Are there still songs that we all can sing together and what songs should those be?

Those questions gave rise to the idea of this programme series where we investigate the status of the once strong Swedish singing culture. For 30 programmes, the host Jack Lantz travelled around Sweden to meet famous Swedes to talk about and sing their favourite Swedish songs. Each encounter has resulted in an episode for FM broadcast and podcast, where we hear the guest's personal story of a song close to their heart, and a new spontaneous musical interpretation of it by the guest and Jack. The guests were between 19 and 90 years old, both professional singers and complete musical amateurs, and the objective was to show the plurality of the Swedish singing tradition and above all – encourage all listeners to sing themselves.

It's striking how many emotions the project evoked. Both from the guests – artists who are used to do perfectly mixed recordings in studios but rediscover the joy in simply singing together without rehearsing, and the guest who in tears recalls how she used to sing the Swedish song 'Daddy come home' as a child when her father was in hospital. But also from the listeners, who thank us for getting inspired to start singing together with friends and discovering new favourite songs.

In this episode, Jack meet the Sami hip hop artist Maxida Mäarak on a cold winter's day in Jokkmokk, Sweden. She talked about one of her musical role models – the comedian and singer Povel Ramel, born 100 years ago – and why she considers him to be the first Swedish rapper.

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SVERIGES BÄSTA SÅNGER – MAXIDA MÄRAK SJUNGER “THE GRÄSÄNKLING BLUES” AV POVEL RAMEL SWEDEN

Submitting organisation
Sveriges Radio - SR / Swedish Radio

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Director Jack Lantz
Sound Jack Lantz
Commissioning editor Ella Petersson
Producer Jack Lantz
Production company SR

Title of series Sveriges bästa sånger /
Sweden's Best Songs
Episode 4 of 30
Length 19 min
Original language Swedish

First broadcast by SR P2
Date of first broadcast 4 December 2021, 15:30

Competing for
Best European Radio Music Programme of the Year

15

ADD TO PLAYLIST

UNITED KINGDOM

ADD TO PLAYLIST

Submitting organisation
British Broadcasting Corporation - BBC

Contact
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Authors Timothy Prosser; Cerys Matthews,
Jeffrey Boakye (Presenters)
Director Jerome Weatherald
Sound Jerome Weatherald
Commissioning editor Dan Clarke
Producer Jerome Weatherald
Production company BBC Radio 4

Title of series Add to Playlist
Episode Series 2, Eps. 2 of 8
Length 42 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 11 February 2022, 19:15

Competing for
Best European Radio Music Programme of the Year

This is a weekly music programme that takes listeners on a voyage of discovery, finding connections between music from all genres, eras and continents. Cerys Matthews and Jeffrey Boakye are joined each week by musicians, who help them build a playlist of 5 tracks, revealing the rich web of connections that link one track to the next, and getting under the bonnet of each piece to try and understand how it works.

In this episode Cerys and Jeffrey are joined by organist Anna Lapwood and South African cellist and vocalist Abel Selacoe and they all take it in turns to choose the next five tracks for the evolving playlist. The final track of the previous week was Peter Dinklage's Show Me the Way, and Cerys picks up on its famous guitar introduction and finds a connection with Natalie Imbruglia's 1997 hit Torn, which kicks off this week's playlist. To gain insight into the song's composition, she is joined by Torn's songwriter Phil Thornalley. Anna Lapwood chooses the next track and finds a link between the chord structure of Torn and that of Dido's Lament, from the opera Dido and Aeneas, by the English baroque composer Henry Purcell. Abel Selacoe hears a striking similarity between the bassline of Dido's Lament, and the bassline of the South African track Ndofo / Skado by Samthing Soweto. Jeffrey links the overlapping multilayered vocal arrangements of Samthing Soweto with Cry Me a River by Justin Timberlake. And for the fifth track in the playlist, Cerys hones in on the call and responses in Cry Me a River and this leads her to the song Čaje Šukarije by the Romani singer Esmira Redžepova, performed by the Balkan band Paprika.

A joyful journey across continents, eras and musical styles, uncovering what makes each piece special and unique.

FLORENCE PRICE'S CHICAGO AND THE BLACK FEMALE FELLOWSHIP

Dr. Samantha Ege unravels a tale of music, kinship and culture in 1920s Chicago: the remarkable community of black female musicians and activists who helped Florence Price's music to thrive.

Florence Price (1887–1953) is considered among the most important American musicians of the 20th century: a gifted composer whose life and music challenged – and broke through – barriers of race and gender.

In 1933, she became the first black woman to have a symphony performed by a major orchestra: confirming Dvorak's prophecy, four decades previously, that African-American symphonic composers would thrive. Yet underpinning Price's story is a remarkable parallel story – one that is still virtually unknown.

Because Florence Price was not an anomaly. Hers is just one part of a remarkable untold story in 20th century American music: that of a thriving community of black female musicians in early 20th century Chicago. It was their collective agency, advocacy, support and activism that helped one another – and Price especially – to thrive.

For the first time, pianist and musicologist Dr. Samantha Ege tells their story, (re-)framing Price as part of a vivid group portrait at the heart of the Chicago South Side.

The feature vividly transports us in sound to the heart of the remarkable African-American district of Bronzeville – where classical music, gospel, blues, opera and jazz all thrived. As we hear about the social and political upheaval that underpinned this unique 'Chicago Renaissance', our ears are opened to a remarkable array of music and activism that's been hidden for nearly a century; we feel and sense the echoes of Price and her circle as we traverse modern-day Chicago, a much-changed city, yet one where cultural and racial struggles remain.

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FLORENCE PRICE'S CHICAGO AND THE BLACK FEMALE FELLOWSHIP

UNITED KINGDOM

Submitting organisation
Overcoat Media

Contact
Amy Wheel
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Author Samantha Ege
Director Steven Rajam
Sound John Scott
Dramaturgy Steven Rajam
Commissioning editor Matthew Dodd (BBC)
Producer Michael Surcombe
Production company Overcoat Media

Length 43 min
Original language English

First broadcast by BBC Radio 3
Date of first broadcast 6 March 2022, 18:45

Competing for
Best European Radio Music Programme of the Year

17

THE MUSIC &
MEDITATION PODCAST

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC Sounds

Contact
Christina Kenny
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Author NOA (Host)

Sound various

Commissioning editor Philip Raperport

Producer Charlotte Parr (Co-producer)

Production company BBC Radio 3 Production

Co-producers Nick Taylor (Co-producer),
Rebecca Grisedale-Sherry (Digital producer)

Title of series The Music & Meditation Podcast

Episode 1 of 8

Length 20 min

Original language English

First broadcast by BBC Radio 3

Date of first broadcast 10 May 2022, 09:00

Competing for
Best European Radio Music Programme of the Year

THE MUSIC &
MEDITATION PODCAST

This podcast opens up the world of classical music to new audiences in a unique and powerful way.

Hosted by musician and meditation enthusiast NAO, the series brings together a line-up of influential meditation experts with exclusive new music written by some of the UK's most exciting young contemporary composers.

The podcast is designed to support good mental health and wellbeing, and each episode focuses on a theme relevant to the podcast's youth audiences, from burnout to body positivity.

Each edition features NAO in informal conversation with a different guest expert, all of whom have substantial followings on social media. The series therefore covers a variety of meditation approaches and techniques in a friendly, welcoming way that makes the podcast accessible to those new to meditation, as well as to classical music.

The series features a combination of library music and carefully selected classical tracks recorded by the BBC's orchestras and choirs. Each episode culminates with a guided meditation voiced by the guest and sound-tracked by new music written and recorded exclusively for the podcast.

PRIX EUROPA 2022

TV Fiction Category

Awards

- ★ PRIX EUROPA
Best European TV Movie or TV Mini-Series of the Year
The second placed entry will receive a Special Commendation.
- ★ PRIX EUROPA
Best European TV Fiction Series of the Year
The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Mirande de Jong
BNNVARA, The Netherlands

Riet De Prins
Vlaamse Radio- en Televisieomroep – VRT, Belgium

01	Lost Luggage	Belgium
02	Five Years	Czech Republic
03	Suspicion	Czech Republic
04	The Dreamer – Becoming Karen Blixen	Denmark
05	Transport	Finland
06	Crossroads	France
07	Duplex	Germany
08	I'm Your Man	Germany
09	The Conference	Germany
10	Blackport	Iceland
11	Letizia Battaglia – Shooting Life and Death in Palermo	Italy
12	Bulado	The Netherlands
13	The Year of Fortuyn	The Netherlands
14	Afterglow	Norway
15	Like me	Norway
16	Marusarz – Tatra Eagle	Poland
17	Confession	Slovakia
18	Peace Force	Spain
19	A Royal Secret	Sweden
20	Die for You – Boring and Prudish	Sweden
21	One-on-one	Sweden
22	Sacha	Switzerland
23	Tschugger	Switzerland

TV FICTION

Timetable

MONDAY 24 October

9:30		Jury Briefing		
10:00	04	The Dreamer – Becoming Karen Blixen	Denmark	45 min
10:45		Break		
11:10	18	Peace Force	Spain	60 min
12:15	05	Transport	Finland	47 min
13:05		Lunch		
14:00	17	Confession	Slovakia	55 min
15:00	14	Afterglow	Norway	43 min
15:45		Break		
16:10	01	Lost Luggage	Belgium	52 min
17:10		Start of Discussion		

TUESDAY 25 October

9:30	15	Like me	Norway	33 min
10:10	21	One-on-one	Sweden	18 min
10:40	02	Five Years	Czech Republic	15 min
10:55		Break		
11:15	20	Die for You – Boring and Prudish	Sweden	9 min
11:30	07	Duplex	Germany	26 min
12:00	23	Tschugger	Switzerland	30 min
12:30		Lunch		
13:30	10	Blackport	Iceland	45 min
14:20	13	The Year of Fortuyn	The Netherlands	50 min
15:10		Break		
15:30		Start of Discussion		

WEDNESDAY 26 October

9:30	08	I'm Your Man	Germany	104 min
11:15		Break		
11:45	12	Bulado	The Netherlands	87 min
13:10		Lunch		
14:00	06	Crossroads	France	49 min
15:00	22	Sacha	Switzerland	52 min
15:55		Break		
16:15	19	A Royal Secret	Sweden	45 min
17:05		Start of Discussion		

THURSDAY 27 October

9:30	09	The Conference	Germany	107 min
11:15		Break		
11:40	03	Suspicion	Czech Republic	69 min
12:50		Lunch		
13:45	16	Marusarz – Tatra Eagle	Poland	54 min
14:50	11	Letizia Battaglia – Shooting Life and Death ...	Italy	100 min
16:30		Break		
17:00		Start of Discussion		

LOST LUGGAGE

After the terrorist attacks on Brussels Airport, Samira Laroussa, a strong-hearted, half-Moroccan police woman, is missioned to handle and return all baggage and personal belongings that were left behind in the departure hall that day. There are about a thousand items, all damaged by the bombs and debris, smeared with ashes and blood. The silent witnesses of a gruesome event.

Samira gets hung up on the operation. She works from a huge hangar where all of the luggage is stored. The delicate items are enormously emotionally charged. They confront Samira and her team with the reality of the victims' lives that have been ruined or changed forever in one fell swoop.

In every case, Samira runs into a piece of her own trauma. After all, March 22nd has affected her own personal life heavily too. Samira's good friend Babs died in her arms, and in the aftermath of the attacks she also suffered a miscarriage. Handling the luggage becomes more than a duty: a therapeutic activity that soon turns into a desperate escape from the traumas catching up with her. Samira keeps everything to herself. Her relationship with Tom suffers terribly from this, the distance between the once so hopeful couple gets bigger and bigger.

Samira's escape into the hangar causes her to lose herself more and more. At her job she pushes the boundaries of what is ethically correct. She gets suspended and the entire operation is temporarily put on hold. Samira has lost everything that is dear to her. This forces her to face her pain. It all leads to the biggest dilemma of her life. Does she choose to hold on to hatred and resentment, or does she go for forgiveness? Even if it means acknowledging what she is so anxiously trying to deny ... that she herself is a victim too?

01

LOST LUGGAGE

BELGIUM

Submitting organisation

VRT - Vlaamse Radio- en Televisieomroep

Contact

Franky Audenaerde
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Authors Tiny Bertels, Michel Sabbe,
Charles De Weerd, Mathias Claeys,
Edith Huybreghts

Directors Kaat Beels, Nathalie Basteyns,
Ibbe Daniëls

Camera Anton Mertens, Jordan Vanschel

Commissioning editor Herta Luyten

Producers Pieter Van Huyck, Ivy Vanhaecke

Production company De Mensen

Co-producers VRT, Arte France,
Gardner and Domm

Title of series Lost Luggage

Episode 1 of 6

Length 52 min

Total budget not specified

Original language Dutch

First broadcast by VRT één

Date of first broadcast 20 March 2022, 20:40

Competing for

Best European TV Fiction Series of the Year

02

PĚT LET

FIVE YEARS

CZECH REPUBLIC

Submitting organisation

Česká televize - ČT / Czech Television

Contact

Jitka Procházková

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Author Sára Zeithammerová

Director Damián Vondrášek

Camera Kryštof Melka

Commissioning editors Damián Vondrášek,

Matěj Podzimek

Producer Matěj Stehlík

Production company Czech Television

Title of series Five Years

Episode 1 of 10

Length 15 min

Total budget € 48,784

Original language Czech

First broadcast by ČT iVysílání

Date of first broadcast 26 September 2022, 00:00

Competing for

Best European TV Fiction Series of the Year

David and Tereza are classmates. He's cool, she's beautiful. After the prom, they sleep together. After that night, they don't see each other for Five Years. David is finishing medical school. He has a beautiful girlfriend, loving parents and barely remembers his night with Tereza. Tereza is studying journalism. She lives alone, sees her mother out of obligation, and maintains a lesbian relationship which lacks emotional connection. Shortly after a random encounter, Tereza accuses David of raping her on the prom night and tells him that she intends to use her story for her upcoming literary debut. David denies his guilt. Not just the two of them, but also those closest to them are confronted with the events of the prom. Tereza wants to close the chapter, David doesn't even want to open it. What really happened that night?

This web series tells the story of two university students whose promising lives are interrupted by a rape accusation. The theme of sexual violence and consent is explored from different angles. It does not seek to demonise the aggressor or glorify the victim, instead it looks at the matter from both perspectives.

SUSPICION

A three-part mini-series inspired by real events that doesn't try to place blame, but instead seeks to identify the difference between truth and mere semblance. Nurse Hana Kučerová never smiles and treats her patients poorly, often in violation of regulations. And she is similarly rough with her adolescent daughter Tereza. When a patient dies under suspicious circumstances, the life of both mother and daughter is suddenly turned upside down. The public, the media, the police, and even some of her colleagues are clear as to who is guilty, and so both women must undergo the most difficult trial of their lives.

This three-part mini-series inspired by dozens of real cases reflects the strength of manipulation, the influence of the media on public opinion, and the difficult social situation of people in a small town. Revealing its information gradually, the series seeks not to place blame but to explore how the truth differs from mere semblance.

03

PODEZŘENÍ

CZECH REPUBLIC

Submitting organisation

Česká televize - ČT / Czech Television

Contact

Jitka Procházková

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Author Štěpán Hulík

Director Michal Blaško

Camera Adam Mach

Commissioning editors Marcela Pittermannová,

Markéta Prušinovská

Producer Michal Reitler

Production company Czech Television

Co-producers Jakub Viktorín, Tomáš Hrubý,

Pavla Janoušková Kubečková (nutprodukce),

Claudia Tronnier (ARTE G.E.I.E.)

Title of series Suspicion

Episode 1 of 3

Length 69 min

Total budget € 596,278

Original language Czech

First broadcast by ČT 1

Date of first broadcast 13 March 2022, 20:00

Competing for

Best European TV Movie or

TV Mini-Series of the Year

04

DRØMMEREN – KAREN
BLIXEN BLIVER TIL
DENMARK

THE DREAMER – BECOMING
KAREN BLIXEN

Submitting organisation
Viaplay Group

Contact
Ann Bergström
ann.bergstrom@viaplaygroup.com

Author Dunja Gry Jensen

Director Jeanette Nordahl

Camera Aske Alexander Foss

Commissioning editor Marlene Billie Andreasen

Producers Marie Cecilie Gade,
Karoline Leth, Charlotte Hjortd

Production companies
Zentropa Episode, Viaplay Group

Co-producers in collaboration with Belga and
Stage 5; with support from Public Service Fund,
Nordisk Film & TV Fond, Wallimage,
the Belgian Federal Government Tax Shelter
and co-funded by The European

This drama series set in the 1930s tells the story of how Karen Blixen (Out of Africa) became a world-famous writer.

It is also the story of a woman's struggle to find her place in life while freeing herself from the expectations of family and society. Karen Blixen returns to her childhood home in Denmark after many years in East Africa. Penniless, sick, divorced and with her dreams in ruins, the series shows Blixen's journey from her lowest point to becoming a renowned writer. The series includes visualisations of her deepest thoughts and the magical universe of Blixen's stories as well as flashbacks to her years in East Africa.

In the first episode we are in the year 1931 when Karen Blixen returns to her childhood home Rungstedlund in Denmark, after having lost both her farm, her marriage, and her soulmate Denys Finch Hatton in Kenya. Discouraged, ill and ruined Karen craves independence and begins to explore the idea of achieving her ambitious dreams.

Title of series The Dreamer - Becoming Karen Blixen
Episode 1 of 6

Length 45 min
Total budget € 9,800,000

Original language Danish

First broadcast by Viaplay

Date of first broadcast 18 September 2022, 00:00

Competing for
Best European TV Fiction Series of the Year

TRANSPORT

A microchip is found in baby food at a day care centre in Helsinki. A young journalist starts to look into the incident and what initially looks like an unfortunate chain of events in the food processing chain, isn't that at all.

A Finnish border control veterinarian, responsible for the inspection of imported meat, has been missing for a year. An insurance investigator begins to delve into the matter. She finds out that prior to his disappearance, the veterinarian had received substantial amounts of money from somewhere. His family is confused, but unwilling to answer questions.

A bank manager makes a mistake that could cost her the job. In order to cover up the mistake, she agrees to set up a pipeline for money laundering, a scheme she creates for a businessman in the meat trade. It might also provide a means for her to escape.

These three storylines are intertwined, telling the story of a gentle but weak man who decided to take a bribe and a woman too proud to retreat in a game that turns out to be too much for her.

The transport of goods, money, horses and meat on the roads, rails and wires of Europe are the backbone of the story.

Transport seeks to find the moment in all of us, when our sense of justice and that of integrity is either celebrated or compromised. It tells the tale of ordinary people under immense pressure. Vulnerable and fragile, but also graceful and consistent – this story could happen to any of us.

05

TRANSPORT

FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Samu Reijonen
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Author Auli Mantila
Director Auli Mantila
Camera J-P Passi (DoP)
Commissioning editor Jarmo Lampela
Producers Miia Haavisto, Tia Talli
Production company Tekele Productions
Co-producers jonnydepony (Belgium)

Title of series Transport
Episode 1 of 8

Length 47 min
Total budget € 5,000,000

Original language Finnish, English, Flemish
First broadcast by Yle Areena & Yle TV1
Date of first broadcast 25 March 2022, 21:05

Competing for
Best European TV Fiction Series of the Year

06

SOPHIE CROSS

FRANCE

CROSSROADS

Submitting organisation

France Télévisions

Contact

Dounia Taha
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Author Paul Piedfort

Director Franck Van Mechelen

Camera Diego Dezuttere

Commissioning editor Manuel Alduy

Producer Toma de Matteis

Production company France.tv studio

Co-producers Les Gens (De Mensen Group),

NDF International Productions,

ARD Degeto, RTBF;

with the participation of France Télévisions

Several cases, one goal: finding her son.

