

Changing Europe – The Power of Dialogue

6–12 October 2019, Potsdam

PRIX 
EUROPA

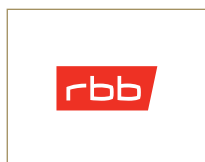
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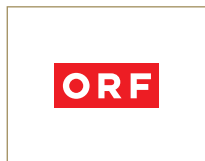
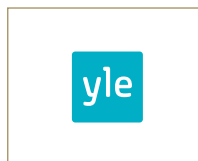
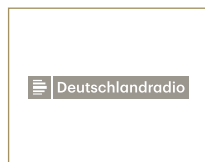
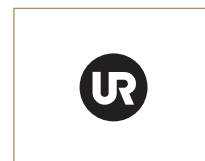
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Changing Europe – The Power of Dialogue

In a world that is faster, more complicated and fragmented than ever, it is easy to only speak and never listen, to only tweet and never talk. Pressures of pace and finance are mounting. So it is more important than ever to have strong public service media that provide quality journalism that goes out of its way to be a trusted guide, to bring people together and set a tone that enables dialogue.

PRIX EUROPA is ALL about dialogue:

Come together from all corners of the continent to exchange views, to see/listen for yourself together with the others, to talk and discuss, to meet and be constructive, rather than judgmental or clever. Grab the opportunity to get into conversation, to change perspective, to challenge your opinions and take away inspiration, a shared experience and new ideas.



Cilla Benkö

PRIX EUROPA President

Director General Sveriges Radio – SR

Changing Europe – The Power of Dialogue



Dear friends and colleagues,

PRIX EUROPA is dedicated to the ideal of a united Europe, which commits itself to democratic, ethical and cultural values. This ideal is, however, in acute danger. We have to dread being abruptly pulled out of a dream that we have been living for over six decades. Of all countries, the Mother of all Democracies, the United Kingdom, is separating itself from our community. Over our Europe of togetherness, that so many people envy us for, the threat of disaster is looming.

‘But where the danger is, also grows the saving power’, writes Hölderlin. Grasping the elusive becomes the task of the media-makers they are struggling for orientation in their own ways. In every media product, be it linear television, radio or digital, they create their own space of experience. At PRIX EUROPA media-makers from many countries gather to compare their experiences. They discuss, consult and network. They create a common European audience.

In these challenging times PRIX EUROPA is no longer only the motor for an idea of European broadcasting. It can also be understood as a bastion against all the hostility that the European idea itself is being confronted with in many countries.

PRIX EUROPA is now at home in Potsdam. Already well known to the international film community through the renowned Studio Babelsberg, we are adding one of the most important European media events to the city. In future the best media professionals will gather here every year.

I am delighted to be able to welcome you here in Potsdam.

A handwritten signature in blue ink, appearing to read 'Patricia Schlesinger'. The signature is fluid and cursive.

Patricia Schlesinger

Director General Rundfunk Berlin-Brandenburg

Changing Europe – The Power of Dialogue

Dear Colleagues and dear Guests,

With our call for the 'European Journalist of the Year 2019' we are looking for a journalist whose work has helped break through encrusted positions and change perspectives. We trust that dialogue leads to better mutual appreciation and solves problems, maintaining the grounds for a healthy democracy.



Our unique jury system is based on exactly these principles: you will enter into dialogue, join the open debates, listen to each other and eventually even change your perspective.

And you have come to the right place for this:

- Already in 1685 the 'Potsdam Edict of Toleration' invited the religiously persecuted,
- the 'Bridge of Spies' connecting Berlin and Potsdam, the famous symbol of the cold war, also stands for dialogue – between enemies.

After the fall of the Wall the citizens of Potsdam have again committed themselves to tolerance and open-mindedness. Please feel welcome here.

I am looking forward to five stimulating days with all of you coming from all of Europe and it is my honest wish that you will return home from PRIX EUROPA with the refreshed belief that journalism which inspires dialogue can change the world.