Sophie Cross, a brilliant attorney, is enjoying a lovely summer day in the North Sea dunes with her 5-year old son Arthur when he vanishes into thin air. She only leaves the boy alone for a few seconds, but that's all it takes. It's the start of a horrible nightmare for Sophie and her husband Thomas Leclercq, a razor-sharp police commissioner who's crushed by his son's disappearance and finds himself powerless to solve it. As the days then weeks roll by, the investigation goes nowhere and doubts and suspicions start to creep in: was Arthur really abducted?

Three years later, the devastated couple is determined to push forward with their lives. Thomas is convinced they'll never see their son again, but Sophie refuses to give up hope and joins the police force to help hunt down Arthur. She'll have to work hard to carve out a niche for herself in the crime squad led by her husband Thomas, whose members aren't exactly delighted about the new recruit.

Title of series Sophie Cross

Episode 1 of 3

Length 49 min

Total budget not specified

Original language French

First broadcast by France 3

Date of first broadcast 9 November 2021, 21:05

Competing for

Best European TV Movie or

TV Mini-Series of the Year

DUPLEX

This sitcom brings together worlds that seem to be drifting further and further apart in our society. The spatial proximity that a semi-detached house brings forces our very differently polarised protagonists to come into contact with each other and softens the hardened fronts a bit every now and then. But even within the families, there are clashing viewpoints that serve as constant sources of conflict, leading to actions that escalate as the episode progresses.

The series picks up on idiosyncrasies and beliefs on both sides of the garden fence and exposes them in their bigotry and the self-image that comes with it. Thanks to our protagonists' tenacity in vehemently and imaginatively standing up for their own convictions, all participants are denied the easy path of living side by side in quiet ignorance. Instead, their constant clash always holds new explosives for endless conflicts and surprising alliances.

The series picks up and plays with current socio-political debates in a sometimes more, sometimes less direct way, giving equal space to the different perspectives and playing them off against each other in a humorous way. The series repeatedly exposes the fractures in the world views of its protagonists and thus repeatedly calls into question the absolute truths that all parties respectively claim for themselves. Doppelhaushälfte is a classic sitcom with narratively closed episodes and a minimally horizontal season progression. Each episode revolves around its own question, linked to the core theme of the series, from which one or more basic conflicts arise that are negotiated and acted out by the residents on both sides of the semi-detached house.

07

DOPPELHAUSHÄLFTE

GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
Gudrun Borenberg
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Authors Dennis Schanz,
Christoph Mushayija Rath
Directors Dennis Schanz,
Christoph Mushayija Rath, Barbara Kronberg,
Florian Dietrich
Camera Tilo Hauke, Antonio Paladino,
Max Preiss
Commissioning editors Lucia Haslauer,
Carina Bernd
Producers Dennis Schanz, Luis Singer
Production company Stick Up Filmproduktion

Title of series Doppelhaushälfte
Episode 1 of 8

Length 26 min
Total budget € 2,300,000

Original language German
First broadcast by ZDF, ZDFneo
Date of first broadcast 15 March 2022, 21:45

Competing for
Best European TV Fiction Series of the Year

08

ICH BIN DEIN MENSCH

GERMANY

I'M YOUR MAN

Submitting organisation
Südwestrundfunk - SWR / ARD

Contact
Petra Rosemann-Stösser
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Authors Jan Schomburg, Maria Schrader
based loosely on Ich bin dein Mensch
by Emma Braslavsky

Director Maria Schrader

Camera Benedict Neuenfels

Commissioning editors Jan Berning,
Katharina Dufner

Producer Lisa Blumenberg

Production company
Letterbox Filmproduktion GmbH

Length 104 min
Total budget € 2,586,802

Original language German

First broadcast by ARD - Das Erste

Date of first broadcast 22 December 2021, 20:15

Competing for
Best European TV Movie or
TV Mini-Series of the Year

Alma is a scientist at the famous Pergamon Museum in Berlin. In order to obtain research funds for her studies, she accepts an offer to participate in an extraordinary experiment. For three weeks, she is to live with a humanoid robot whose artificial intelligence has been designed to allow it to morph into that of her ideal life partner. Enter Tom, a machine in (handsome) human form, created to make her happy. What ensues is a tragicomic tale that explores notions of love, longing and what makes us human.

THE CONFERENCE

On the morning of 20 January 1942, in a villa on the Großer Wannsee in Berlin, leading members of the Nazi regime came together. They had been invited by Reinhard Heydrich to ‘a meeting followed by breakfast’; the gathering would go down in history as the ‘Wannsee Conference’. The sole topic on the agenda that morning was what the Nazis called the ‘Final Solution to the Jewish Question’: the organisation of the systematic mass murder of millions of Jews from across Europe. The film follows the minutes of this meeting as recorded by Adolf Eichmann, of which only one copy remains. This is a key document pertaining to the Holocaust. The ‘Wannsee Conference’ was probably the most murderous conference in history. The subject: planning the murder of 11 million Jews in Europe. ZDF marked the conference’s 80th anniversary with a cross-media-highlight. In addition to a feature film and the associated documentary, numerous social media posts and explainer videos offer context and background-information – all bundled in a web-focus in ZDF’s own media library. Aiming at a younger audience, that primarily obtains information online, the explainer videos are specifically designed to be used in the classroom. A VR application offers a virtual tour through the on-site-exhibition in the house of the Wannsee Conference. Creative Commons clips and worksheets for history lessons complete the comprehensive package.

09

DIE WANNSEE- KONFERENZ

GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
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Author Magnus Vattrodt
Director Matti Geschonneck
Camera Theo Bierkens
Commissioning editors Stefanie von Heydwofff,
Frank Zervos
Producers Reinhold Elschot, Friederich Oetker
Production company
Constantin Television GmbH
Co-producers Oliver Berben (Executive producer)

Length 107 min
Total budget € 4,000,000

Original language German
First broadcast by ZDF
Date of first broadcast 24 January 2022, 20:15

Competing for
Best European TV Movie or
TV Mini-Series of the Year

10

VERBÚÐIN

ICELAND

BLACKPORT

Submitting organisation
Vesturport

Contact
Björn Hlynur Haraldsson
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Authors Björn Hlynur Haraldsson,
Gísli Örn Garðarsson, Mikael Torfason

Director Gísli Örn Garðarsson

Camera Hrafn Margeirsson

Commissioning editor Kristján Loðmfjörð

Producers Nana Alfredsdóttir,

Gísli Örn Garðarsson,

Björn Hlynur Haraldsson,

Nína Dögg Filippusdóttir; Andrew Eaton,
Justin Thomson (Co-producers ARTE France)

Production company Vesturport

Co-producers ARTE France, RUV

Russia has oil. Africa has gold. Iceland has fish.

Set in the 1980s in a small Icelandic fishing village, the story follows a married couple, Harpa and Grimur, as they build a small fishing empire along with their childhood friends. Due to the introduction of a new fishing quota system in the country, where the fishing grounds are privatised, the struggle for power results in a feud of jealousy, greed and betrayal. A collective venture, that mirrors true events as they played out and dramatically changed the political landscape in Iceland, creating the country's first billionaires.

Title of series Blackport
Episode 8 of 8

Length 45 min
Total budget € 5,000,000

Original language Icelandic

First broadcast by RÚV Iceland

Date of first broadcast 22 December 2022, 21:00

Competing for
Best European TV Fiction Series of the Year

LETIZIA BATTAGLIA – SHOOTING LIFE AND DEATH IN PALERMO

Letizia is a stubborn child who loves freedom and independence. But in post-war Palermo these feelings are not allowed to a girl. She is only sixteen when she thinks that a marriage could help her save herself, but instead she finds herself a prisoner again.

In the seventies, Letizia, courageously leaves her husband and starts working. She wants to be a journalist and finds herself, almost by chance, with a camera in her hand.

She has no technique, but she manages to see the pain, poetry and the dramas of Palermo like no one else. She became one of the greatest photojournalists in the world, perhaps because she is a woman, perhaps because she has suffered a lot in life, perhaps because she loves everything about Palermo.

Letizia Battaglia was one of the greatest photographers of our time. Her black and white photos narrated the long ordeal of Palermo besieged by the Mafia, the terrible slaughter during which Cosa Nostra killed policemen, magistrates, helpless citizens, during the most heinous thirty years of our republican history. Few people know that this great witness of our time also had an exceptionally dramatic biography, as a child, as a young woman, and then as an adult, and that her daring and nonconformist existence powerfully recounts the great struggles of women in the last century to gain dignity and freedom. She had a fascinating, adventurous, astounding life. A life of battles fought in a professional reality, journalism, that has always been masculine. The only woman among male colleagues, Letizia managed to impose a gaze of pity and beauty, making photography a weapon to change the world.

11

SOLO PER PASSIONE- LETIZIA BATTAGLIA FOTOGRAFA ITALY

Submitting organisation
Radiotelevisione Italiana - Rai

Contact
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Authors Roberto Andò, Angelo Pasquini,
Monica Zapelli
Director Roberto Andò
Camera Maurizio Calvesi
Commissioning editor Rai Fiction
Producers Alessandra Ottaviani, Paola Pannicelli
Production company Rai
Co-producers Angelo Barbagallo (Bibi Film TV)

Episode 1 of 2

Length 100 min
Total budget € 6,500,000

Original language Italian
First broadcast by Rai 1
Date of first broadcast 22 May 2022, 21:15

Competing for
Best European TV Movie or
TV Mini-Series of the Year

12

BULADO

BULADO

THE NETHERLANDS

Submitting organisation
NTR

Contact
Ivo Siebum
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Author Eché Janga
Director Eché Janga
Camera Gregg Telussa

Commissioning editor Marina Blok
Producers Derkjan Warrink, Koji Nelissen;
Michel Drenthe, Marina Blok (Co-producers)
Production company Kepler Film

Length 87 min
Total budget € 1,000,000

Original language Papiamentu, Dutch
First broadcast by NTR
Date of first broadcast 8 May 2022, 15:30

Competing for
Best European TV Movie or
TV Mini-Series of the Year

Kenza (11) lives on a wrecker's yard in the middle of Curacao with her father Ouirá and grandpa Weljo. The two men are complete opposites: Ouirá is a stone-sober policeman; Weljo, on the other hand, identifies with the native people and the spirituality of the island. The strong-willed Kenza tries to find her own way between these extremes. For this magic-realistic family drama, director Eché Janga, who wrote the screenplay with Esther Duysker, found his inspiration in a local saga.

THE YEAR OF FORTUYN

The drama series revolves around the 2002 Dutch general election campaign between the flamboyant newcomer Pim Fortuyn and Labour Party leader Ad Melkert, who is seen as Prime Minister Wim Kok's successor. Their campaign triggers forces beyond their control, which eventually lead to both candidates' downfall. The rise of Fortuyn's prominence does not only heat things up in The Hague, but across the country. In a time span of less than a year, between the September 11 attacks and the assassination of Pim Fortuyn, we can see how the Dutch political landscape changes for good. The Year of Fortuyn is a story about new politics, the rise of populism, the wavering balance between the personal and the political, and the desire to be heard.

13

HET JAAR VAN FORTUYN

THE NETHERLANDS

Submitting organisation
NPO

Contact
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Director Michiel Jaarsveld
Camera Guido van Gennep
Commissioning editor Katja Harterink
Producers Mark Furstner, Erwin Godschalk,
Nelsje Musch-Elzinga
Production company Hollands Licht Productions
Co-producers AVROTROS

Title of series The Year of Fortuyn
Episode 1 of 5

Length 50 min
Total budget not specified

Original language Dutch
First broadcast by NPO
Date of first broadcast 25 March 2022, 21:25

Competing for
Best European TV Fiction Series of the Year

14

ETTERGLØD

NORWAY

AFTERGLOW

Submitting organisation
Monster Scripted

Contact
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Director Atle Knudsen
Camera Torkel Riise Svensson, Håvar Karlsen
Commissioning editor
Marianne Furevold-Boland
Producer Ida Håndlykken Kvernstrøm
Production company Monster Scripted

Title of series Etterglød
Episode 1 of 7

Length 43 min
Total budget € 4,300,000

Original language Norwegian
First broadcast by NRK
Date of first broadcast 2 October 2022, 21:15

Competing for
Best European TV Fiction Series of the Year

Meet Ester Sand (40), a true force of nature. Mother of three, lover of one, friends all around. The one person you imagine will live forever, because you simply cannot imagine a world without her.

In the first episode Ester Sand turns 40, but the day before the big party she gets a phone call that will turn her life upside down. Should the celebration continue, and if so, does she manage to keep the news hidden from friends and family?

And this could have been the story about a brave woman and the cervical cancer that might kill her. But Ester would never allow that. On the contrary, it is a story about Life, and all the brave and glorious – and stupid – things we do before we die.

Granted, the series will follow Ester step by step through her treatment – but that is just the back story. What this is really about, is how her grave illness affects everybody around her. Her professor husband, putting his career on hold, and holding his breath for months. Her teenage children, trying to figure out the quirks of adolescence all the while being terrified of losing their mother. Not to mention Ester's many friends, whose lives are all deeply affected by her condition. This brutal reminder that death can come at any time, makes them all start questioning their own lives. Am I happy in my marriage? Do I dare break out? Should I finally tell the world my biggest secret? Must I change my ways? Do I live life to the fullest?

And so, at the end of season one – as Ester finally finds out whether the treatment has worked or not, whether she'll live or die – the lives of everybody around her have changed forever.

LIKE ME

This season revolves around the 16-year old characters Leo and Sofie who have sex for the first time – in a drunken state – without having met each other before. We join them in the following days, through worries and anxiety about not having been good enough or looking good enough. At the same time, they're slowly falling in love with each other. We also follow Oda, who feels left behind because she thinks 'everyone else' has had sex. She feels that she ought to do something about it even though she is terrified.

In this specific episode Sofie and Leo meet again. They are both desperately hoping to restore the impression from the first time they had sex. It doesn't quite work out as they had imagined.

The drama series wants to expose the pressure many young people feel facing their sexual debut and address the fact that many of them use porn to learn about sex. About half of Norwegian 13-18-year olds report that they have seen porn online. At the same time, they tell us that the sex education in school revolves around sexually transmitted diseases and contraception, and that the teachers rarely talk about the sexual act itself. The series aims to give young people a realistic description of how difficult and awkward sex can be when you are new to it. This way, hopefully the young viewers can learn from the experiences and realisations the characters in the series make, and perhaps we can give them the tools to make better choices.

Like me has, through six seasons, followed the same target group and characters.

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LIK MEG

NORWAY

Submitting organisation

Norsk rikskringkasting - NRK / Norwegian Broadcasting Corporation

Contact

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Director Anne Wisløff

Camera Martin J. Edelsteen

Commissioning editor Gisle Halvorsen

Producer Tone Rekdal Sperre

Production company NRK

Title of series Like me

Episode 4 of 7

Length 33 min

Total budget € 674,800

Original language Norwegian

First broadcast by NRK TV

Date of first broadcast 2 June 2022, 06:00

Competing for

Best European TV Fiction Series of the Year

16

MARUSARZ –
TATRZANSKI ORZEL

POLAND

MARUSARZ – TATRA EAGLE

Submitting organisation
Telewizja Polska S.A. - TVP

Contact
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Director Marek Bukowski
Camera Artur Zdral
Commissioning editor Krzysztof Tyszowiecki
Producer Radoslaw Niziolek
Production company TVP

Length 54 min
Total budget € 450,000

Original language Polish
First broadcast by TVP1
Date of first broadcast 16 January 2022, 18:20

Competing for
Best European TV Movie or
TV Mini-Series of the Year

This drama tells the story of Stanislaw Marusarz, a legendary ski jumper – precursor and pioneer of ski jumping in Poland. The plot focuses on the story of his life and his spectacular career, as well as the tragic life of his little sister Helena, also a champion skier and member of the Resistance Movement, murdered by the Nazis in 1941. Stanislaw Marusarz was not only a ski jumping legend in his native Poland but also the 1938 world vice-champion in Lahti, a four-time Olympian, a seven-time participant in the ski world championships, as well as a second lieutenant of the Home Army and a Tatra courier. From the first months of the occupation, he actively worked as a courier for the Polish Underground State and would deliver correspondence to Hungary. In 1940, while awaiting a death sentence in a Gestapo prison in Cracow, he saved himself by jumping from the second floor of the building and running for his life. After the war, he became one of the longest active ski jumping athletes in the world. Marusarz was a guest of honour at the Four Hills Tournament in the season 1965-1966. At the age of 53, he stood on the famous Gross-Titlis-Schanze (Large Titlis hill) and made his legendary show jump dressed in a suit and tie. The Great Krokiew ski jumping hill located in his hometown in Zakopane is named after Marusarz.

TV FICTION

CONFESSION

In the first episode we meet Michal and Kristina. Due to family problems, Kristina overtakes the breadwinner role and her complicated relation with her husband becomes even more problematic. The tension grows as she advertises for a support in her tailor's shop. The immigrant Lejla appears on the scene with her little son Sami and a wheel of peculiar accidents starts spinning.

The leitmotif of the series is a story of two women – Lejla from Syria and Kristina from Slovakia. Trying to escape war, Lejla sets out for a journey to Germany with baby son Sami. After a tragic accident she is forced to stay in Slovakia as asylum seeker.

Kristina has just won the struggle for her illegitimate son Filip whom she previously abandoned to save her marriage. Despite being so different, both women have much in common. Each one has got her secret and fights with slander, prejudice and hatred. Thanks to Lejla, Kristina finds a friend and Lejla finds a mentor who helps her with the childcare. She only feels guilty she may not reveal to Kristina that Sami is in fact not her son and his biological father attempts to get him back at all cost. The situation gets complicated when Lejla enters an emotional relationship with Kristina's husband Michal who still hasn't coped with the fact that Filip is not his son. Both women have to face the biggest challenge in their lives when Filip is kidnapped after people hired by Sami's father confused the baby with little Sami. On one hand, Lejla wants to run away with Sami; on the other hand she is aware that Filip might be in danger and also knows how Kristina suffers. Although she loves Sami as her own son, Lejla has to make the decision of her life and surrender in order to save Kristina's family.

17

PRIZNANIE

SLOVAKIA

Submitting organisation

Radio and Television Slovakia - RTVS

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Director Brano Misik

Camera Laco Janostak

Commissioning editor Dana Gargulakova

Producer Zuzana Balkoova

Production company RTVS

Title of series Priznanie / Confession

Episode 1 of 10

Length 55 min

Total budget € 1,257,410

Original language Slovak

First broadcast by RTVS Jednotka

Date of first broadcast 9 January 2022, 20:30

Competing for

Best European TV Fiction Series of the Year

18

FUERZA DE PAZ

PEACE FORCE

SPAIN

Submitting organisation

Corporación de Radio y Televisión Española - RTVE

Contact

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Directors Mar Olid, Jorge Saavedra

Camera Eduardo Martínez Guirle,
Miguel García Jiménez

Producer Borja Gálvez (Exec. producer)

Production company RTVE

Co-producers in collaboration with Alea Media

Title of series Peace Force

Episode 1 of 8

Length 60 min

Total budget not specified

Original language Spanish

First broadcast by RTVE

Date of first broadcast October 2022

Competing for

Best European TV Fiction Series of the Year

Equatorial Guinea's border with Cameroon.

In a lost place in the remote African jungle, Sergeant Paula Elgueta, together with a large unit of blue helmets, manages to free women and girls who were kidnapped by a group of pirates from slavery.