A handwritten signature in blue ink that reads "Susanne Hoffmann". The signature is written in a cursive, flowing style.

Susanne Hoffmann

PRIX EUROPA Festival Director

Changing Europe – The Power of Dialogue



Welcome Ladies and Gentlemen,

Potsdam and the media: these two terms are inseparable. More than a hundred years ago the first silent movie was shot in Potsdam-Babelsberg. Today the full-service media house Studio Babelsberg is one of Europe's leading service providers for major motion pictures, independent films, TV and advertising productions. This is where Germany's most modern TV studio complex is located, where telenovelas and daily soaps are being produced. More than 120 media companies with over 3000 employees work here, among them film- and TV production houses, animation-, stunt- and special effects companies, postproduction services as well as private and public service broadcasters. This is where blockbusters are made, this is where young people are trained to become storytellers and news producers in the Filmuniversität and electronic media school ems. This is where new formats, techniques and technical solutions are tried out. Potsdam is one of the major German media technology hubs and now, for a week, host to PRIX EUROPA, the central event for professional media dialogue. Last year the Potsdam Declaration was signed by 21 European broadcasting organisations to strengthen quality journalism and diversity of opinion. Committing to bridging the gaps between different sections of society – a commitment which is more important than ever. I wish you all the success at this year's PRIX EUROPA.

A handwritten signature in blue ink, which appears to read 'Mike Schubert'.

Mike Schubert
Governing Mayor State Capital Potsdam

Changing Europe – The Power of Dialogue

In times when social groups are increasingly drifting apart, when fundamental criticism of media is currently booming, in times of ‘fake news’ and populism it is more important than ever to recall why public broadcasting exists and what its value is for our society.

The PRIX EUROPA underlines the unifying importance of open dialogue and the special role of the free media in a democracy. It is taking a stand on broadcasting quality for all Europeans. I am delighted that this top-class competition will again take place in the city of Potsdam. Potsdam and Babelsberg are a city of film with international reputation, known for highest quality in the development and production of moving images.

Film University Babelsberg KONRAD WOLF closely cooperates with the PRIX EUROPA in presenting two Rising Star Awards for digital media projects by students of European film and media colleges.

I am particularly happy that the next generation of filmmakers plays an important role within the festival.



Prof. Dr. Susanne Stürmer

President Film University Babelsberg KONRAD WOLF



Changing Europe – The Power of Dialogue



I am delighted to help welcome you to this year's PRIX EUROPA Festival.

Europe's cultural history is both rich and diverse. We may share a common cultural heritage but its expression takes many and varied forms.

It's always a pleasure to see that diversity is celebrated through this festival.

There has arguably never been a more pressing need for us to come together to celebrate European culture through broadcasting. To reach across borders to understand both what unites us and what makes us each distinctive, unique and extraordinary.

The theme of this year's festival – Changing Europe - The Power of Dialogue – is particularly pertinent for public service broadcasters. Our Members are united in their aim to represent all audiences, to bring communities together and to give voice to a plurality of competing views.

Sharing our experiences enriches us all creatively and, hopefully, together, we can help build a more inclusive and less fragmented society.

A handwritten signature in blue ink, which appears to read 'Noel Curran'. The signature is fluid and cursive, with a long horizontal line extending to the right.

Noel Curran

Director General European Broadcasting Union – EBU

TV FICTION



RIET DE PRINS

'A dialogue in fiction can improve cultural togetherness between all of us. Like in all fiction formats, a good story is the base of a comedy and all narrative principles also apply. But comedy adds a very important element: Strong humoristic dialogues can be a secret weapon to point out sensitive themes and social criticism. The arrival of sound film made verbal humour possible, but very quickly we knew one thing: Don't say what you see, say the absolute maximum in the fewest but strongest words. Dialogue can play a key role in achieving European objectives, like respect for heritage, freedom and pluralism. Dialogue cannot separate us, but connects us. Sometimes even a small statement makes a whole series unforgettable, will make it cross borders and will be passed on to future generations: Nobody will forget: "René, I am from the resistance and I will only say this once" from 'Allo Allo'. And what about: "Play it again Sam!" from Casablanca?'