The mission, although dangerous and not without a certain epic quality, is yet another success for the Spanish UN contingent deployed to Equatorial Guinea. That same night, between tents, Paula receives a phone call. It is Hugo ... her fiancé and also a blue helmet, calling from the Bonaki military base in the south of the country. Anguished, Hugo asks her not to hang up, even though what he is about to tell her is unbearable. Has a colleague died? "We think of death as the enemy ... But there are more horrible things than death". The call is cut off.

The next morning, the unit prepares to return to Bonaki. Paula then receives the terrible news: Hugo has committed suicide. Paula knows that this is false: he has been murdered. Facing everyone, she decides to find out what truth his death hides.

The sergeant is shocked. It is true that things had not been going well between them lately; since that mission in Falat, which no one wants to talk about again, Hugo had been tormented and his character had changed drastically. But ... to kill himself by suffocating? No. Never after the events in Falat. There must be something else. That call was a cry for help. Paula is determined to pull the thread and find out what Hugo's death hides ... even if the truth can become the cruelest of companions. From the outset, the fight seems impossible. Staff Sergeant Hugo Reyes becomes a symbol for the new army: young, handsome, a hero who risked his life for that of his comrades and was decorated for it.

A ROYAL SECRET

The Haijby Case is the story of the ultimate forbidden love. A love that had to be kept from the public at all costs, but which eventually got out, and led to one of the worst miscarriages of justice that Sweden has ever witnessed.

The year is 1932 and in a final attempt to save his restaurant, ex-conman Kurt Haijby appeals for a private audience with King Gustav V of Sweden. To his wife Anna's great surprise, he is granted one. What starts off as a formal encounter between the restaurateur and the King soon turns into a romantic evening filled with passion. But when the fling turns into a secret relationship, the King's advisors turn to Over-Governor Nothin, a man who will stop at nothing to protect the crown from the imminent disgrace. When Kurt is up against forces that will destroy his marriage, throw him into a mental asylum and deport him to Nazi Germany, he relentlessly maintains his innocence and virtue. As Nothin takes him to court, accusing him of blackmailing the King, Kurt gets the opportunity to tell his side of the story to the public. But when his liberation depends on him admitting his homosexuality, Kurt finds himself in the epicentre of the public scandal that will forever be a stain on Sweden's history.

19

EN KUNGLIG AFFÄR

SWEDEN

Submitting organisation
Sveriges Television - SVT / Swedish Television

Contact
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Director Lisa James Larsson
Camera Frida Wendel
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Producer Lena Rehnberg
Production company Stellanova Film
Co-producers Anna Croneman (SVT);
Peter Possne, Katarina Krave (Film i Väst);
Lisa Widén

Title of series A Royal Secret
Episode 1 of 4

Length 45 min
Total budget € 5,180,000

Original language Swedish
First broadcast by SVT1
Date of first broadcast 25 December 2021, 21:00

Competing for
Best European TV Movie or
TV Mini-Series of the Year

20

DÖR FÖR DIG – PRYD
OCH TRÅKIG

SWEDEN

DIE FOR YOU – BORING AND
PRUDISH

Submitting organisation

Utbildningsradio - UR / Swedish Educational
Broadcasting Company

Contact

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Director Therese Lundberg

Camera Tony Öien

Commissioning editor Åsa Tolgraven

Producers Åsa Tolgraven, Elin Ek

Production company Art&Bob

Title of series Die for you

Episode 5 of 8

Length 9 min

Total budget € 200,000

Original language Swedish

First broadcast by SVT1

Date of first broadcast 15 December 2021, 22:30

Competing for

Best European TV Fiction Series of the Year

We meet Jossan, who is dating Victor. They go to the same school and are so in love. But Victor starts having objections about the people Jossan hangs out with and how her friends act. His anger makes Jossan increasingly confused.

Abuse in close relationships does not only occur among adults, but also among youths. It involves things that do not belong in a relationship – fits of rage, controlling jealousy, nagging your partner into having sex, threats and fear. UR makes an effort to give youths, young adults, parents and school personnel knowledge about how to prevent abuse and see the early signs of an unhealthy or destructive relationship. The purpose of this effort is to increase knowledge about what abuse is, both psychological and physical, and also to provide the insight that abuse in relationships is common among youths, that it starts earlier than many believe it does, and that youths themselves ask for more knowledge and education.

Die for You is a series for everybody who needs to learn more about predictable warning signs indicating that a relationship is unhealthy – about jealousy, control, fits of rage and consent. Through dramatisation, Die for You shows early signs that a relationship between two young people is destructive. The short scenes containing dilemmas that open up for conversations about the line between healthy and unhealthy, about what is and is not love, and about power and reciprocity.

ONE-ON-ONE

Ousman and his brother Malik live and breathe football. Having fled from Gambia, they are living undocumented with their family in a basement in the suburbs of Stockholm. One day two people come to watch their practice. Soon enough they find out that they are talent scouts and they get to try-out for a major football club. Suddenly earlier unrealistic dreams are now within reach: working as professional football players, and a right of residence in Sweden. But soon it becomes clear that the brothers are competing for the same spot on the team. Instead of Ousman and Malik against the world it's suddenly brother against brother – One-on-one.

On their first day at the football club Ousman and Malik realise that they need to practice on a whole new level. As some of the players begin to pick a fight with Malik, he is quick to avenge. Ousman tries to ask grocery cashier Jenny on a date. Sadly she's not at all impressed by or interested in football.

Malik spends most nights partying, despite promising Ousman not to, and one day when Ousman tries to overcompensate his brother's hang over, he injures his foot.

As Ousman and Jenny moves on to a second date, the family receives news from the Migration Agency.

One-on-one is a sporty drama series that follows Ousman and Malik as they try to juggle practice, dating, parties and providing for their family, with the threat ever hanging over them of being deported.

21

EN MOT EN

SWEDEN

Submitting organisation
Sveriges Television - SVT / Swedish Television

Contact
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Camera Arpi Sahakyan
Commissioning editor Anna Croneman
Producers Amna Maksumic,
Anna Croneman, Lena Rehnberg,
Anne-Marie Söhrman Fermelin
Production company Stellanova Film
Co-producers SVT, Film Stockholm

Title of series One-on-one
Episode 2 of 8

Length 18 min
Total budget € 728,874

Original language Swedish, Wolof
First broadcast by SVT1
Date of first broadcast 27 March 2022, 21:50

Competing for
Best European TV Fiction Series of the Year

22

SACHA

SACHA

SWITZERLAND

Submitting organisation

Radio Télévision Suisse - RTS / SRG SSR

Contact

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Adapted from *Le Soleil au bout de la nuit*
by Nicole Castioni

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Camera Quentin de Lamarzelle

Commissioning editor Izabela Rieben

Producers Pauline Gygax, Max Karli,
Izabela Rieben, Françoise Mayor, Sven Wälti,
Eric Morfaux

Production company Rita Productions

Co-producers RTS, ARTE G.E.I.E.

Title of series *Sacha*

Episode 1 of 6

Length 52 min

Total budget € 950,000

Original language French

First broadcast by RTS 1

Date of first broadcast 11 November 2021, 21:10

Competing for

Best European TV Fiction Series of the Year

Anne Dupraz, a respected prosecutor in Geneva, is arrested for shooting a man who is now between life and death. She admits her guilt but seems unable to explain her action. The case is all the more delicate by the fact that the man Anne shot is a troubled figure in the world of nightlife and prostitution. By questioning all the protagonists in this case, the investigators will gradually uncover Anne's secret. It is her story that the series will reveal. The story of a release: her own voice.

In the first episode, Anne Dupraz is taken into custody. She shot a man implicated in an ongoing investigation. Anne admits her guilt but refuses to explain her act. However, she eventually revealed that she had had a toxic relationship with her victim 20 years earlier.

TSCHUGGER

The police force's work around the headquarters of the Cantonal Police of Valais is usually limited to trivialities: runaway sheep, traffic offenders and their presence at the village festivities. But suddenly an inconceivable murder pulls the police officers out of their deep sleep. Finally something is happening! However, before our cops (Swiss German 'Tschugger' for police officers) can even throw themselves into the case, the federal agent Annette is already on site and takes over. Local police chief Biffiger superficially appears to be co-operative, but his heart beats for his local police station and he knows from experience that not everything that comes from the capital city can be trusted.

The unequal cop duo Bax – the wannabe cowboy – and Primin – the phlegmatic – investigate parallel to the federal police officer and use their home advantage. Only slowly do puzzle pieces fall into place: from local greed for power and greed for money to international terrorism. The picture is constantly getting bigger and more threatening. And right in the middle of it all, are our likeable quirky heroes Bax and Pirmin, who have taken on something that seems a little too big.

Tschugger is a cop comedy in the area between overdrawn boredom, village charm, action, retro-look and the smell of melted cheese.

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TSCHUGGER

SWITZERLAND

Submitting organisation

Schweizer Radio und Fernsehen - SRF / SRG SSR

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Director David Constantin

Camera Rafael Kistler

Commissioning editors Bettina Alber,
Benjamin Magnin

Producer Sophie Toth

Production company Shining Film AG

Co-producers SRF, Sky Switzerland

Title of series Tschugger

Episode 2 of 5

Length 30 min

Total budget € 3,000,000

Original language Swiss German

First broadcast by SRF 1

Date of first broadcast 28 November 2021, 21:45

Competing for

Best European TV Fiction Series of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2022

TV Documentary Category

Awards

- ★ PRIX EUROPA
Best European TV Documentary of the Year
The second placed entry will receive a Special Commendation.
- ★ PRIX EUROPA
Best European TV Documentary / Factual TV Series of the Year
The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Clémence Coppey
France Télévisions, France

Niels-Ole Rasmussen
Copenhagen Film ApS, Denmark

01	Closing Words	Belgium
02	Sarah in Genderland	Belgium
03	Afghanistan	France
04	Skateboard: Vertical Horizon	France
05	Made to Measure	Germany
06	Tacheles – Heart of the Matter	Germany
07	Weihnachtsmarkt. Anschlag: The Victims	Germany
08	Who Are We Allowed to Eat?	Germany
09	Latin Noir	Greece
10	Young Plato	Ireland
11	Erasmus in Gaza	Italy
12	My Father's Journey	The Netherlands
13	The Children of Ruinerwold	The Netherlands
14	Unwanted	Norway
15	Lebanon. Explosion of Anger	Poland
16	Planet A – Climate Change and Energy	Portugal
17	Lines	Slovakia
18	Lucía in the Spiderweb	Spain
19	Sabaya	Sweden
20	The Most Beautiful Boy in the World	Sweden

TV DOCUMENTARY

Timetable

MONDAY 24 October

9:30		Jury Briefing		
10:00	11	Erasmus in Gaza	Italy	88 min
11:30		Break		
11:50	05	Made to Measure	Germany	44 min
12:40	15	Lebanon. Explosion of Anger	Poland	52 min
13:35		Lunch		
14:30	01	Closing Words	Belgium	72 min
15:45		Break		
16:00	13	The Children of Ruinerwold	The Netherlands	47 min
17:00		Start of Discussion		

TUESDAY 25 October

9:30	06	Tacheles – Heart of the Matter	Germany	104 min
11:15		Break		
11:45	14	Unwanted	Norway	47 min
12:40	02	Sarah in Genderland	Belgium	43 min
13:25		Lunch		
14:15	10	Young Plato	Ireland	102 min
16:00		Break		
16:20	04	Skateboard: Vertical Horizon	France	22 min
16:55		Start of Discussion		

WEDNESDAY 26 October

9:30	18	Lucía in the Spiderweb	Spain	45 min
10:15		Break		
10:45	20	The Most Beautiful Boy in the World	Sweden	94 min
12:30	07	Weihnachtsmarkt.Anschlag: The Victims	Germany	33 min
13:05		Lunch		
14:00	03	Afghanistan	France	91 min
15:30		Break		
15:50	08	Who Are We Allowed to Eat?	Germany	33 min
16:35		Start of Discussion		

THURSDAY 27 October

9:30	09	Latin Noir	Greece	55 min
10:25		Break		
10:45	12	My Father's Journey	The Netherlands	46 min
11:40	16	Planet A – Climate Change and Energy	Portugal	50 min
12:30		Lunch		
13:30	19	Sabaya	Sweden	91 min
15:05		Break		
15:30	17	Lines	Slovakia	80 min
17:00		Start of Discussion		

CLOSING WORDS

Patients who come to see Dr Damas at the end-of-life consultation are seriously ill and are seeking to assess their vital prognosis. Referred by their GP, they come accompanied by a family member or a neighbour, to get a second opinion. Even if death is inevitable in the short term and they know it, they need to understand the evolution of their clinical condition with a specialist to anticipate the different stages of their pathology.

Beyond their suffering, this is also the moment for these patients to revisit the thread of their existence to determine what they are prepared to bear in order to continue living. They talk about their family and friends, with whom they will have to share their decision. This is no longer a time of denial, but rather a moment of rare authenticity. The dialogues are marked by frankness, determination and also, paradoxically, great gentleness. At the end of the interview, and whatever the seriousness of the situation with which the patients are confronted, they do not leave empty-handed. Their distress has been heard, taken care of and even if death is at the end of the road, we witness a form of elucidation of their questioning. The strength and richness of their dialogues with the doctor are a lever to question our own end-of-life scenarios.

If the patients have found a real space to speak in this consultation, the carers have in turn felt the need to have one that is reserved for them and that guarantees the confidentiality of their exchanges. Every month, after their already busy working day, general practitioners, psychiatrists, geriatricians and various specialists meet in an interdisciplinary meeting to share their experiences.

The complexity of the cases discussed at these meetings shows the commitment of the doctors to the patient.

01

LES MOTS DE LA FIN

BELGIUM

Submitting organisation

RTBF - Radio-télévision belge de la Communauté française

Contact

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Authors Gaëlle Hardy, Agnès Lejeune

Directors Gaëlle Hardy, Agnès Lejeune

Camera Hugo Brilmaker

Commissioning editor Isabelle Christiaens

Producer Céline Rauw

Production company Les films de la passerelle

Co-producers RTBF / WIP - with the help of Centre du cinéma et de l'audiovisuel de la Fédération Wallonie-Bruxelles, Wallimage, Tax Shelter of the Belgian Federal Government, Liege Airport, Shelter Prod, Tax Shelter, Association pour le droit de mourir dans la dignité, Solidarité; la Wallonie – AVIQ, famille, santé, handicap; le Centre d'Action Laïque

Length 72 min

Total budget not specified

Original language French

First broadcast by La Trois

Date of first broadcast 25 October 2021, 20:30

Competing for

Best European TV Documentary of the Year

02

SARAH IN
GENDERLAND

BELGIUM

SARAH IN GENDERLAND

Submitting organisation
VRT - Vlaamse Radio- en Televisieomroep

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Author Leentje Lybaert
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Camera Louk Voncken
Commissioning editor Nikolaas Dewilde
Producer Isabelle Schepens
Production company VRT
Episode 1 of 2

Length 43 min
Total budget not specified

Original language Dutch
First broadcast by VRT NU
Date of first broadcast 17 May 2022, 06:00

Competing for
Best European TV Documentary /
Factual TV Series of the Year

Belgian Rapper, Sarah Vandeursen (38) looks into how young people today deal with their gender and which medical procedures they undergo in order to feel good in their own skin. She visits the gender clinic in Ghent, which specialises in providing mental and medical counselling to youths who are searching for their gender identity. She discovers that some people opt for puberty blockers, hormone treatments and mastectomies at a young age.

In 2018, the law in Belgium changed, so that you can change the sex on your ID card without a medical sex change. Some schools are already starting to incorporate gender awareness starting in pre-school. Clothing brands are opting for transgender or non-binary models. Even language is adapting. For the first time ever, the Dutch dictionary Van Dale added the X next to the traditional M and V (for male and female), and non-binary people are being addressed with “they” and “their.”

It is a complex and delicate topic, with a polarised debate. The far right and radical feminists in particular are responding to this new evolution with harsh criticism. This criticism is, according to Professor of Gender Studies Joz Motmans, not always scientifically correct. So, he can't help but respond.

Quote Sarah: “We are living in a time in which youths can and may show the world who they really are. And I really applaud that. And yet, all around me and on social media, I see a number of things that unsettle me. For example, when I saw the statistics on the huge increase in (breast) operations, I wasn't sure how to interpret that, and I had a lot of questions. I dove into the gender world, as open-minded as I could be, and I'm very glad that I was able to meet the people behind the statistics.”

AFGHANISTAN

The Afghan war is a case study.

For years, the US government gave us one choice: “You’re either with us, or against us.” There was no room for analysis, for questioning the modus operandi or setting a deadline to the US and the Nato military intervention. It’s a painful reminder of the contradictions that define Western diplomacy. For, in the end, everyone agreed that the only way out of the infernal spiral was to strike a deal with the Taliban.

The change of regime has given us the possibility to hear them, the ‘other half’. The Taliban belong to the unheard voices of Afghanistan, alongside women and men who stayed, by choice or necessity. They were consumed by history. All together, they form the people of Afghanistan. After the Western escape, they were left with emptied buildings and a dire famine. One million civil servants lost their salaries overnight. It seems they are not worth any help for the country’s new masters do not meet our western values.

We wanted to give them a face in order to grasp the genuine consequences of the Western policies over these many years, from their own perspective, within a wide range of experience from the decision-makers to the simple citizens. As Afghanistan is now safe to roam, we went beyond the dramatic pictures from an oppressed capital to enter the places of power. We went to see and hear the Taliban in their new positions. We travelled deep into the countryside to places which were barely accessible: Kapisa, Ghazni, Kandahar, Helmand provinces.

The most remote areas of these provinces were known for the intensity of the fighting. What is left of the Western presence there, both geographically and spiritually?

03

AFGHANISTAN

FRANCE

Submitting organisation

France Télévisions

Contact

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Author Claire Billet

Director Claire Billet

Camera Sandra Calligaro

Commissioning editor Renaud Allilaire

Producer Luc Martin-Gousset

Production company Point du Jour

Co-producer France Télévisions

Length 91 min

Total budget not specified

Original language French, English

First broadcast by France 5

Date of first broadcast 24 November 2022, 21:10

Competing for

Best European TV Documentary of the Year

04

SKATEBOARD:
HORIZON VERTICALE

FRANCE

SKATEBOARD: VERTICAL HORIZON

Submitting organisation
France Télévisions

Contact
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Author Romain Mounier
Director Alexandre Penau
Camera Romain Mounier

Commissioning editor Catherine Alvarresse
Producers Quentin Molina; Thierry Marro,
Stéphane Rybojad (Memento Co-producers)
Production company Feliz Films

Co-producers
France Télévisions, France TV Slash

Episode 1 of 5

Length 22 min
Total budget not specified

Original language French, English
First broadcast by France TV Slash
Date of first broadcast 7 July 2022, 21:10

Competing for
Best European TV Documentary /
Factual TV Series of the Year

2021. A few weeks before skateboarding becomes an Olympic discipline for the first time in Tokyo, Edouard Damestoy (24), a young French champion, is training intensely between Bordeaux, Brazil and California. Beyond the Olympic dream, Edouard especially wishes to share his passion for Vert aka 'Vertical ramp': two opposite ramps in the shape of a Half-pipe a unique discipline, yet not included in the Olympic games. But everyone agrees, Vert provides extraordinary sensations of flying and federates a benevolent and close-knit community. Alongside legends of the discipline such as Tony Hawk or Christain Hosoi, and the new generation with Olympic champion Sky Brown and others, Edouard goes for it, ready to take all the risks ...

MADE TO MEASURE

Using only the personal Google search data of a person unknown to them, a group of artists and data analysts reconstruct her personality, fears, weaknesses, desires and has a doppelgänger re-enact five years of her life, including intimate secrets, crises, ups and downs. When faced with the re-enactment of her own life the original person is absolutely stunned – and horrified at the intimate knowledge revealed by her search data.

This shows how dangerous recommendation algorithms and personalised advertising can become: a life-threatening anorexia of the protagonist is reinforced by tailored advertisement, esoteric miracle healers on YouTube motivate them to cure a serious disease without conventional medicine. A former YouTube developer and activists criticises the profitable exploitation of human weaknesses, while on the other hand a Google marketer manipulates people's search results to prevent them from unhealthy behaviour, committing suicide or crimes. Should we use online data for personalised prevention, to protect people from their own weaknesses and failures? Or does this put human autonomy in jeopardy?

05

MADE TO MEASURE – EINE DIGITALE SPURENSUCHE GERMANY

Submitting organisation

Westdeutscher Rundfunk - WDR / ARD

Contact

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Cosima Terrasse, Hans Block

Directors Moritz Riesewieck,

Cosima Terrasse, Hans Block

Camera Thomas Schneider, Felix Schmilinsky,

Gregor Grkinic, Jeffrey Johnson,

Anna Bogomolova

Commissioning editors

Christiane Hinz, Jutta Krug

Production company Gruppe Laokoon GbR

Co-producers WDR, rbb

Length 44 min

Total budget not specified

Original language English

First broadcast by WDR

Date of first broadcast 1 September 2022, 22:15

Competing for

Best European TV Documentary of the Year

06

ENDLICH TACHELES
GERMANY

TACHELES – HEART OF
THE MATTER

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
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Authors Andrea Schramm, Jana Matthes
Directors Andrea Schramm, Jana Matthes
Camera Lars Barthel, Andrej Johannes Thieme
Commissioning editor Katya Mader
Producer Gunter Hanfgarn
Production company Hanfgarn & Ufer
Co-producer WDR

Length 104 min
Total budget € 300,000

Original language English, German, Hebrew
First broadcast by ZDF / 3sat
Date of first broadcast 17 October 2022, 22:25

Competing for
Best European TV Documentary of the Year

Yaar associates Judaism with nothing but victims who allowed themselves to be led to the slaughter. He accuses his father of suffering from the Holocaust although he never even experienced it firsthand. Yaar rebels by developing a computer game: "Shoah. When God was asleep". He creates a 1940s Germany in which Jews can defend themselves and Nazis can act humanely. His father is shocked.

Yaar develops the game together with his two friends Sarah and Marcel. He decides to model one of the game's protagonists, a young Jewish girl, on his grandmother Rina. Her opponent is an SS officer, who is inspired by one of Marcel's actual ancestors. The three friends agree: the old assignment of victim and perpetrator roles prevent them from being able to do what they so desperately long for: to move on! The past should finally be left behind them. Together with his friends Yaar visits Rina's birthplace, Krakow, and uncovers a terrible family secret. The three realise that the past is strongly connected to them – the grandchildren of the victims and perpetrators. Thus begins a painful confrontation with their own history, which will also change the relationship between Yaar and his father. Yaar had to find his way between the trauma of preceding generations and his own claim to an unburdened life.

WEIHNACHTSMARKT. ANSCHLAG: THE VICTIMS

On December 19, 2016, the Tunisian Anis Amri drove a stolen truck into the busy Christmas market at the Gedächtniskirche in Berlin's city centre. It was the worst Islamist attack in Germany and it has still not been fully solved. Sascha Adamek, Jo Goll and Norbert Siegmund have been working on the investigation for five years. For this series, they talk to victims, investigators and confidants of the perpetrator. And they follow new leads.

The first episode deals with the victims. Anis Amri killed 13 people and injured hundreds when he rolled a truck into the Berlin Christmas market in 2016. The question of why he was able to do this under the eyes of the state torments victims and survivors to this day. The fact that they have to prove their suffering to the authorities again and again traumatises them.

Episodes 2 and 3 focus on the investigators and the perpetrator network.

07

WEIHNACHTSMARKT. ANSCHLAG

GERMANY

Submitting organisation

Rundfunk Berlin Brandenburg - rbb / ARD

Contact

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Authors Sascha Adamek, Jo Goll,

Norbert Siegmund

Directors Sascha Adamek, Jo Goll,

Norbert Siegmund

Camera Benjamin von Essen, Manfred Hagbeck,

Arne Janssen, Norbert Siegmund

Producers Ute Beutler, Annette Nolting

Title of series Weihnachtsmarkt.Anschlag

Episode 1 of 3

Length 33 min

Total budget € 100,000

Original language German

First broadcast by ARD - Das Erste

Date of first broadcast 13 December 2021, 23:05

Competing for

Best European TV Documentary /

Factual TV Series of the Year

08

WEN DÜRFEN
WIR ESSEN? – DER
STATUS QUO
GERMANY

Submitting organisation
Radio Bremen - RB / ARD

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Directors Jannis Funk, Jakob Schmidt
Camera Jannis Funk, Jakob Schmidt
Commissioning editor Nadine Niemann
Producers Jannis Funk, Jakob Schmidt
Production company Eschata Film GmbH
Co-producer ARTE

Title of series Who Are We Allowed to Eat?
Episode 1 of 5

Length 33 min
Total budget € 365,000

Original language German
First broadcast by ARTE
Date of first broadcast 1 August 2022, 19:40

Competing for
Best European TV Documentary /
Factual TV Series of the Year

WHO ARE WE ALLOWED TO EAT?

Are we heading toward the end of the meat age? Will we all be living vegan in 50 years? “Who are we allowed to eat?” explores the history, ethics and future of meat consumption in unprecedented depth.

From a wide variety of perspectives, the five-part documentary series looks at the future of food – and our ambivalent relationship to the sentient creatures with whom we share the planet.

It all begins with a contradiction: while an overwhelming majority of the population rejects today’s factory farming, nine out of ten people in Europe eat meat. The central question of the series is therefore: Why do we live in a world that nobody seems to want?

The search for an answer leads to six different countries on three continents, more than 500 million years into the past, to the emergence of the first animals, and into a distant future, in which meat is assembled in the laboratory, from billions of individual cells.

Moral philosophers get a chance to express their views, as do factory farmers, activists and food-tech pioneers, climate scientists as well as cultural historians and animal welfare officers of large-scale slaughterhouses.

All of them not only engage in a cinematic dialogue about one of the great moral questions of our time, but also draw an equally endearing and fascinating portrait of humanity in all its contradictory aspects.

LATIN NOIR

The filmmaker travels to five Latin American cities, meeting famous crime novelists Leonardo Padura (Havana), Luis Sepulveda (Santiago), Paco Ignacio Taibo II (Mexico City), Santiago Roncagliolo (Lima) and Claudia Pineiro (Buenos Aires). Through their stories and heroes, we discover a unique genre of flourishing literature, strikingly different from its North American or Nordic counterparts: it's political, dark and crimes are committed by the state itself.

These new type of crime novels began in Latin America in the 1970's, as military dictatorships rose to power across the continent. As Luis Sepulveda said, "We were a group of novelists who decided to say what our governments denied. In Mexico, Cuba, Argentina, Peru and Chile we used traditional crime fiction and added one thing: History. A lot of history. Especially recent, contemporary history." Unlike Nordic Noir fiction, where the setting is a tolerant liberal society with strong individual anxiety, in Latin crime fiction, disorder is extreme. There is violence, criminality and drug dealing, but what is unique is that the main criminal is the state. Latin Noir reveals what these countries want to hide.

An explosive fusion of art, history and crime, discovering how a new generation of Latin American novelists are creating one of the most dynamic forms of literature today, to confront their countries' troubled past and present.

09

LATIN NOIR

GREECE

Submitting organisation

Anemon Productions

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Director Andreas Apostolides

Camera Jordi Esgleas Marroi,
Constanza Sandoval, Yannis Kanakis

Commissioning editor Yuri Averof

Producers Rea Apostolides, Yuri Averof,
Doris Weitzel, Sergio Muñoz

Production company Anemon Productions

Co-producers Estelle Robin You
(Point du Jour – Les Films du Balibari)

Length 55 min

Total budget € 280,000

Original language Spanish, English

First broadcast by ERT

Date of first broadcast 9 April 2022, 00:50

Competing for

Best European TV Documentary of the Year

10

YOUNG PLATO

IRELAND

YOUNG PLATO

Submitting organisation
Soilsíú Films

Contact
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Author Neasa Ní Chianáin
Director Neasa Ní Chianáin
Camera Neasa Ní Chianáin

Commissioning editor Justin Binding
Producer David Rane

Production companies Soilsíú Films,
Aisling Productions (Co-prod. UK),
Clin d’Oeil Films (Co-prod. Belgium),
Zadig Productions (Co-prod. France)
Co-producers in collaboration with RTÉ,
BBC UK, ARTE, Al Jazeera Documentary,
RTS, RTBF, VPRO, VRT Canvas, Yle

Length 102 min
Total budget € 984,000

Original language English
First broadcast by BBC NI
Date of first broadcast 18 April 2022, 22:45

Competing for
Best European TV Documentary of the Year

A Primary School headmaster in Belfast’s Ardoyne housing estates invokes the wisdom of the ancient Greek philosophers to fight poverty, drug dealers and the IRA – restoring hope in the heart of a battered community. The inspiring documentary charts the dream of Elvis-loving school headmaster Kevin McArevey – a maverick who is determined to change the fortunes of an inner-city community plagued by urban decay, sectarian aggression, poverty and drugs. The all-boys primary school in post-conflict Belfast, Northern Ireland, becomes a hothouse for questioning violence, as the headmaster sends his young wards home each day armed with the wisdom of the ancient Greek philosophers. The boys challenge their parents and neighbours to forsake the prejudice that has kept this low-level civil war on the boil for decades. Headmaster, Kevin McArevey, is a tough-looking, bald-headed 50-year old with a black belt in karate. His office, adorned with an incongruous mixture of pictures of Elvis Presley and Pope Francis, reflects the complexity of the character. Kevin is a big personality in Ardoyne; fearless and committed to having an impact in the community. Everybody knows him, parents and drug dealers, IRA dissidents and the PSNI, have all passed through his office.

Kevin deals with everything head on – he’s survived knife attacks, and terror threats, “You can’t give in to bullies or else they’ll keep coming back” he says. Young Plato hums with the confidence of youth, a tribute to the power of the possible.

ERASMUS IN GAZA

Riccardo, a 24-year old medical student from Siena, is the first student in the world to go to the Gaza strip for his 'Erasmus' exchange year. He wants to become a surgeon in the emergency room and write a thesis on gunshot wounds. So he decides to leave Siena for Gaza, to prepare his thesis in the field, becoming the first Western student in the world to enter Gaza and to attend courses at the Islamic University. Entering is not easy, the path is Kafkaesque, like the daily life inside it, full of contradictions, emotions, threats and dangers. However, soon he finds carefree friends and colleagues who between bombs and protest, live with joy every day, working towards a better future. When the armed conflict rekindles violently, Riccardo is forced to make difficult choices, for himself and for the people around him. But the confrontation and the presence of his new friends and colleagues give him strength and courage that allows him to overcome his fears and cross professional and human pitfalls, realising, beyond all expectations, the dream of becoming a surgeon. A universal tale of education, friendship, courage and love of a millennial who just wants to chase his future.

11

ERASMUS IN GAZA

ITALY

Submitting organisation
Effe TV

Contact
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Author Chiara Avesani
Director Matteo Delbò
Camera Matteo Delbò
Commissioning editor Riccardo Chiattelli
Producer Eva Fontanals
Production company Arpa Films
Co-producers Effe TV, Feltrinelli Real Cinema

Length 88 min
Total budget € 150,000

Original language Italian
First broadcast by Sky Documentaries
Date of first broadcast 1 November 2022, 21:00

Competing for
Best European TV Documentary of the Year

12

MIJN VADER DE
GELUKSZOEKER

THE NETHERLANDS

MY FATHER'S JOURNEY

Submitting organisation
VPRO

Contact
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Author Nadia Moussaid
Director Roozbeh Kaboly
Camera Jacko van 't Hof, Reinout Steenhuizen
Commissioning editor Hans Simonse
Producer Mariska Schneider
Production company VPRO

Episode 1 of 3

Length 46 min
Total budget € 350,000

Original language Dutch
First broadcast by NPO
Date of first broadcast 20 March 2022, 20:25

Competing for
Best European TV Documentary /
Factual TV Series of the Year

Together with her father Ali, television presenter Nadia Moussaid travels from the Netherlands in the opposite direction of the route taken by her father in 1977. At the age of 19 he arrived here, in the Netherlands, from Morocco. A journey full of wanderings and adventures across Europe, in which coincidence, luck and setbacks determined his fate and thus Nadia's roots.

“The series tells the story of my father Alice (actually Ali) who crossed the border from Tangier, Morocco to the beckoning Europe. He wandered illegally for over two years, carrying nothing but a plastic bag containing a tracksuit.” – Nadia Moussaid

After wandering around illegally in Barcelona in Spain, Bergamo in Italy, and in France and Belgium, he ended up in Schiedam where he met Nadia's Dutch/Austrian mother.

We look at Europe through the eyes of Ali, a first generation Moroccan migrant. We travel with him to arenas unknown to us and to Nadia; Migrant hotels in Paris, sheds in Barcelona, camps in Italy, in European cities. During the trip, we encounter old and new migrants. Past and present mingle almost imperceptibly.

How has Europe changed in recent decades for first generation migrants living in Europe or on the move? Is Europe still a paradise? What are their fears and dreams?

“This series is about the consequences of migration and the feelings that come with migration of homesickness, of families never being together and guilt towards those left behind. I experience that even though I was born in The Netherlands.” – Nadia Moussaid

THE CHILDREN OF RUINERWOLD

On October 14 in 2019, a 25-year old man called Israel walked into a bar in Ruinerwold. He looks off and like being from another century, according to the guests and bar owner. The young man tells the bartender that he needs help, after which he calls the police. When the police arrives, he tells them that he has been living a secret life on a farm just a few miles away, and that his father keeps him and his five siblings shielded from the world. What happens after that, made headlines all over the world.

The family turns out not to be registered. The father, Gerrit Jan van Dorsten, appeared to be a self-proclaimed prophet, who teaches his children that the outside world is a dangerous place and that they should never go outside of the farm. In the first few days of this discovery and while the whole of the Netherlands is in complete shock, it appears that this father has three more children, all adults that have fled the farm earlier. The nine mysterious children of Ruinerwold were all everyone could talk about for days. The press was hunting down these children, every single new segment was about the case and every night talkshows were guessing where and who these children were. No one knew.

Until Israel contacted filmmaker Jessica Villerius, who is known for her calm and respectful filmmaking on topics that are hard to wrap ones mind around. He asks her if she would be willing to bring their story out, at their own pace. She accepts and 18 months of intensive film-making start in November 2019, just weeks after the discovery. Whilst they are recovering from the news that all their siblings are now safe, their father is arrested on charges of deprivation of freedom, physical abuse, sexual abuse and money laundering.

13

DE KINDEREN VAN RUINERWOLD

THE NETHERLANDS

Submitting organisation
NPO

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Director Jessica Villerius
Camera Martijn de Vré, Ties Versteegh
Commissioning editor Sander van den Eeden
Producers Kimberly Middelkoop,
Brit Verhoogt
Production company Posh Productions
Co-producer BNNVARA TV

Title of series The Children of Ruinerwold
Episode 1 of 4

Length 47 min
Total budget not specified

Original language Dutch
First broadcast by NPO
Date of first broadcast 24 March 2021, 21:30

Competing for
Best European TV Documentary /
Factual TV Series of the Year

14

ØNSKET

NORWAY

UNWANTED

Submitting organisation
Norsk rikskringkasting - NRK /
Norwegian Broadcasting Corporation

Contact
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Director Gry Frimann
Camera Tobias Sakrisvold Martinsen
Commissioning editor Randi Helland
Producer Kjersti Brokhaug

Title of series Unwanted
Episode 2 of 4

Length 47 min
Total budget € 571,479

Original language Norwegian
First broadcast by NRK1; tv.nrk.no
Date of first broadcast 2 February 2022, 20:00

Competing for
Best European TV Documentary /
Factual TV Series of the Year

What is it like to be young and have no rights in a country you consider your own? With no bank account, not being allowed to work, a constant state of uncertainty as you face one trial after another fighting for residency. 19-year old Mustafa Hasan's story has upset many Norwegians, especially youngsters. He came to Norway at the age of 6 seeking asylum with his family. 13 years later he is still in the country, without permanent residency. Why can't children who seek refuge, grow up here and consider themselves Norwegian and just be allowed to stay?

That is the question journalist Leo Ajkic aims to find out. Is the asylum system unfair and unable to secure the rights of children living outside society? Or are those children just paying the price for their parents' mistakes? Having lied about their identity or refused to leave the country when asked to. Following Mustafa's last year at high school and the final rounds in court, Leo investigates the ins and outs of the Norwegian immigration system. He meets people within the system and tries to understand how it is to make critical decisions for the lives of others. He meets police officers and follows them when they wake up a family an early morning to tell the children that they're not going to school but are about to be deported. In a refugee camp in Jordan, Leo meets a 20-year old woman who speaks fluent Norwegian after 10 years in Norway. Her family was deported from Norway eight years ago, and she stills feels like a foreigner in the country she was sent back to.

'Unwanted' was aired on the day Mustafa was granted permanent residency, supplementing the news coverage offering a dive into the despair and dilemmas of whom to allow to call Norway their home.

LEBANON. EXPLOSION OF ANGER

In the summer of 2020, a huge blast in the port of Beirut killed 218 people, injured more than 7,500 and destroyed half of the city. It was one of the largest non-nuclear explosions in history and it left the whole world in a state of shock. Since then, the families of the victims have been waiting for the conclusion of the investigation into the causes of the deadly blast. But as the prosecutors keep changing and politicians avoid attending hearings, it is unclear whether those affected can hope to ever get justice or closure.

Many believe the explosion to be the consequence of Lebanon's chaotic politics and the long history of corruption.

For director Krzysztof Dzieciolowski, this tragic event serves as a point of departure. In the film, he explores the hopes and dreams of the generation born during and immediately after Lebanon's civil war (1975-1990). Many young people have left the country. But those who remain believe that Lebanon can change for the better. In the documentary, journalists, artists, and political activists reveal the dreams of the Lebanese youth and explain why they took to the streets to protest in 2019. Today, with the Lebanese economy shattered, the young people's calls for change are getting louder and louder. Revolution and violence may be around the corner. Will their anger lead to a permanent transformation of a country torn by internal conflicts and external interests?