After finishing my studies at film school in Brussels, I started as an assistant director, in the 80s at VRT. Who would ever have believed that I am still working there? Yes, I admit: I am so old fashioned. I worked in entertainment, live shows, music documentary, getting to know all corners and borders of making television. But soon xI felt that the story was my thing and x I became the creative and line producer of two comedies for children. So comedy became very much my thing. I developed four comedies for youngsters. Then I supervised the writing process of a long running daily soap. Now I produce a sketch show about women of different generations in everyday life, demanding far too much of themselves and their environment. Obviously, things tend to go wrong. And they do, quite frequently! But that's comedy!



MIRANDE DE JONG

'There is a worldwide tendency towards isolationism, populism and identity politics. Whole countries as well as different groups in society tend to entrench themselves behind fixed ideological positions or claim their rights without considering others. TV fiction is a powerful means to foster the so much needed open dialogue. It can lead us into unknown worlds, let us get acquainted with new perspectives and seduce us to identify with characters from different walks of life. This way TV fiction can create empathy and help to tear down walls. As for the use of dialogue in TV drama itself, the specific idiom of each character offers so much more than sheer information; it enriches and deepens our understanding. And, of course, there is the playground of tension between what characters say and what they conceal. It is when they DON'T put their actions where their mouth is, that it gets really interesting. Though this seems the obvious, is is very hard to accomplish such dialogue.'

Since the early 90s I have been working as a script editor at the Dutch public broadcaster BNNV ARA, on a wide range of TV drama series and feature films, from comedy series and format drama for a broad audience to smaller arthouse productions. Several received a mention at PRIX EUROPA. The common denominator of all these productions is an eye for the unknown, unattended or underestimated. It is my mission to let creators thrive and to get audiences involved: recognition in its full meaning is what I am always aiming at.

TV DOCUMENTARY

ESTHER NIEMEIER

'In times of Brexit and right-wing populism on the rise yet again, it is ever more important to strengthen the European community through all means possible. Documentary films have the power to educate, inform, give a voice to the unheard and to create a dialogue. As filmmakers, distributors and broadcasters we have a vast responsibility. We must always choose wisely, distinguish between truth and lie, and propaganda and facts.'

I am a Berlin-based writer, director and producer. My first short documentary WALZ was my BA graduation film at the University of the Arts London. WALZ screened in the official selection at the Edinburgh International Film Festival in 2007 and was picked up for broadcast by Canal+ and other channels throughout Europe. In 2015 I was accepted into the MFA in Documentary Directing at the Film University Babelsberg KONRAD WOLF. My graduation film TRACING ADDAI (30 minutes) is a fully animated documentary about two young German boys who went to join the Jihad in Syria. One, now imprisoned, is talking to the mother of the other, who never made it home. To date TRACING ADDAI has been screened at over 70 film festivals, has won 20 awards including 'Best Short Award' at the Oscar qualifying Docaviv, Best Animation at Clermont-Ferrand Short Film Festival and was a finalist for the 2018 Student Academy Awards. I am currently writing and developing my first feature length documentary as director based on original letters from my Great-grandmother, a woman whose outspokenness landed her in a psychiatric hospital where she was killed along with many others under the Nazi's euthanasia scheme during World War II.



MARTIN GAARDER

'We live in times of rapid change and increasing anxiety. It's all so complex, that many give in to confusion and fear, fear of losing identity and sense of belonging. This threatens the public conversation and political environment. Great documentaries offer a counteraction to these mechanisms, by explaining complicated structures, showing us who we are and pointing out what we all have in common. A tool for dialogue.'