15

LIBAN. WYBUCH GNIEWU

POLAND

Submitting organisation
Telewizja Polska S.A. - TVP

Contact
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Director Krzysztof Dzieciolowski
Camera Andrew Carter
Commissioning editors Agnieszka Balicka,
Tomasz Piechal
Producers Maciej Kwintal; Lukasz Bluszcz,
Justyna Rutkowska (Vision House Co-producers)
Production company TVP
Co-producer Vision House

Length 52 min
Total budget € 100,000

Original language English, Arabic
First broadcast by TVP1
Date of first broadcast 11 October 2021, 22:30

Competing for
Best European TV Documentary of the Year

16

PLANETA A –
ALTERAÇÕES
CLIMÁTICAS E ENERGIA
PORTUGAL

PLANET A – CLIMATE CHANGE
AND ENERGY

Submitting organisation
RTP - Rádio e Televisão de Portugal

Contact
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Authors Jorge Pelicano, Maria Rueff
Directors Jorge Pelicano, Inês Rueff
Camera Marco Fernandes, Pedro Lopes,
Inês Rueff, Jorge Pelicano
Commissioning editor José Fragoso
Producer Pedro Sousa
Production company Até ao Fim do Mundo
Co-producers RTP,
Fundação Calouste Gulbenkian

Title of series Planeta A
Episode 1 of 9

Length 50 min
Total budget not specified

Original language Portuguese
First broadcast by RTP1
Date of first broadcast 18 April 2022, 22:41

Competing for
Best European TV Documentary /
Factual TV Series of the Year

Climate change is the greatest environmental threat of our century, clearly visible in the occurrences of heat waves and droughts, rising sea water temperatures, melting ice and extreme weather events. Electricity production, based on fossil fuels such as coal, natural gas and oil, is responsible for 2/3 of carbon dioxide emissions into the atmosphere and other harmful greenhouse gases for the planet. Despite recent technological advances, the USA, China, Russia and India remain dependent on burning fossil fuels to feed a high market demand based on permanent economic growth. On the European continent, paradoxically, Germany is the country that invests most in renewables, but it is also the largest emitter of CO₂ in Europe. This documentary series about the challenges of sustainability looks at climate change and the solutions that have been found worldwide, without ever losing sight of the Portuguese reality. Some of the most innovative responses to issues such as pollution, global warming, exponential population growth, poverty, and inequality are shown, as well as proposals that aim to ease the cultural, political, and racial tensions that emerge from all these challenges. Over more than two years, the host João Reis, travelled the globe in search of questions and answers, becoming the link between scientists and researchers from around the world and the work carried out by various individuals and organisations, which is producing many changes locally. It is this adventure, which wavers between concern and hope, and that is driven by enormous curiosity that João Reis shares with viewers.

LINES

The film depicts the everyday hustle and bustle of contemporary Bratislava, an exemplary post-socialist city whose inhabitants cope with the constant grind of urban construction, collapsing traffic and rising housing prices, in addition to their own woes.

Blanka is a woman in her 50s, as alone in her apartment as in her life. In light of the upcoming regional elections, Bratislava is flooded with billboards, full of promises.

Matuš, a young and motivated activist, hopes to become a municipal councillor despite his lack of marketing savvy.

Michal, a cool real estate agent sells the dream of a happy life through Bratislava apartments.

Two road workers paint traffic markings and when their shift is over, they drink beer in their boarding rooms, contemplate life and ponder the indifference of the city inhabitants.

Danko, a queer music composer, lives in the city center with his mother in a modest flat. He takes long walks across the city, perceiving its rapid transformation, listening to urban sounds and trying to capture the rhythm around him, the rhythm of commonness.

The question is: where is the end of public space and where is the place where intimacy begins? Through the personal stories of the characters, the film offers an insight into the 'sociology of dailiness'.

17

CIARY

SLOVAKIA

Submitting organisation

Radio and Television Slovakia - RTVS

Contact

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Director Barbora Sliepkova

Camera Nazarij Klujev,
Michal Fulier, Barbora Sliepkova

Commissioning editors

Ingrid Mayerova, Ondrej Starinsky

Producer Barbara Janisova Feglova

Production company Hitchhiker Cinema

Co-producers Sona Horvathova (RTVS);
Nazarij Klujev (ToxPro, Vidno, Atelier 213)

Length 80 min

Total budget € 180,000

Original language Slovak

First broadcast by RTVS Dvojka

Date of first broadcast 23 May 2022, 20:10

Competing for

Best European TV Documentary of the Year

18

LUCIA EN LA TELARAÑA

SPAIN

LUCÍA IN THE SPIDERWEB

Submitting organisation
Corporación de Radio y Televisión Española - RTVE

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Director Tomas Ocana Urwitz

Producers Eugenio Saavedra, Patricia Alonso,
Agustín Alonso (RTVE Exec producers);

Luis Alcázar, Roger Casas-Alatraste
(El Cañonazo Exec. producers);

Tomás Ocaña Urwitz (The Facto Exec. producer)

Production company RTVE

Co-producers El Cañonazo, The Facto

Title of series Lucía in the Spiderweb
Episode 1 of 5

Length 45 min
Total budget not specified

Original language Spanish
First broadcast by RTVE Play

Date of first broadcast 24 November 2021, 20:00

Competing for
Best European TV Documentary /
Factual TV Series of the Year

On April 30, 2008, Lucía Garrido was found murdered, floating in the pool of ‘Los Naranjos’, her home in Alhaurín de la Torre, Málaga, in southern Spain.

Lucia was failed by multiple institutions. Confidence in these institutions is the central theme of a project that narrates the unequal struggle of some brave people to get to the truth: her sister Rosa, from the Internal Affairs Service (SAI) and, as the main narrative voice, Ignacio Carrasco, a decorated Official of the Civil Guard.

Carrasco tries to show that his fall from grace is rather a consequence of his fight against the corruption of prominent members of the Civil Guard on the Costa del Sol.

Manuel Alonso – Lucía’s partner for 14 years, father of her daughter and the subject of several complaints of mistreatment – now falls into the spotlight. Lucía knew about his shady dealings with corrupt civil guards, and her family is sure that she was murdered because she knew too much. But what exactly did Lucia know? And how far does the web of criminal activity centered in Los Naranjos extend?

Each episode dissects the details of a shocking plot involving Manuel Alonso, who appears to be the prime suspect in Lucía’s murder.

At the same time, we are witness to the constant and passionate struggle, led by Rosa Garrido and Ignacio Carrasco, to reopen a case that the criminal justice system has repeatedly tried to shelve and refuses to relate to another tragic event that occurred in Los Naranjos in 2009, where Manuel Alonso is not in a very good place.

‘Operation Spiderweb’ will expose what the unit describes as ‘the epitome of police corruption’. Since the unit’s creation, no member of Internal Affairs has ever given a television interview, to this day. Viewers are about to find out what Lucia knew.

SABAYA

Guarded by Kurdish forces, 73,000 Daesh (ISIS) supporters are locked up in the Al-Hol Camp in northeastern Syria. Considered the most dangerous camp in the Middle East, it is situated amidst a volatile political and military reality where Daesh is still omnipresent. Five years ago, Daesh killed thousands of Yazidis in the Sinjar province of Iraq and abducted thousands of Yazidi women and girls to be held and sold as sex slaves – called Sabaya.

In Sabaya, Mahmud, Ziyad and other volunteers from the Yazidi Home Centre rescue the Sabaya, who are still being held by Daesh in the camp. Continuously phoning, smoking and sometimes bickering, Mahmud and Ziyad systematically prepare their missions and know exactly who to look for, and where. Often accompanied by female infiltrators – some of them former Sabaya – and armed with nothing but an old mobile phone and a small gun, they travel to the camp in an inconspicuous van. Once there, mostly by night, they must act extremely quickly to avoid potential violence.

In this observational film, directed, shot and edited by the Swedish/Kurdish director Hogir Hirori, we experience first-hand the strong contrast between the tense situation in the camp and the comfort of daily life at home. Under the loving care of Mahmud's wife, Siham, and his mother, Zahra, it might take a long time for the young women to heal, but perhaps one day the traumatised girls will also be strong enough to become brave female infiltrators themselves, helping to rescue even more Yazidi Sabaya from the claws of an ideology that tolerates nothing but itself.

19

SABAYA

SWEDEN

Submitting organisation
Sveriges Television - SVT / Swedish Television

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Director Hogir Hirori
Camera Hogir Hirori
Commissioning editor Axel Arnö
Producer Antonio Russo Merenda
Production companies Lolav Media,
Ginestra Film
Co-producers SVT, The Swedish Film Institute,
Nordisk Film & TV Fond,
Film Stockholm/Filmbasen.

Length 91 min
Total budget € 400,000

Original language Kurdish, Arabic
First broadcast by SVT1
Date of first broadcast 23 January 2022, 22:00

Competing for
Best European TV Documentary of the Year

20

VÄRLDENS
VACKRASTE POJKE

SWEDEN

THE MOST BEAUTIFUL BOY
IN THE WORLD

Submitting organisation
Sveriges Television - SVT / Swedish Television

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Directors Kristina Lindström, Kristian Petri
Camera Erik Vallsten
Commissioning editor Axel Arnö
Producer Stina Gardell
Production company Mantaray Film
Co-producers SVT, ZDF/ARTE;
in collaboration with Yle. Developed with the
support of the Creative Europe Programme –
MEDIA of the European Union, The Swedish
Film Institute, Nordisk Film & TV Fond,
Film Invest Örebro, Jonas Gardell Produktion.

Length 94 min
Total budget € 901,560

Original language Swedish
First broadcast by SVT2
Date of first broadcast 10 April 2022, 21:00

Competing for
Best European TV Documentary of the Year

The year is 1970. The world-famous Italian director, Luchino Visconti is visiting Stockholm due to his new film *Death in Venice*, based on Thomas Mann's 1912 novel of the same name. He is looking for a young boy to play the role of Tadzio, a young Polish noble. At this point, Visconti has travelled around the whole world and filmed hundreds of boys and finally, after a number of screen tests, 15-year old Björn Andresen from Stockholm is given the part.

When the film premieres in London 1971, in the presence of Queen Elisabeth and Princess Anne, Visconti declares the young Björn Andresen "the most beautiful boy in the world". A few months later whilst the film is competing in Cannes, Björn is discovered by a Japanese music agent and flown directly from the red carpet to Tokyo to become Japan's first western icon with a career as a pop star, participating in tv-shows and commercials. But the nomination as "the most beautiful boy in the world" became an epithet that has come to haunt him for the rest of his life. He became an icon all over the world, and just like his role figure Tadzio, the object for men who desire young boys.

Today, almost 50 years later, Björn is struggling with addiction and questions like why he never loved himself. He is also discovering the truth behind his mother's disappearance and finding the clues to who his father is. *The Most Beautiful Boy in the World* is a deeply personal and cinematic film about a person reconciling his past and taking control of his life. But it is also a unique look behind the scenes of one of the world's greatest film classics, *Death in Venice*, the structures of power and the cause of it, which recently has become known as #metoo.

PRIX EUROPA 2022

TV Current Affairs Category

Award

★ PRIX EUROPA

Best European TV Current Affairs Programme of the Year

The second placed entry will receive a Special Commendation.

Jury Group Coordinator

Martin Gaarder

Norsk rikskringkasting – NRK, Norway

01	Pano: Environment Neglected	Belgium
02	Clues Last	Bulgaria
03	Flesh-Eating Bacteria: Mathilde's Fight	Denmark
04	MOT: The True Price of Reality TV	Finland
05	Enquête Exclusive: Yemen's Dirty War	France
06	Planet Killer: The Prince of Carbon	France
07	Russia: The New Strategy	France
08	War Crimes: The Faces of the Executioners	France
09	ARD STORY: Election Campaigns Undercover ...	Germany
10	The Recycling Myth	Germany
11	ZDF ZOOM: Final Destination: War – How Diplomacy Failed	Germany
12	Argos Medialogica: Lost in Translation	The Netherlands
13	Zembla: Dictatorship, no Objection	The Netherlands
14	Zembla: Schiphol's Toxic Secret	The Netherlands
15	The Ski Deal	Norway
16	Mission Investigate: Ericsson and IS	Sweden
17	Mission Investigate: The Russian Hitmen	Sweden
18	SRF Dok: On the Trail of the Dog Dealers	Switzerland
19	Temps présent: Finance & Greenwashing, a Heavy Price for Fool's Gold	Switzerland

TUESDAY 25 October

9:30		Jury Briefing		
10:00	17	Mission Investigate: The Russian Hitmen	Sweden	59 min
11:00		Break		
11:20	19	Temps présent: Finance & Greenwashing, ...	Switzerland	52 min
12:20	15	The Ski Deal	Norway	51 min
13:15		Lunch		
14:00	14	Zembla: Schiphol's Toxic Secret	The Netherlands	40 min
14:50	07	Russia: The New Strategy	France	55 min
15:45		Break		
16:10	09	ARD STORY: Election Campaigns Undercover – ...	Germany	44 min
17:00		Start of Discussion		

WEDNESDAY 26 October

9:30	08	War Crimes: The Faces of the Executioners	France	61 min
10:30		Break		
10:50	12	Argos Medialogica: Lost in Translation	The Netherlands	38 min
11:35	01	Pano: Environment Neglected	Belgium	34 min
12:15	16	Mission Investigate: Ericsson and IS	Sweden	57 min
13:15		Lunch		
14:15	18	SRF Dok: On the Trail of the Dog Dealers	Switzerland	52 min
15:15	02	Clues Last	Bulgaria	17 min
15:35		Break		
15:50	11	ZDF ZOOM: Final Destination: War ...	Germany	30 min
16:30		Start of Discussion		

THURSDAY 27 October

9:30	03	Flesh-Eating Bacteria: Mathilde's Fight	Denmark	43 min
10:15		Break		
10:35	06	Planet Killer: The Prince of Carbon	France	52 min
11:35	04	MOT: The True Price of Reality TV	Finland	28 min
12:10	13	Zembla: Dictatorship, no Objection	The Netherlands	39 min
12:50		Lunch		
13:45	10	The Recycling Myth	Germany	52 min
14:45	05	Enquête Exclusive: Yemen's Dirty War	France	58 min
15:45		Break		
16:15		Start of Discussion		

01

OMGEVING
VERWAARLOOSD

BELGIUM

PANO: ENVIRONMENT
NEGLECTED

Submitting organisation
VRT - Vlaamse Radio- en Televisieomroep

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Annelies De Keersmaeker
Producer Els Cannaerts
Production company VRT

Title of series Pano

Length 34 min
Total budget € 41,000

Original language Dutch
First broadcast by VRT één
Date of first broadcast 22 September 2021, 21:30

Competing for
Best European TV Current Affairs
Programme of the Year

In April 2021, the multinational 3M, a manufacturer of heat/stain-resistant and water-repellent chemicals caused public outrage. Extremely high concentrations of PFOS, a toxic chemical that accumulates in humans were found in the factory, during one of the biggest infrastructure works of the last decade. Soon after, blood samples were taken from inhabitants nearby. One of them, Wendy D'Hollander, a mother of four, fears her high blood values have affected the health of her children. "My daughter has a mental and motoric disorder. She has had an attack of febrile seizures when she was 3 – 4 years old which is a clear effect of a weak immunity and now those elevated PFOS concentrations are also linked to a weakened immune system. It's really just by being pregnant that I poisoned my children."

Pano uncovered how the Flemish government was made aware of the problem over a decade ago, but failed to act. Why did the administration fail to enforce environmental law on 3M? In a number of anonymous interviews, environmental officers state how they felt their direct superior appeared to be politically motivated to pressure them not to take action against the pollution caused by 3M, or a number of other companies of the Antwerp Harbour. "Certain chiefs had a very clear political colour, and from that direction they sometimes indicated: "Calm down". Following the report, an independent audit was launched that came to the same conclusion. It led to a case by the public prosecutor against the former environmental chief. The investigation is ongoing.

CLUES LAST – PART 2

The second biggest reservoir in Bulgaria – Ogosta Reservoir – is in imminent state of emergency. The danger of a dam breach poses a threat to the 50 000 inhabitants of the city of Montana, which is located at hardly 500 metres from the dam and 60 metres below the reservoir level, as well as to further 21 settlements. The investigation revealed that already at the time of its construction (it was completed in 1986), one third of the injection curtain was not completed. The injection curtain is a barrier consisting of 120-metre high concrete injections at the foundation of the dam, which prevent the water from eroding the dam and flooding the city. The programme team was not allowed to shoot in the tunnel under the dam, which has been flooded and contains a failed drilling rig, despite the official permission provided by the reservoir owner – the Ministry of Agriculture, Food and Forestry of the Republic of Bulgaria. In this tunnel one of the drilling rigs has failed and since it is a 4 air pressure one it can explode like a bomb and cause a dam breach. It is not being repaired, instead every week workers use buckets to drain the water and reduce the pressure. Furthermore, there are quite large cracks in the stone covering of the dam. The reservoir has been in need of an urgent repair for 7 years and the State Consolidation Company has allocated the target amount of 10 million Leva for the repair, but the works have not started yet. The caretaker minister of the environment, however, revealed that the amount of 500 million Leva allocated for the repair of several reservoirs has vanished from this company. Thus, if the dam of the Ogosta Reservoir breaks, some 506 million cubic metres of water will pour out and cause Montana together with further 21 settlements to disappear forever.

02

SLEDITE OSTAVAT

BULGARIA

Submitting organisation

Bulgarian National Television - BNT

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Commissioning editor Bogdana Lazarova

Producer Bogdana Lazarova

Production company BNT

Episode 2 of 2

Length 17 min

Total budget € 3,150

Original language Bulgarian

First broadcast by BNT1

Date of first broadcast 2 October 2021, 19:30

Competing for

Best European TV Current Affairs

Programme of the Year

03

DE KØDÆDENDE
BAKTERIER –
MATHILDES KAMP
DENMARK

FLESH-EATING BACTERIA:
MATHILDE'S FIGHT

Submitting organisation
Danish Broadcasting Corporation - DR

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Director Jonatan Placing
Camera Martin Kobylarz
Commissioning editor Thomas Falbe
Producer Steen Jensen
Production company DR

Title of series Flesh-Eating Bacteria
Episode 1 of 3

Length 43 min
Total budget € 232,000

Original language Danish
First broadcast by DR1
Date of first broadcast 20 September 2021, 21:30

Competing for
Best European TV Current Affairs
Programme of the Year

The series uncover a heartbreaking and frightening account of a gruesome infection that affects ordinary people like 17-year old Mathilde, who one night out with her friends cuts her hand on a shard of glass. Two days later, Mathilde fights for her life while the flesh-eating bacteria spread.

Doctors repeatedly overlook the disease and thus start treatment too late. The time factor is crucial for survival, as the bacteria spreads by up to 10 cm per hour.

Three patients' disease course is examined. The relatives describe clear symptoms of the disease but are rejected again and again. A patient loses the forearm. Two patients lose their lives – just like every fourth out of the 150 Danes who are affected annually. The disease is thus far more deadly and affects far more than, for example, bacterial meningitis. Unusually – and despite massive opposition from the authorities – the journalist has gained access to several original audio recordings from the course of the disease. The recordings, which include conversations between patients and doctors, document the failures to which patients are exposed.

It is revealed, among other things, that the Danish Patient Safety Authority received 36 official warnings about diagnosis delay regarding flesh-eating bacteria but failed to act upon the warnings.

The coverage led to new national instruction on flesh-eating bacteria and that the general practitioners' emergency handbook has been edited.

MOT: THE TRUE PRICE OF REALITY TV

Yle Investigative Team's in-depth investigation reveals the flip side of popular reality TV shows. This investigative documentary exposes how participants in reality TV programmes are treated and what the consequences of participating are for them.

The investigation focuses on three different Finnish versions of reality formats: Big Brother, Temptation Island and Au pairs. Journalists interviewed almost 40 participants on the conditions of productions. Participants spoke to journalists about mental health issues neglected before, during and after filming. Some participants were diagnosed after the shows and some revealed having suffered from suicidal thoughts even during filming. In some cases participants said they were talked out of leaving the show even though they were on a verge of mental breakdown. The investigation also reveals the betrayed promises given to participants during the production and manipulation on set. The problems brought to light by the document had not been widely addressed and discussed before. This is due to the very strict NDAs the participants are subjected to. The journalists were however able to obtain those agreements. According to leading experts, they contain even illegal elements. In addition, they include penalty payments up to tens of thousands of Euros. The investigation was cited for several weeks in Finland and sparked a wide-ranging societal debate on the ethics and responsibilities of reality TV.

04

TOSI-TV:N KOHTUUTON HINTA FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

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Jaakko Mäntymaa
Camera Juha Kivioja, Janne Järvinen,
Antti Haanpää, Pasi Myöhänen
Commissioning editor
Jouko Jokinen (Editor-in-chief)
Producer Hanna Takala
Production company Yleisradio

Title of series MOT
Episode 15 of 31

Length 28 min
Total budget € 33,006

Original language Finnish
First broadcast by Yle
Date of first broadcast 3 July 2021

Competing for
Best European TV Current Affairs
Programme of the Year

05

ENQUÊTE EXCLUSIVE:
YÉMEN: IMMERSION
AU CŒUR D'UNE
SALE GUERRE
FRANCE

ENQUÊTE EXCLUSIVE:
YEMEN'S DIRTY WAR

Submitting organisation
TV Presse Productions

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Directors Guillaume Dasquié, Nicolas Jaillard
Camera Yoann Peillex

Commissioning editors
Guillaume Dasquié, Nicolas Jaillard

Producer Jacques Aragones
Production company TV Presse Productions

Title of series Enquête Exclusive

Length 58 min
Total budget € 212,280

Original language French
First broadcast by M6

Date of first broadcast 5 December 2021, 23:17

Competing for
Best European TV Current Affairs
Programme of the Year

Since 2015, a deadly war has been tearing Yemen apart. Located at the tip of the Arab Peninsula, this former territory of the Kingdom of Sheba, the cradle of civilisation and considered one of the most beautiful countries in the world, has seen Shiite Houthi Yemeni rebels and a coalition of Arab countries led by Saudi Arabia clash. More than 10,000 people have already been killed, 60,000 wounded and 3,5 million displaced in a war that is taking place far from the public eye, and which has led to a terrible famine.

The war in Yemen is too rarely shown. Even more so on the side of the Houthi rebellion. Usually, the images are shot from the side of the coalition forged by Saudi Arabia and the United Arab Emirates, which controls access to the country, and from the forces loyal to the internationally recognised president, Mansour Hadi.

The filmmakers spent several weeks in rebel territory accompanying a human rights lawyer on his search for evidence of war crimes, in order to show the other side of this war.

And, in passing, it allows us to see Sanaa again, one of the most beautiful cities in the world.

The Houthi rebellion, which seized power in 2014 by invading the capital, Sana'a, controls a territory much smaller than that of its enemies but where more than 60 percent of the Yemeni population is concentrated.

Its only maritime outlet is the port of Hodeida on the Red Sea.

Humanitarian aid, filtered by a severe blockade, when it is not diverted, arrives there in dribs and drabs.

PLANET KILLER: THE PRINCE OF CARBON

They are killing our planet.

They are wanted for poaching, industrial pollution, carbon scams, trade of protected species, illegal fishing, prohibited logging or ivory trafficking, etc.

Police officers, judges, prosecutors, international intelligence agencies, Interpol, the EPA, whole countries even are hunting them down. Huge rewards are offered for their capture. And yet, they're still on the run.

The Planet Killers investigations are going for a search of these fugitives, by telling of their hunt by the authorities, by investigating their international network or their customers and of course by describing the consequences on the planet.

In 2018, Cyril Astruc was sentenced in France to 9 years in prison. But he left the country a long time ago. He is considered the mastermind of the century's fraud, the carbon tax scam. Between 2008 and 2009, 1.6 billion Euros were diverted from the carbon allowance market. The impact of his crime is breathtaking: the money he stole should have been used to strengthen the public means of combating pollution.

'The Prince of CO₂' is hiding somewhere in the world today but we had an exclusive interview with him a few months ago. He says: "It was the jackpot. The bank safe was wide open, all we had to do was help ourselves". Monaco, Switzerland, France, England, California, Israel ... The playboy plays with all the police in the world and his life looks more and more like the film 'Catch me if you can'.

06

PLANET KILLERS : LE PRINCE DU CARBONE FRANCE

Submitting organisation
Premières Lignes

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Commissioning editor Xavier Grimault
Producer Luc Hermann
Production company Premières Lignes

Title of series Planet Killers
Episode 1 of 3

Length 52 min
Total budget € 217,744

Original language English
First broadcast by France Télévisions, France 5
Date of first broadcast 4 December 2022, 21:10

Competing for
Best European TV Current Affairs
Programme of the Year

07

RUSSIE: LA NOUVELLE
STRATÉGIE

FRANCE

RUSSIA: THE NEW STRATEGY

Submitting organisation
ARTE G.E.I.E

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Commissioning editor
Anne-Laure Negrin (ARTE)

Producer Matthieu Belghiti (Whats Up Films)
Production company Whats Up Films
Co-producers ARTE G.E.I.E

Length 55 min
Total budget not specified

Original language French
First broadcast by ARTE G.E.I.E.
Date of first broadcast 15 February 2022, 22:42

Competing for
Best European TV Current Affairs
Programme of the Year

Vladimir Putin's foreign policy, both opportunistic and unscrupulous, has put Russia back on the map as a world power to be reckoned with in recent years. This film puzzles together what Putin wants – and has wanted – for Russia on the world stage, and how he is achieving his geopolitical goals.

After the collapse of the Soviet Union in 1991, Russia's time as a great power seemed to be over once and for all. Today, Russia's GDP is barely on a par with Italy's, and the country's troop strength is barely larger than that of France. But since the beginning of the 2020s, Vladimir Putin has been back on the global political stage. From the former Soviet states to Africa to the Middle East, there is no election, conflict or negotiation on which Moscow has nothing to say. Whether through social media campaigns, diplomatic talks or trade and military agreements, the Kremlin seems determined to return to its former greatness.

Vladimir Putin had already announced his goals at the Munich Security Conference in 2007. He felt disrespected and underestimated by his Western 'partners', denounced the United States' striving for supremacy and prophesied the end of the unipolar world order. Since then, the Kremlin leader has ensured the security of Russia's borders and taken a blatant stance on foreign policy without other states stopping him. There is no doubt about it: the Russian bear is back on the international stage!

WAR CRIMES: THE FACES OF THE EXECUTIONERS

A teenager's face. A figure slumped behind the panes of the defendant's box. This photograph has been shared around the world. 21-year old Vadim Shishimarin is the first Russian soldier convicted for one of the 13,000 presumed war crimes the Ukrainian justice system is officially investigating.

Mariupol, Irpin, Kramatorsk or Motyzhyn, the names of these towns and villages have become associated with tragedy and desolation. But while the war rages on and each side keeps accusing the other of abuses and even manipulation, how can independent investigations truly be run? And to what end? For the sake of legal truth, or of political sentences? In the areas occupied by Vladimir Putin's troops for weeks, our investigative team has collected the testimonies of tens of survivors and close family members. With the help of specialists in analysing social media pictures and footage, our team has managed to put a face, and even sometimes a name, to several of the Russian soldiers wanted for war crimes ... and they have contacted some of them.

In the suburbs of Kyiv, we have filmed the gruelling work of the investigators of the Institute of Criminal Research of the Gendarmerie Nationale. Body identification, ballistic analysis, DNA tests ... France has sent them over to help the Ukrainian justice system.

In The Hague, we have met with the judges of the International Criminal Court: they have tasked 42 investigators with the Ukrainian case, the largest operation of evidence collection ever run by the ICC.

Generals, ministers, heads of state, how far up the chain can the international justice system reach? Are these proceedings likely to succeed some day?

08

CRIMES DE GUERRE : LE VISAGE DES BOURREAUX FRANCE

Submitting organisation
France Télévisions

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Commissioning editor Tristan Waleckx
Producer Hugo Plagnard; Clément Castex,
Samuel Huez (Co-producers)
Production company France Télévisions

Length 61 min
Total budget not specified

Original language French, Russian
First broadcast by France 2
Date of first broadcast 23 June 2022, 21:10

Competing for
Best European TV Current Affairs
Programme of the Year

09

WAHLKAMPF UNDER-
COVER – WIE PR PROFIS
UNS MANIPULIEREN
GERMANY

ARD STORY: ELECTION CAMPAIGNS
UNDERCOVER – HOW PR
PROFESSIONALS MANIPULATE US

Submitting organisation
Norddeutscher Rundfunk - NDR / ARD

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Producers Gesine Enwaldt, Melanie Stucke
Production companies Filme & Consorten
Produktionsgesellschaft G. Enwaldt,
M. Stucke GbR
Co-producers NDR, rbb

Title of series ARD Story

Length 44 min
Total budget € 150,000

Original language German
First broadcast by ARD - Das Erste
Date of first broadcast 30 August 2021, 23:05

Competing for
Best European TV Current Affairs
Programme of the Year

The filmmakers implement a highly unusual experiment: the investigative journalist Peter Kreysler meets the leading managers of international PR agencies under false pretences and with a fake identity. At the table of campaign strategists, he uncovers the unscrupulous methods of digital influencers and discovers the power of mass digital manipulation. The result of the research is alarming and confirms what experts have been warning about for a long time: Events such as the Brexit decision or the storming of the American Capitol show the influence that digital strategists can have on specific voting behaviour. In their search for hate campaigns and fake news online, the authors speak to researchers and scientists who are watching the 2021 digital election campaign in Germany. During the German election, racist memes and fake news were rampant online. Disinformation and hate speech have reached the public to a larger extent than ever before. International PR professionals work globally. They are ready to get involved in numerous national election campaigns. It is even within their power to subconsciously coerce the public into a regime change. They use sophisticated digital methods to influence and manipulate unsuspecting citizens. Those campaigners involved in the Cambridge Analytica scandal continue to operate their businesses unhindered - under new company names. Precise voter profiles make it possible to address and target specific social classes. ARD Story unmask secret strategies and techniques of opinion manipulation. The undercover investigation into the world of PR strategists shows how naturally and professionally they do their job. It looks like the data of German voters can be bought and used to reach specific results.

THE RECYCLING MYTH

What really happens to our plastic waste once we put it in the recycling bin?

Garbage islands in the ocean. Sea turtles choking on straws. Plastic mountains in Asia. The last few years have been a PR nightmare for the plastic industry, as more and more people have woken up to the damage caused by our addiction to throwaway-use of a material that lasts forever.

But luckily, the consumer goods industry has declared it knows how to solve the problem: more recycling. More and more of the bottles, packets, sachets and containers we buy are proudly stamped with the words '100% recyclable', as brands compete to reassure consumers that their packaging purchases are guilt-free. Plastic, they say, can be part of the circular economy.

But something doesn't add up. Despite more and more supposedly 'recyclable' packaging almost none of the packages we buy are actually made from recycled material.

If recycling is really the solution to the plastic flood, why is the world pumping out more virgin plastic than ever before? And how come the production of virgin plastic is projected to triple by 2050? Could recycling really be the ultimate greenwash?

In this film we investigate the dirty secret of the international consumer goods industry: our plastic waste is not a valuable resource just waiting to be made into a brand new item. It is a toxic problem to get rid of - and the 'recycling' industry is built to do just that, as cheaply as possible. In this film we expose an industry where plastic packaging is downcycled, dumped, smuggled or burned.

10

DIE RECYCLINGLÜGE GERMANY

Submitting organisation
a & o buero filmproduktion

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Directors Benedict Wermter, Tom Costello
Camera Philipp Meise, Johannes Praus
Commissioning editor Christiane Hinz (WDR)
Producer Tristan Chytroschek
Production company
a & o buero filmproduktion
Co-producers The Why Foundation,
BBC World News, CBC Canada,
DR Denmark, NHK Japan, NRK, SVT

Length 52 min
Total budget not specified

Original language English
First broadcast by DR
Date of first broadcast 1 November 2021, 20:15

Competing for
Best European TV Current Affairs
Programme of the Year

11

ZDF ZOOM:
ENDSTATION KRIEG –
DAS SCHEITERN DER
DIPLOMATIE
GERMANY

ZDF ZOOM: FINAL DESTINATION
WAR – HOW DIPLOMACY FAILED

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

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Director Dirk Laabs

Camera Michael Dreyer, Christian Friedel
Commissioning editors Hilde Buder-Monath,
Nicolai Piechota

Producer Robert Wortmann
Production company Spiegel TV

Length 30 min
Total budget € 100,000

Original language German
First broadcast by ZDF
Date of first broadcast 23 March 2022, 22:48

Competing for
Best European TV Current Affairs
Programme of the Year

Cities are being devastated, civilians are being killed, and millions are fleeing. How did the war in Ukraine become possible? Bill Browder told ZDFzoom: “Putin has been thinking about it for the last ten years.”

At a NATO meeting in November 2021, Ukrainian Foreign Minister Dmytro Kuleba also warned that Russia was already waging a hybrid war on many fronts: “Russia’s military manoeuvres, the energy crisis in Europe, the dramatic use of migrants as weapons on the borders of Poland and Lithuania, Belarus and the massive disinformation must be seen as a complex of events as they are all elements of Russia’s hybrid war against the European and Euro-Atlantic communities.”

ZDFzoom reporter Dirk Laabs explores, why Western diplomacy failed last year. A toothless EU, sleepy politics and a brutal autocrat, who has apparently been pursuing a plan for years, that at least the US did not seem surprised by. Weapons had been delivered to Ukraine here since 2019, heralding a turnaround in the trend. Former presidential adviser Paul Miller describes the dynamic that began with Joe Biden’s presidency: “When Biden takes office, the ground is set for a dramatic expansion in defence ties between the United States and Ukraine. I think President Putin is aware of that. It’s a race: the Russians had to prepare faster for this invasion, which is quite a big undertaking for them, than we could prepare the Ukrainians for their resistance.”

He and other international experts analyse the chain of events on the eve of 24th of February and ask, how the world could slide into this fatal situation.

ARGOS MEDIALOGICA: LOST IN TRANSLATION

“For there is always light, if only we’re brave enough to see it. If only we’re brave enough to be it.” With these words at Joe Biden’s inauguration, 22-year old Amanda Gorman brought tears to people’s eyes.

However, what followed – and started in the Netherlands – was a heated discussion about who should be the translator for Gorman’s text outside the United States. How could this poem become a pamphlet for more diversity within the world of literature?

The investigation reconstructs the international debate surrounding the translation of *The Hill We Climb*. What has been the effect of the Dutch discussion about the translation on the debate on diversity in other countries? How could emotions run so high? Did the media tell the whole story? And what did the debate mean for those involved, such as publishers and translators?

In this programme, *Argos Medialogica* speaks for example with activist Janice Deul, who wrote an opinion piece that went viral worldwide, Maaïke Le Noble, director of the Dutch publishing house Meulenhoff and Victor Obiols, the Catalan Gorman translator who was taken off the assignment to translate the poem.

Argos Medialogica investigates the difference between media representation and reality. The media serve as a guide to understand reality, but are they reliable? How is the public opinion formed? And what is the influence of the media on governments, journalists and citizens?

12

LOST IN TRANSLATION THE NETHERLANDS

Submitting organisation
HUMAN

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Camera Pierre Rezus, Mick van Dantzig,
Niels Lelieveld
Commissioning editor Misja Pekel
Producer Madeleine Somer
Production company HUMAN

Title of series *Argos Medialogica*
Episode 6 of 8

Length 38 min
Total budget € 95,000

Original language Dutch
First broadcast by HUMAN / NPO2
Date of first broadcast 19 December 2021, 22:15

Competing for
Best European TV Current Affairs
Programme of the Year

13

.....
DICTATUUR GEEN
BEZWAAR
.....

THE NETHERLANDS

ZEMBLA: DICTATORSHIP,
NO OBJECTION

Submitting organisation
Omroepvereniging BNNVARA

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Camera Harry van de Westelaken,
Onno 't Hooft
Commissioning editor Manon Blaas
Producers Anja van Oostrom,
Belinda Folkersma
Production company BNNVARA

Title of series Zembla
Episode 12 of 24

Length 39 min
Total budget € 85,000

Original language Dutch, French,
Kinyarwanda, English
First broadcast by BNNVARA
Date of first broadcast 12 May 2022, 20:25

Competing for
Best European TV Current Affairs
Programme of the Year

Rwanda is known for the bloody genocide of 1994. Nearly a million people were killed. To reconstruct the country, many Western countries come to the rescue. In recent years, the Netherlands has given 'donor darling' Rwanda tens of millions of Euros to build an independent judicial system. Judges, prosecutors and lawyers were trained, and courts and prisons were built. Under the leadership of President Paul Kagame, who came to power in 2000, Rwanda is increasingly seen as a successful country. To attract tourists, Rwanda becomes a shirt sponsor of the football clubs Arsenal and Paris Saint-Germain with the text: 'Visit Rwanda'. Scores of international celebrities visit the country and pay tribute to its government. Football coach Louis van Gaal for instance receives a warm welcome from Kagame in 2019. Van Gaal is enthusiastic and calls the president a 'strong leader'. Much to the disgust of political opponents of Kagame's regime. They call Kagame a dictator who does not accept any criticism. According to them, there is absolutely no question of fair trial. Human rights groups hold the Rwandan regime responsible for the murder and disappearance of dissidents. There is no freedom of the press. A country with two completely different faces. Zembla investigates the financial aid to a controversial regime.

ZEMBLA: SCHIPHOL'S TOXIC SECRET

Around 20 thousand people work on the platform of Dutch airport Schiphol. On a daily basis these ground crews are exposed to the exhaust fumes of airplanes and diesel vehicles. Amongst the staff there are growing concerns about the pollution on the ground, and about their health. Zembla speaks with workers, many of whom out of fear of reprisals only want to talk on the condition of anonymity. "I know colleagues with lung cancer, stomach cancer and vocal cord cancer", tells one ground crew member. "All of them fell ill before they'd reached their retirement age." Another employee, working for the French-Dutch airline KLM, says: "There is a very large percentage of people working on the platform at KLM who have heart problems. Really a remarkably high percentage." Zembla gets hold of a list that circulates amongst the airport staff, in which record is kept of employees that have become ill or that have died because of their illness.

Due to the suspected health hazards, the Dutch House of Representatives has been requesting a study into the health of the ground crews at Schiphol for years. But that study has not been performed yet. Abroad, at other airports, measures have been taken to better protect ground crews. Zembla visits the Danish airport of Copenhagen where airplanes are taxied to the runway before the engines start, thereby limiting the exposure of the ground personnel to emissions. Internal documents of KLM and the Dutch airport Schiphol show that they have known about the health hazards of airplane emissions for at least 15 years, but have not taken the necessary steps to protect people's health.

14

ZIEK VAN SCHIPHOL THE NETHERLANDS

Submitting organisation
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Producers Anja van Oostrom,
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Production company BNNVARA

Title of series Zembla
Episode 1 of 24

Length 40 min
Total budget € 85,000

Original language Dutch, English, Danish
First broadcast by BNNVARA
Date of first broadcast 9 December 2021, 20:25

Competing for
Best European TV Current Affairs
Programme of the Year

15

SKIAVTALEN

NORWAY

THE SKI DEAL

Submitting organisation

Norsk rikskringkasting - NRK / Norwegian
Broadcasting Corporation

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Director Bjørn Olav Nordahl

Camera Rune Arvid Hansen

Commissioning editor Randi Helland

Producer Martin Gaarder

Production company NRK

Title of series Alt for Kina

Episode 1 of 2

Length 51 min

Total budget € 290,518

Original language Norwegian

First broadcast by NRK1

Date of first broadcast 26 January 2022, 20:00

Competing for

Best European TV Current Affairs

Programme of the Year

Four years ago, they did not know what skiing was.

But a Norwegian coach has trained Chinese girls for the Olympics in record time. All thanks to political horse trading.

In this investigative documentary, we follow the Norwegian ski coach Kristian Bjune Sveen who got a job in China after Norwegian politicians entered into a controversial agreement with the Chinese authorities.