I am a journalist and TV documentary director at Norwegian Broadcasting Corporation (NRK). I started out as a freelance newspaper journalist, and later worked on the foreign desk of Norwegian Press Agency (NTB). I have produced feature programmes for NRK since 1996, within a wide range of topics. Over the last decade I have been specializing in investigative and historical TV documentaries. In 2011 I received the Prix Italia award for best current affairs documentary, 'Operation Sea Breeze', about the fatal Israeli boarding of a ship with activists, heading for Gaza.



TV CURRENT AFFAIRS



BART DE POOT

'The increasing political polarisation in Europe does not make journalists' work in the field of current affairs any easier. How do we deal with the rapid pace of technological evolutions, political, economic and social changes in our countries? Is there still room, money and the conviction to produce in- depth information on environmental issues, political and economic crisis or social issues? Is craftsmanship still the greatest asset or do deadlines and spectacular storytelling determine how successful our reporting is?'

I am Head of Programme Acquisitions for all VRT TV channels and VRT NU digital platform. I started as a journalist for VTM, the first commercial channel in Flanders. I became editor-in-chief of current affairs programmes and vice-president of the news department. Since 2004 I have been working for VRT, the public broadcaster, first as TV-channel manager for Canvas and later as production manager internal productions for documentaries. I am Vice Chairman of the VRT deontological council and Board Member of the international public television conference INPUT.

Jury Group Coordinators

TV IRIS

RISHI CHAMMAN

'The theme of the PRIX EUROPA, Changing Europe – The Power of Dialogue, is very urgent. In these conflicted times differences between people are often emphasized. I think that telling stories from different perspectives can help us understand each other. And stories that are layered and universal can emphasise what binds us together.'

I am a screenwriter/director. After my study in journalism I worked for several news programmes. I lived in New York and India for several years and studied film there. I have made several documentaries for public television. Some of which were selected for international film festivals. My films are often about the conflict between the inner-and outer world. Living according to your truth can be very challenging. This struggle fascinates me because the choices that one makes reflects character.



ERIK HOGENBOOM

'TV Iris is especially relevant concerning this year's theme: Changing Europe - The Power of Dialogue. More than ever Europe is struggling with diversity and the coexistence of people of different ethnic origins. The forces that try to divide and exclude are growing stronger every year. TV Iris is meant to counterbalance these trends. It wants to stimulate dialogue and to connect people, by collecting media productions that enhance diversity and the living together of people of different origins.'

I am an editor-in-chief at the Diversity Department of the Dutch public broadcaster NTR. I coordinate several documentary series and magazines focusing on diversity themes in the Dutch multicultural society. Since 2001 I am executive producer for the Intercultural and Diversity Group (EBU), coordinating co-productions about diversity issues. Since 1999 I am the coordinator of PRIX EUROPA Iris, the European media award that wants to stimulate programme makers to devote their attention to the ethnic diversity aspect of societies.



RADIO FICTION



SOILA VALKAMA

'At the moment, there are several monologues present in Europe. Monologues, which insistent-ly try to force their agenda. Polyphony has transformed into noise, when the like-minded unite and diversity is seen as a threat. The media should be able to transform these monologues into dialogues, because as our societies are becoming more and more multicultural, the only way they can function in the future is if we are able to see and hear each other. When people are forced to become refugees in order to survive the climate change, the closing of borders is no longer an option. We have to be able to face this change and we have to start preparing for it now. I'm interested in drama, which through a man-size door invites the audience to face its own fears and prejudice, without the need for protection.'

I am a director, a dramaturge and an actress. I studied acting at Ecole Jacques Lecoq and Ecole d'art dramatique Florent, cours libre 1989-92 in Paris. 1993 I returned to Finland and worked as an actress and studied directing at the Theatre Academy of Finland and won a Henrik Steffens Preis scholarship from the Alfred Töpfer Stiftung at the Ernst Busch Hochschule für Schauspielkunst where I also taught acting. I graduated in 1998 with a Master of Arts in directing from the Theatre Academy of Finland. I have worked as an actress at the Finnish National Theatre, Turku City Theatre, several smaller theatres, in television and in the radio. I have directed and adapted plays for the Lahti City Theatre, for various small theatre groups and for television and radio. I taught radio directing, acting and dramaturgy at the University of Birzeit on the West Bank in 1998 and have worked as a director, dramaturge, producer and as a programme developer with the Finnish Broadcasting Company since 1999. International awards: Yle's winning drama entry to PRIX EUROPA 2010. Bulgarian National radio's winning documentary entry to Prix Marulic 2013. Yle's winning Ars Acustica entry to Prix Marulic 2014.



MARCUS GAMMEL

'The sound of Europe keeps changing through dialogue between cultures and languages. Diversity is the key to success in a rapidly evolving world. No dialogue without listening: open ears = open minds.'

I was born 1975 in Bremen / Germany, studied Musicology, German Literature and Philosophy at Humboldt University Berlin, Université Paris IV and New York University. I have worked as music journalist, dramaturge, and radio maker in Germany and France. Since 2009, I am curating the weekly sound art programme at Deutschlandradio / Deutschlandfunk Kultur. My productions have been distinguished in competitions such as Prix Ars Electronica, Karl-Sczuka-Preis, Prix Phonurgia Nova, Bienal Internacional de Radio, and New York Festivals. 2013 - 2019, I served as coordinator of the EBU Ars Acustica Group. In 2016, I was appointed Head of Radio Art (radio drama and documentary) at Deutschlandfunk Kultur. In 2017, I co-curated the radio programme 'Every Time A Ear di Soun' produced by documenta 14 and Deutschlandfunk Kultur.

Jury Group Coordinators

RADIO DOCUMENTARY

EVA ROITHER

'Free speech and freedom of the press are essential for dialogue and yet they can never be taken for granted in all European countries. To report on human rights violations and restrictions of freedom of the press – these are tasks for us journalists. For this a radio documentary can be a powerful instrument as it combines great journalism and art. Hard facts and skilful storytelling, it can be both: on one hand, intellectually demanding and on the other hand emotionally moving. Features can be an effective tool to stimulate discussions and, at best, change the listeners' way of thinking. I am looking forward to listening to your documentaries, to discuss them with you, to learn more about the topics you are concerned about, and to be surprised by your new approaches and ideas.'



I studied literature, dramatics and science of education at the University of Vienna and at the Institute of Theatre, Film and Media Science in Austria. I began writing for several newspapers in 1990. Since 1993 I am author of many features and reports for the cultural radio channel Ö1/ORF, Austrian Broadcasting Corporation. In recent years I focused on portraits of female writers and activists and also on documentaries concerning social policy. Since 2004 I am co-producer of the weekly feature programme Hörbilder. For this one-hour series I have edited over 300 radio documentaries. I also coach and promote young feature talents. From 2010 – 2011 I coached at EBU Master School on Radio Features. I won several national and international awards, like the feature prize '08 of Stiftung Radio Basel for Murder in the Mountains. With Martin Leitner, winner of the PRIX EUROPA 2011 for Ladies of the Manor. Gone Without Goodbye won silver at the New York Festivals Int. Radio Programme Awards. In 2014 I became 'Lioness of Media' for my feature about the Egyptian novelist and activist Nawal El Saadawi.

LAURENCE GRISSELL

'In radio features, we make the political personal. In the midst of dramatic change, where opinions seem more entrenched than ever before, we go far beyond many of the predictable arguments and debates that fill our newspapers and news bulletins. By finding new, untold stories of how people really live their lives, we reflect our complex world more fully, breaking down preconceptions and – we hope – promoting dialogue.'



I have been a producer in the BBC Radio Documentaries Unit since 2004 where I have been involved in the creation of many successful series, including Wireless Nights with Jarvis Cocker and our major documentary strand The Untold. I started my career in BBC local radio and on a number of weekly and daily programmes on BBC Radio 4. I have won awards from the Third Coast Festival, the Prix Italia and the UK Sonys & Arias. I am vice chair of the EBU Features Group, which organises the International Feature Conference. I value our medium for its sheer power and endless creative potential. I have always loved finding fresh ways of telling stories and I still find it incredibly satisfying when words, sound and music combine to create a powerful, unforgettable moment of audio.