The awarding of the Nobel Peace Prize to a Chinese dissident in 2010 caused a diplomatic crisis between the two countries. The Chinese held nothing back and the Norwegian export to China was severely affected. Particularly the Norwegian salmon industry suffered heavy losses.

After six years in the cold, Norway was desperate to improve relations with China. Could it all be fixed by offering China help before the Winter Olympics in Beijing?

Behind the scenes, there was a special man who pulled the strings. He had run a business in China for 20 years. He was a member of the International Olympic Committee. And he had close ties to top Chinese politicians.

Gerhard Heiberg saw the possibilities of repairing relations with China with the help of sports. But were the sports organisations fully aware of what was going on behind the scenes? And were they willing to be used by the Norwegian state? And what about human rights in China?

Not so important?

MISSION INVESTIGATE: ERICSSON AND IS

Ericsson paid out millions in bribes in Iraq and met the demands of ISIS in order to secure a contract for an important customer in Qatar, the mobile provider Ooredoo. In doing so they broke the law and put greed and money ahead of human lives. When published simultaneously by 30 media partners the impact of the story was global.

This film is based on a leaked detailed internal investigation on how Ericsson negotiated with ISIS to fulfil the contract to build a 3G network in Iraq. During nine months SVT's team scrutinised and corroborated the 79-page summary and with partners interviewed key sources and central actors. 20 students on the International Master's Program in Investigative Journalism at the University of Gothenburg and partners at International Consortium of Investigative Journalists (ICIJ) with more than 110 journalists in 22 countries collaborated on the story.

Two investigations on human rights crimes and bribery have started in Sweden. SEC in the US investigates a breach of a \$1.06 billion Deferred prosecution agreement from 2019. NASDAQ is investigating defrauding the stock market. A class action suit is initiated by shareholders in the US.

Human rights-breeches has finally become a factor in the corporate world. The market sees the risk and Ericsson's stock tanked 30 percent (\$ 10 billion) after publication.

In spite of losing a vote of non-confidence at the AGM in March the board was re-elected. Doubting the sincerity of its commitment to better business ethics. the anti-corruption initiative of the Davos World Economic Forum however removed Ericsson from its list of signatories. Collaboration rules, and journalism can make a difference.

16

UPPDRAG

GRANSKNING:

ERICSSON OCH IS

SWEDEN

Submitting organisation

Sveriges Television - SVT / Swedish Television

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Camera Kalle Segerbäck,

Saad. R. Abdul Wahab, Bengt Löfgren,

Johan Palmgren, Niclas Berglund,

Olof Andersson

Commissioning editor Lena Laurén

Producer Fredrik Laurin

Production company SVT

Length 57 min

Total budget € 100,000

Original language Swedish

First broadcast by SVT1

Date of first broadcast 27 February 2022, 20:00

Competing for

Best European TV Current Affairs

Programme of the Year

17

UPDRAG
GRANSKNING: DE
RYSKA TORPEDERNA
SWEDEN

MISSION INVESTIGATE:
THE RUSSIAN HITMEN

Submitting organisation
Sveriges Television - SVT / Swedish Television

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Magnus Svenungsson, Kalle Thorslund
Camera Magnus Tingman, Kalle Segerbäck
Commissioning editor Axel Björklund
Producer Ali Fegan
Production company SVT

Length 59 min
Total budget € 61,760

Original language Swedish
First broadcast by SVT1
Date of first broadcast 1 December 2021, 20:00

Competing for
Best European TV Current Affairs
Programme of the Year

This investigation reveals how Russian hitmen were sent to Sweden to assassinate Tumso Abdurakhmanov, a well-known critic of president Vladimir Putin's ally, Chechnya's strongman, Ramzan Kadyrov. It traces how a honey-trap was planned months before the attempted murder in Abdurakhmanov's bedroom and confronts the criminal minds behind it living in Grozny. Meanwhile, a secret intelligence report points out a spetsnaz unit based in Chechnya, found within the special units of the National Guard of Russia, and uncovers ties all the way up to the Kremlin.

The secret intelligence report's credibility was exclusively reviewed by The Swedish Defence Research Agency (FOI) for Mission Investigate. The report concludes that "Vladimir Putin has developed a closer relationship with Ramzan Kadyrov during his 20 years in power in the Kremlin. Among other things, their relationship can be described as symbiotic." The Swedish Security Service (SÄPO), revealed that the assassination was planned during a meeting in Moscow in 2019 and that Sweden was seeking a suspect, Imran Khaskhanov, with ties to the Chechen government who had helped organise the attempted murder of Abdurakhmanov. Interpol issued an international warrant for Mr Khaskhanov's arrest. But the police in Sweden have been informed that he cannot be found in Russia. This information brought us to try to find the wanted man ourselves, taking the audience to key locations in Moscow and in Chechnya.

The assassination attempt on Tumso Abdurakhmanov's life is one of many, targeting oppositional voices, bloggers and critics of the Kadyrov regime in Europe. In the wake of other assassination attempts, there have been 12 murders or attempted murders in 12 years, and this pattern reveals an escalation.

SRF DOK: ON THE TRAIL OF THE DOG DEALERS

The loud yelp of the Maltese puppy Chica is heartbreaking: Chica has Parvovirus, a dangerous viral disease that is fatal without treatment. In spring 2021, the number of dead sick puppies explodes in the Zurich animal hospital: "I've never seen it as bad," says Iris Reichler, professor of veterinary medicine.

Puppies with parvovirus often come from torture breeds in Eastern Europe. During the pandemic, 31,000 dogs were imported to Switzerland, a record high number. A lot of them are ordered online.

A company that pops up again and again on the Internet is Elitdog. It owns the domains 'welpenkaufen.ch' and 'welpenkaufen.at' and sells puppies mostly to Switzerland and Austria. But its headquarter is in Slovakia.

We pretend to want to buy a puppy and fly to Bratislava. Outside of town Elitdog is located in a mansion. There are only a dozen dogs in the kennel. The traders beat about the bush where their puppies come from. We continue to unregistered backyards, puppy breeders in the south of Slovakia and Hungary. The permanently pregnant mother bitches are abused as wombs. We see dogs with behavioural problems and puppies with a 'baby face'-look because their noses have been torturously bred away. The selling price: 250 Euros, Elitdog charges 1,000 Euros, and with transport to Switzerland, 1,300 Euros. Dog trade – a multimillion Dollar business.

And we find out why Elitdog sells to Austria and Switzerland: The laws are especially weak, puppies can be imported at the age of 8 weeks. Much too young to separate them from the mothers, criticise veterinary doctors. Their immune protection is poor and the long transport too strenuous: A lot of them arrive sick - their treatment in the hospital costs about 4,000 Euros.

18

AUF DER SPUR DER HUNDEDEALER SWITZERLAND

Submitting organisation

Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact

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Director Karin Bauer

Camera Laurent Stoop

Commissioning editor Belinda Sallin

Producer Barbara Frauchiger

Production company SRF

Length 52 min

Total budget € 100,000

Original language German, Swiss German,
Hungarian, Slovakian

First broadcast by SRF DOK

Date of first broadcast 28 October 2021, 20:05

Competing for

Best European TV Current Affairs

Programme of the Year

19

LA FINANCE LAVE
PLUS VERT
SWITZERLAND

TEMPS PRÉSENT:
FINANCE & GREENWASHING,
A HEAVY PRICE FOR FOOL'S GOLD

Submitting organisation
Point Prod

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Directors Matteo Born, Romain Girard
Camera Romain Girard, Matteo Born
Producers David Rihs (Point Prod);
Jean-Philippe Ceppi, Jérôme Porte,
Frédéric Zimmermann, Steven Artels,
Bettina Hofmann (RTS Co-producers);
Heike Lettau, Caroline Kelsch
(ARTE G.E.I.E. Co-producers)
Production company Point Prod
Co-producers RTS, ARTE G.E.I.E.

Length 52 min
Total budget € 300,000

Original language French, English
First broadcast by RTS
Date of first broadcast 21 April 2022, 20:05

Competing for
Best European TV Current Affairs
Programme of the Year

Since autumn 2019, a 'green wave' has been sweeping across Europe. The climate crisis raised by Greta Thunberg and her protester cohorts are bringing to power a new generation, that is more feminine and younger. They promise to shake up the old school climate sceptics. Banks and public institutions felt the wave coming. Over the last few years, they have only had two words in their mouths: sustainable finance. Following the financial crisis and repeated tax scandals, it could just be a great opportunity for the banking sector to revamp their image. Our investigation opens in Geneva, one of the leading banking centres in Europe, where these new financial products that are supposed to change the world are produced. But on closer inspection, we discover oil companies, airlines or even mountains of toxic waste abandoned in the open air by a firm that presents itself as a model of sustainability. This system is like a formidable sleight of hand that allows the most polluting companies to cleanse their image, and financiers to redeem their conscience. What does the term 'sustainable finance' really hide? Whether by investing our savings or through our social insurance, the promises of green finance concern us all. As a citizen, can I have an influence?

PRIX EUROPA 2022

TV IRIS Category

Award

★ PRIX EUROPA

Best European TV Programme of the Year about Cultural Diversity
Under the Patronage of NTR – the Dutch Public Broadcaster
The second placed entry will receive a Special Commendation.

Jury Group Coordinators

Saskia van Leeuwen
NTR, The Netherlands

Carmen Fernald
NTR, The Netherlands

01	Life in Colour	Belgium
02	[meɪ' ti:z] – Belgium's Stolen Children	Belgium
03	That Night	Belgium
04	Noirs en France	France
05	7 Lives of Music – The Kanneh-Mason Family	Germany
06	Re: Agnes and Amir – Sharing a Flat With a 101-Year Old Woman	Germany
07	Passage to Europe	Greece
08	Along the Way	The Netherlands
09	One Drop	The Netherlands
10	Countrymen	Norway
11	Oh My Pleasure	Spain
12	Tan France: Beauty and the Bleach	United Kingdom
13	This Girl's Changed	United Kingdom
14	We Are Black and British	United Kingdom

TUESDAY 25 October

14:00		Jury Briefing		
14:30	01	Life in Colour	Belgium	45 min
15:20	05	7 Lives of Music – The Kanneh-Mason Family	Germany	60 min
16:20		Break		
16:40	13	This Girl's Changed	United Kingdom	30 min
17:15		Start of Discussion		

WEDNESDAY 26 October

9:30	03	That Night	Belgium	64 min
10:35		Break		
11:00	07	Passage to Europe	Greece	48 min
11:55	08	Along the Way	The Netherlands	80 min
13:15		Lunch		
14:15	12	Tan France: Beauty and the Bleach	United Kingdom	59 min
15:20	11	Oh My Pleasure	Spain	28 min
15:50		Break		
16:15		Start of Discussion		

THURSDAY 27 October

9:30	04	Noirs en France	France	103 min
11:15		Break		
11:40	06	Re: Agnes and Amir – Sharing a Flat With ...	Germany	32 min
12:20	02	[meɪ 'ti : z] – Belgium's Stolen Children	Belgium	47 min
13:10		Lunch		
14:00	09	One Drop	The Netherlands	31 min
14:35	14	We Are Black and British	United Kingdom	59 min
15:35		Break		
16:00	10	Countrymen	Norway	45 min
16:50		Start of Discussion		

01

HET LEVEN IN KLEUR

BELGIUM

LIFE IN COLOUR

Submitting organisation
Panenka

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Author Karine Claassen
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Camera Pieter-Jan Claessens
Commissioning editor Sem Van Hellemont
Producer Gitte De Romagnoli
Production company Panenka
Co-producers VRT Canvas

Title of series Life in Colour
Episode 1 of 5

Length 45 min
Total budget not specified

Original language Dutch
First broadcast by VRT Canvas
Date of first broadcast 12 October 2021, 21:00

Competing for
Best European TV Programme of the Year
about Cultural Diversity

This documentary series examines the issue of racism in Belgium on different levels.

In the first episode ‘How to protect your child against racism?’ Karine Claassen talks to dozens of people of colour about their experiences with racism. Yet, as a child she was always told: “Racism? Don’t talk about it, it will blow over”. But it won’t. Moreover, since Karine is expecting a son, everything has changed. Time to break the silence.

The other episodes cover the following:

Eps. 2: I don’t want my son to experience what you have been through. Racism comes in many forms and shapes, but the most distinctive ones are verbal and physical racist violence. Especially boys have to deal with the latter, therefore Karine is worried about the fate of her future son.

Eps. 3: Being a stranger in your own country
Most of them have been living here all their lives, yet they are still confronted with the idea that they cannot feel at home here, that they will never truly fit in. Will it ever change?

Eps. 4: Education is a deeply racist system in which not everyone is being given the same opportunities
As children, they were all given the advice not to choose for a general secondary education course, let alone Latin. And when they succeeded, against all odds, they were advised not to go to university. How is that possible?

Eps. 5: The default setting has to go
Racism in Flanders? Not so bad, right? You wish. Karine listens to candid stories about latent racism and micro-aggression. Racism can be very subtle, almost invisible, even without bad intentions, but that doesn’t make it any less harmful. Is it something of all people, of all times? And how do we ever get rid of it?

[meɪ'tiːz] – BELGIUM'S STOLEN CHILDREN

Sixty years after the independence of Rwanda and Burundi, the three-part documentary series tells the staggering history of hundreds of 'métis' from the Belgian colonial period.

As illegitimate children of a white father and a black mother, they were snatched away from their mothers by the Belgian government and placed in boarding schools, far away from the 'inferior' African society. Just before independence, they had to leave there too and were brought to Belgium in a hurry.

In many cases their identity had been changed. Finding traces of their roots was almost impossible. Many lived a disrupted existence, often traumatised for life. Only in 2015 were they granted access to their official records.

The series follows the exemplary search of three of these 'stolen children'. Their stories are complemented by the testimonies of other métis, showing that they were not isolated cases, but that there was a system behind their individual stories.

Episode 2 tells the story of Jacqueline. She was dropped in Save as a 2-year old girl, ended up in Belgium with a foster mother who mistreated her, and now, at 64, she finally sets out to discover her real life story.

Each of these are powerful testimonials of scarred but resilient people who, through their personal search, discover and learn to accept who they really are.

02

METISSEN VAN BELGIË BELGIUM

Submitting organisation

De chinezen NV

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Laura Uwase

Director Steven Crombez

Camera Ken Kamanayo

Commissioning editor

Luc Gommers (VRT Canvas)

Producer Laura Znamensky

Production company De chinezen

Title of series [meɪ'tiːz] – Belgium's

Stolen Children

Episode 2 of 3

Length 47 min

Total budget € 425,000

Original language Flemish, French,

Kinyarwanda

First broadcast by VRT Canvas

Date of first broadcast 21 June 2022, 21:20

Competing for

Best European TV Programme of the Year
about Cultural Diversity

03

CETTE NUIT-LÀ

BELGIUM

THAT NIGHT

Submitting organisation

Iota Production

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Director Safia Kessas

Camera Agathe Corniquet,
Camille Sultan, Patrice Michaux,
Maxime Jennes

Commissioning editor Joffrey Monier

Producer Isabelle Truc

Production company Iota Production

Co-producers Thank you and good night
Productions, RTBF, Shelterprod

Length 64 min

Total budget € 125,328

Original language French

First broadcast by RTBF

Date of first broadcast 6 June 2022, 21:45

Competing for

Best European TV Programme of the Year
about Cultural Diversity

Kenza Isnasni (37) tells us about the murder of her parents 20 years ago in Schaerbeek by a racist neighbour. The resonance of this terrible attack which has mourned the history of Moroccan immigration in Belgium resonates strongly with current events.

This film is also a message of hope that traces Kenza's fight to rename the street where the tragedy took place, after her parents' name Habiba and Ahmed Isnasni, so as not to forget.

The history of Belgian Moroccan immigration was dramatically marked in 2002 by a racist crime that shook the Kingdom. On May 7, 2002, around 4 am, a double homicide took place in the municipality of Schaerbeek, in Brussels. Ahmed Isnasni (47) and Habiba El Hajji (45) are murdered by their neighbour. Hendrik Vyt (79) is notoriously known for his adherence to far-right theses and his closeness to Johan Demol, former police commissioner of Schaerbeek, and newly elected member of the Vlaams Blok (now Vlaams Belang). Hendrik Vyt wanted to liquidate the whole family. After executing Habiba and Ahmed, the neighbour shoots Kenza's two little brothers, Yassine and Walid. They are hospitalised, fighting for their lives. The perpetrator perished intoxicated by the flames of the fire he himself caused in the entire building at 121 rue Vanderlinden.

Motive of the crime: racism.

We want to tell how identity fractures and tensions can lead to the worst. The Isnasni affair, although dating back 20 years, is an emblematic story. It is thanks to Kenza Isnasni's fight to maintain the memory of her parents that this drama has not been forgotten.

NOIRS EN FRANCE

Black Lives Matter protests, police violence, sports achievements ... Black people are making themselves seen, and are talking about what they have in common: “the experience of being considered black.”

Yet unlike African-Americans, who share a common history marked by two centuries of slavery, they have a variety of identities and experiences. Their presence in France can be linked to slavery, colonisation, World War I, or even labour immigration, so many different origins, cultures and identities. This film will thus explore the stereotypes, racism, and humiliations that blacks endure in France. But it will also put forward the younger generations figures of diversity, tolerance, and inspiration. The documentary’s tone is not one of victimhood. It is instead an opportunity for France’s blacks to speak up, to tell of their worries and their pride, to claim their identity, their varied backgrounds, and to ultimately become the subjects of their own story. The documentary is built around six individuals. People of all ages, because discrimination can be felt at every stage of life – from pre-school through to job or home hunting. Each age brings its own mind-frame, its own socio-professional universe, the creation of an identity, and also society’s evolving perspective. And each age has its assorted thematic – colour awareness, education, body, love, family, work, race-based policing ... We are going to explore ‘black France’ in 2021 like the course of a life, through these portraits of men and women with varied ethnic, social and geographic origins. It will be black France in all of its richness, diversity, intermingling. The accounts will answer, confront, and blend with one another, the accumulation of these viewpoints forming the shared, universal experiences of all blacks.

04

NOIRS EN FRANCE

FRANCE

Submitting organisation

France Télévisions

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Camera Katell Djian, Tristan Le Guillou

Commissioning editor Renaud Allilaire

Producer Laurent Bon

Production company Bangumi

Co-producers France Télévisions

Length 103 min

Total budget not specified

Original language French

First broadcast by France 2

Date of first broadcast 18 January 2022, 21:10

Competing for

Best European TV Programme of the Year
about Cultural Diversity

05

7 LEBEN FÜR DIE
MUSIK – DIE FAMILIE
KANNEH-MASON
GERMANY

7 LIVES OF MUSIC –
THE KANNEH-MASON FAMILY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

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Director Catharina Kleber

Camera

Michael Boomers, Sven Jakob-Engelmann,
Gregor Perle, Alba Vivancos

Commissioning editor Birgit Lorbeer-Claussen

Producer Claus Wischmann

Production company Sounding Images

Co-producers SRF

Length 60 min
Total budget € 150,000

Original language English
First broadcast by ZDF/3sat

Date of first broadcast 5 February 2022, 20:15

Competing for
Best European TV Programme of the Year
about Cultural Diversity

They are a family with seven children, each of them an exceptionally talented musician. The Kanneh-Mason siblings, their enormous success and their incredible energy team up to prove that classical music is not exclusively for those with light skin and financial means.

It all started with Sheku: The winner of 'BBC Young Musician 2016' was invited to play the cello during the Royal Wedding of Prince Harry and Meghan Markle. He became world-famous overnight and pulled his siblings into the spotlight along with him. In the film, we watch each of the siblings makes their way through the beginnings of promising careers. Every step of their path is taken together, lifting each other up and showing the younger siblings and the world: If I can do it, so can you. With this attitude, all seven play the BBC Proms and record at the legendary Abbey Road Studios.

Their parents are never far from their sides, but they aren't the drill sergeants one might expect. Kadie and Stuart are as surprised as anyone at their children's talent and determination. They are able to support these qualities, without pushing them.

The film is a portrait of all of the family, with glimpses of their dreams and goals but also the barriers and worries along the way. It spotlights rehearsals in the living room, battles on the soccer pitch and glamorous concerts with equal interest. The Kanneh-Mason Family know first hand how hard it is for people of colour and from outside the inner circle to succeed in the world of classical music, but they prove beyond a doubt, that it may not remain that way.

The film provides moving, emotional, and surprising glimpses into the private lives and the careers of this incredible family.

RE: AGNES AND AMIR – SHARING A FLAT WITH A 101-YEAR OLD WOMAN

Amir Farahani was actually just looking for an apartment when he came across an advertisement on the Internet: “Rent-free living in exchange for company for our granny.” The young man from Iran is currently training to become a nursing assistant in Berlin. He introduced himself, right on Agnes Jeschke’s 101st birthday. It was ‘love at first sight’.

Amir beat 22 applicants and moved in shortly afterwards.

It is a very special living situation, unlike the old-young shared apartments that have been around for a while. The 28-year old trainee lives in the living room and sleeps there on the sofa. He doesn’t want to change anything so that 101-year old Agnes can continue to find her way around her apartment. Amir takes care of her when he is home, buttering sandwiches, helping her get dressed and brush her teeth. Why does he do all this?

He treats Agnes the way he would like to be treated himself. He finds it impossible that old people are shunted off to a nursing home. Since he moved in, Agnes has blossomed again, say her friends and relatives.

No wonder. Together, the two go swinging, swimming or to the zoo.

And they have a lot of fun doing it. Because regardless of whether they are 101 or 28, Tehran or Berlin, their humour is exactly the same.

“We understand each other without glasses,” Agnes says about it.

Re: accompanies this extraordinary friendship for months. It is an up and down. Due to illness, Agnes must go to hospital, Amir is afraid of losing her. Because something else connects the two: loneliness. Whether in old age or in a foreign country. On Agnes’ 102nd birthday, they celebrate the first anniversary of their extraordinary friendship.

06

RE: AGNES UND AMIR – WG MIT EINER 101-JÄHRIGEN GERMANY

Submitting organisation

Zweites Deutsches Fernsehen - ZDF

Contact

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Author Lisa Jandi

Director Lisa Jandi

Camera Tobias Winkel, Leonard Kessler

Commissioning editor Frederic Ulferts

Producer Volker Heimann

Production company Kobalt Productions

Title of series Re

Episode 104 of 105

Length 32 min

Total budget € 52,000

Original language German

First broadcast by ZDF/ARTE

Date of first broadcast 24 May 2022, 19:40

Competing for

Best European TV Programme of the Year
about Cultural Diversity

07

PASSAGE TO EUROPE

GREECE

PASSAGE TO EUROPE

Submitting organisation

Kouzi Productions

Contact

Dimitra Kouzi

info@kouziproductions.com

Author Dimitra Kouzi

Director Dimitra Kouzi

Camera Konstantinos Georgousis

Producer Dimitra Kouzi

Production company Kouzi Productions

Length 48 min

Total budget € 5,500,000

Original language Greek

First broadcast by NHK Japan

Date of first broadcast 26 December 2021, 12:00

Competing for

Best European TV Programme of the Year
about Cultural Diversity

For 30 years now, Fotis Psycharis has been a primary teacher at a state elementary school in the heart of Athens. Reflecting the diversity of the neighbourhood population, the majority of his pupils are refugee and immigrant children from Africa, the former USSR, the Balkans, the Middle East, and Asia, who often regard Greece as an unavoidable but also convenient stop on their journey across Europe. Cultural differences, the lack of a common language, the Ramazan, Bollywood, the life lessons learned during the rehearsals for the graduation day performance, the hopes and fears for the future, all make up the unique reality of this class, consisting of 17 pupils from 7 countries.

ALONG THE WAY

The border of Iran and Turkey. We see dozens of people with backpacks, babies, children. Two young women run into the darkness, calling for their family. Zahra and Fatima, identical twins, are separated from their sisters and their mother during their flight to Europe. As shots go off, the women panic and run in the wrong direction. Back to Iran, while their family is driven into Turkey.

There the women stand, in the middle of nowhere, 19-years old and all alone. They don't know what to do. Here begins their journey that they seem to have no control over. The film closely follows the girls in their attempt to find their family and travel together to the Netherlands. They manage to reach Turkey. There they are permanently looking for work and a roof over their heads. Their symbiotic relationship comes under strain. They often argue and Zahra spends a lot of time with Rahim, a 16-year old Afghan braggart they met during their trip. Rahim works as an intermediary for a smuggler. Via Instagram they find their family who now live in the Netherlands. This digital reunion makes them determined to earn the money needed for the trip to the Netherlands. They decide to work for Rahim's boss, but this job poses heartbreaking moral dilemmas. Finally they reach Lesbos. But The Netherlands still seems far away. To give some shape to their hopeless life, the girls interview the women with whom they are doomed to stay in a tent that is far too cramped. The director Mijke de Jong based the story on the story of Malihe and Nahid Rezaie. What they experienced along the way is partly based on their own experience and partly on stories from other women.

08

ALONG THE WAY

THE NETHERLANDS

Submitting organisation
HUMAN

Contact
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Author Mijke de Jong
Director Mijke de Jong
Camera Ton Peters
Commissioning editor Kees Vlaanderen
Producers Frank Hoeve, Katja Draaijer
Production company BALDR Film
Co-producers Heretic, HUMAN, VPRO

Length 80 min
Total budget € 830,000

Original language Farsi
First broadcast by NPO3
Date of first broadcast 19 September 2021, 20:25

Competing for
Best European TV Programme of the Year
about Cultural Diversity

09

DRIJFVERMOGEN

THE NETHERLANDS

ONE DROP

Submitting organisation
NTR

Contact
Ivo Siebum
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Author Ivan Barbosa
Director Ivan Barbosa
Camera Aziz Al-Dilaimi
Commissioning editors
Marloes Blokker, Oscar van der Kroon
Producer Mira Mendel
Production company Interakt

Length 31 min
Total budget € 65,000

Original language Dutch
First broadcast by NTR
Date of first broadcast 18 January 2022, 23:11

Competing for
Best European TV Programme of the Year
about Cultural Diversity

Successful actor Tarikh Janssen, tired of persistent typecasting, leaves the filmworld behind and returns to professional swimming: “There’s no racism in swimming. Swimming is pure.” In this film, director Ivan Barbosa follows and questions Tarikh’s remarkable career switch, exploring taboo topics such as white innocence, black identity development and the Black Lives Matter movement, to expose the absurdity and seriousness of today’s racism debate.
Note: Contains satire.

COUNTRYMEN: NO WAY BACK

Countrymen follows a group of young men from the eastern part of Oslo who move to a farm in picturesque Telemark. They pretend to be driven by a common interest in agriculture - an agenda hiding totally different plans.

Life in the countryside turns out to be quite different from what the young men have imagined, and everything from curious neighbours and a large herd of goats, to an establishment grant from the municipality, makes it difficult to get away with their dubious plans. One thing leads to another, and more or less against their will, the guys from Oslo end up as the founders of Norway's first halal cheese-making business.

Countrymen is a story about community and belonging, and about finding meaning in life where you least expect it.

In the first episode Marwan is afraid of losing his daughter Kiki and decides to kidnap her to Iran. Suddenly they have to lay low for ten days. His childhood friend Adil and two friends of his are moving to a farm in Telemark, and Marwan and Kiki get to tag along.

10

JORDBRUKERNE: INGEN VEI TILBAKE

NORWAY

Submitting organisation
Rubicon TV AS

Contact
Stine Blichfeldt
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Author Izer Aliu
Director Izer Aliu
Camera Lukasz Zamaro
Commissioning editor
Tone C. Ronning (Exec. producer NRK)
Producer Mikael Diseth
Production company Rubicon TV
Co-producers ARTE France

Title of series Countrymen
Episode 1 of 8

Length 45 min
Total budget € 6,833,812

Original language Norwegian
First broadcast by NRK
Date of first broadcast 28 October 2022, 06:01

Competing for
Best European TV Programme of the Year
about Cultural Diversity

11

‘OH MY GOIG’

SPAIN

OH MY PLEASURE

Submitting organisation
betevé

Contact
Isabel Moreno Ceresuela
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Author Aïda Torrent Ciudad
Director Aïda Torrent Ciudad
Camera Joan Tisminetzki
Commissioning editor Josep Rocafort
Producer Albert Baquero
Production company Camille Zonca (betevé)

Title of series Oh My Pleasure
Episode 4 of 8

Length 28 min
Total budget € 160,202

Original language Catalan
First broadcast by betevé
Date of first broadcast 6 July 2021, 22:10

Competing for
Best European TV Programme of the Year
about Cultural Diversity

When the creators of ‘Oh My Goig’ (OMG) were given the go ahead for the production of its fifth season (S5) in the middle of the Covid-19 pandemic, they saw it as an opportunity. OMG’s main target are youngsters and this was the perfect time to focus on the consequences Covid-19 has brought to their lives. Since its breakout, young people have often been in the spotlight or sometimes directly punished or blamed for supposedly irresponsible conducts during the worst waves of the pandemic.

OMG S5 highlights young people’s new ways of socialisation and the new sexual and affective relationships the pandemic has brought. In a time of restrictions, precarious jobs and increasing mental health issues, society adapts and so do OMG’s characters, who become more resilient and learn about caring and affection.

OMG S5 starts with the declaration of ‘the ‘state of alarm’ in Spain (March 2020) and goes on with the long confinement, and ends up with the new postCovid reality. Depression, anxiety, forced lockdowns with family members, the spike of video calls and job insecurity, dating with masks on, racism towards the Chinese community, the loss of loved ones, ... All these intertwine with infidelity, fatphobia, sexual work, LGTBI+ people getting back into the closet, and other sex-affective issues which have been OMG’s pivotal theme since it began airing in 2016 as a sexual education format.

TAN FRANCE: BEAUTY AND THE BLEACH

Tan France, stylist and presenter on Netflix's hit show 'Queer Eye', sets out to unearth the truth about colourism – where you are judged not just on the colour of your skin, but on the shade of it – and its impact on black and brown people in Britain and beyond. When Tan was nine years old, he did something he's regretted his whole life. He took some skin lightening cream, and began to bleach his own skin. Why? For one thing, to escape racist bullying and the widespread prejudice against people that aren't white. But also to please his South Asian community, who, according to Tan, see fair skin as a passport to the best jobs, careers and marriage partners. This happened a long time ago in Doncaster, South Yorkshire, where Tan grew up, but he's never quite managed to close the door on this difficult chapter in his life. Skin lightening is not unique to the South Asian community – the trend exists in black, Asian and Middle Eastern communities right across the UK and beyond. It stretches to all four corners of the globe, where light and white skin are in vogue, and dark is seen as undesirable. Whether they're rich or poor, young or old, male or female, people are going to extreme lengths to chase the white beauty ideal. Tan's own experience is central to his journey, and as he returns to Doncaster in the UK, he has to confront his demons and revisit a devastating chapter in his life. Alongside this deeply personal journey, Tan will explore the broader issues. How widespread is colourism? What's changed in the last 30 years? Does it stem from our own communities? Is it the decades of advertising pushing a white beauty ideal? What does it take for black and brown people to feel they can be accepted in a white world? And does it ever feel enough?

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TAN FRANCE: BEAUTY AND THE BLEACH

UNITED KINGDOM

Submitting organisation

Cardiff Productions

Contact

Frankie Nolan

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Author Narinder Minhas

Director Heenan Bhatti

Camera Aidan Woodward

Commissioning editor Nasfim Haque

Producer Narinder Minhas

Production company Cardiff Productions

Length 59 min

Total budget € 330,091

Original language English

First broadcast by BBC Two

Date of first broadcast 27 April 2022, 21:00

Competing for

Best European TV Programme of the Year
about Cultural Diversity

13

THIS GIRL'S CHANGED
UNITED KINGDOM

THIS GIRL'S CHANGED

Submitting organisation
ClockWork Films

Contact
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Authors Paula Haydock, Persephone Rizvi
Director Paula Haydock
Camera Paula Haydock
Commissioning editors
Nasfim Haque, Tony Parker
Producers Heenan Bhatti, Persephone Rizvi
Production company ClockWork Films

Length 30 min
Total budget € 100,000

Original language English
First broadcast by BBC 3, BBC iplayer
Date of first broadcast 16 November 2021, 12:01

Competing for
Best European TV Programme of the Year
about Cultural Diversity

Growing up in Yorkshire, Persephone Rizvi was a self-professed party girl. She lived for the weekend night life: drink, boys and fun – in any order.

But it all got too much and something needed to change. Seven years ago, Persephone embraced Islam, finding a solution to her problems. But in leaving her old life behind – swapping parties for a life of reflection, her stud-pressed stilettos for a headscarf – she also cut off ties with the close friends she grew up with, disappearing without so much as a word.

Seven years on, Persephone's settled into her new life as a Muslim and is back in her hometown of Huddersfield. But for her one thing remains unresolved: closure with the old friends she cut off when she converted (or 'reverted' as Muslims term it).

In this unique and moving documentary, the cameras follow Persephone as she reaches out to her old friends. It's no simple matter: can she resolve the issues which soured some of her friendships and have been left festering over time; can she overcome deep nerves to meet the people she once called her 'rides and dies' and then cut off without a word.

Exploring friendship, faith and growing up, ultimately Persephone has to ask a simple question: she and her friends may have moved on – but can they get on?

This Girl's Changed was a product of the BBC's New Voices Scheme, which was looking to find new voices in the North of England. Persephone's Rizvi and her story exemplified that.

WE ARE BLACK AND BRITISH

In this two-part series, six black Britons, carefully cast for their differing backgrounds, life experiences and world-views, gather together under the same roof to grapple with tough, unsettling and emotional questions about being black and British. Each contributor has a deeply personal story to share about an event that proved to be a seismic moment in their life.

In the first episode, Dominique (23) from Manchester's experience of being excluded from school prompts a heated discussion about whether or not it's the school's fault when black kids fail.

Next, security guard Michelle raises the issue of stop and search after her teenage son was searched when he was knocked off his scooter by a car. Finally, drill rapper Mista Strange (22) wants to confront one of the black community's biggest taboos. His experience of coming out as gay led to online abuse. His question to the group about why it's particularly hard to come out as a gay black man proves explosive and emotional, pushing relationships to the brink.

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WE ARE BLACK AND BRITISH

UNITED KINGDOM

Submitting organisation
Cardiff Productions

Contact
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Author Narinder Minhas
Director Dave Warren
Camera Dave Warren, Ryan Samuda
Commissioning editor Gian Quaglieni
Producer Narinder Minhas
Production company Cardiff Productions

Title of series We Are Black and British
Episode 1 of 2

Length 59 min
Total budget € 550,986

Original language English
First broadcast by BBC Two
Date of first broadcast 23 February 2022, 21:00

Competing for
Best European TV Programme of the Year
about Cultural Diversity

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Georgia	Host and Guest	42
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Thanks to our Cooperation Partner



Details of all programmes nominated for PRIX EUROPA 2022
are based on the information provided by the submitting organisations.

Published by
PRIX EUROPA
Rundfunk Berlin-Brandenburg - rbb
D-14046 Berlin
office@prixeuropa.eu
+49 (0)30 97 993 10910
www.prixeuropa.eu

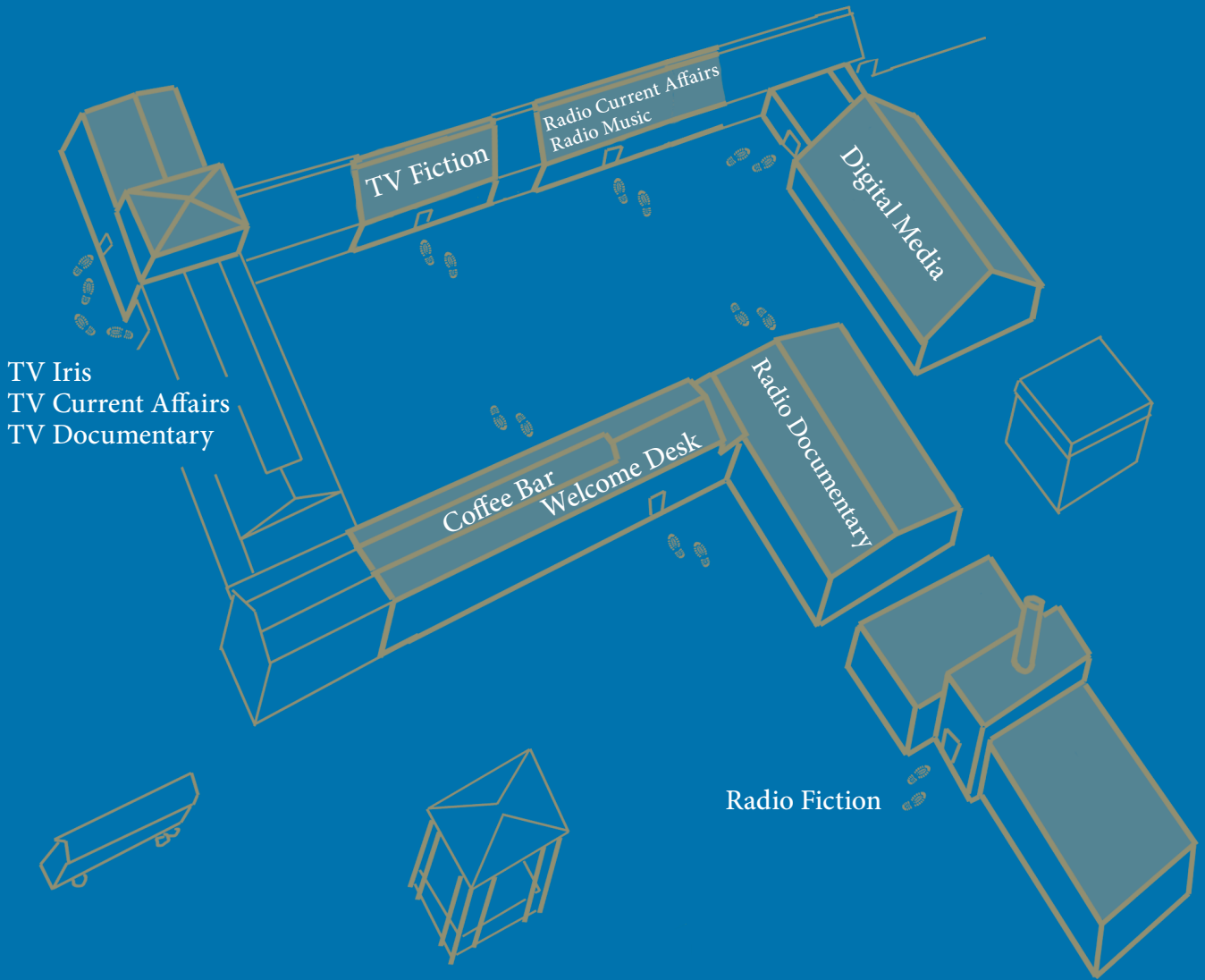
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 **Klimaneutral**
Druckprodukt
ClimatePartner.com/10884-2209-1004