RADIO CURRENT AFFAIRS



HUGH LEVINSON

'We seem to be moving towards a world in which more and more individuals have dug themselves into comfortable foxholes, from which they shout across a no-man's-land, cratered by disinformation, polemic and half-truth. Britain may have the unwelcome distinction of being in the forefront of this trend in Western Europe: but I'm sure it's heading your way elsewhere. Only by talking across the silence – and perhaps more importantly listening – can we possibly hope to understand each other, and even, just possibly, change our minds.'

I am Head of the Radio Current Affairs department for the BBC, based in London and Salford. I began my career in local radio in Liverpool, spent three years at a newspaper in Tokyo before returning to the BBC, working in daily radio journalism then moving to current affairs. I fell in love with radio documentaries and have stayed in this department pretty much ever since – presenting, producing and now editing long-form radio. I currently edit The Bottom Line series and the Reith Lectures, working with among others Stephen Hawking and Hilary Mantel. The department also makes online text and video and produces some of the UK's most popular podcasts. Unless forcibly stopped, I will probably show you a card trick.

RADIO MUSIC



CARSTEN DUFNER

'What is a better way to achieve dialogue than with music? Music is, per definition, a dialogue between creator, performing artist and audience. Without this dialogue, music is non-existent. And music is also international, inspired by experiences, sounds, influences from all over the world. Why not give music an even more important role in bringing people together, creating a better dialogue between people, countries, cultures?'

I have worked as a journalist, producer and music manager and am currently Head of MDR Klassik digital at Mitteldeutscher Rundfunk. After studying Musicology, History of Art, Theatre, TV and Film in Cologne, I trained as a journalist at Süddeutscher Rundfunk in Stuttgart. I worked as a freelance journalist for Deutschlandfunk in Cologne from 1986 to 1990, followed by seven years of being executive producer for the Stuttgart Radio Symphony. 1997/98 I became executive producer of the multimedia activities at SDR, and then Deputy Head of the multimedia department at Südwestrundfunk in Baden-Baden. From 1999 to 2008 I was Head of Music at Hessischer Rundfunk in Frankfurt and then became Head of Music and Production of MDR's music ensembles. Since 2016, I am responsible for MDR Klassik (digital radio programme, streaming, web service, social media). I have also been working with the EBU for 28 years.

DIGITAL MEDIA PROJECTS

RHIAN ROBERTS

'The UK continues to be bitterly divided politically with social media offering space for conversations that can be unhelpfully extreme. None of this gets us to a place where people can take time to really listen to an opposing point of view. Podcasting is proving increasingly useful here. There's something about the active decision to put headphones on and enter a different world that encourages producers and commissioners to put different viewpoints to listeners – and often at length rather than the soundbite of typical news programmes. I've really enjoyed being part of the PRIX EUROPA previously as a jury member. I learnt so much from colleagues around Europe; it was a real pleasure to be together and to debate about the rapidly changing nature of the medium we all love. I've very much looking forward to chairing for the first time and welcoming everyone into those intense and fruitful conversations.'



I am the Head of Digital Content Commissioning for BBC Radio 4, 4 Extra and Radio 3 and based in London. I've worked in TV, Radio and am now devoted to all the new platforms that let us experiment even more with how we share facts and tell stories. We're in the middle of an audio renaissance and it's wonderful to see young audiences discovering it for the first time, and many of them via the new BBC Sounds app. I've been lucky enough to work at many BBC radio stations, and across a range of genre. I spent a lot of time in news and current affairs as a journalist and programme editor but I've also made shows with full orchestras, comedians and animals. Now I'm commissioning and developing lots of different BBC podcasts and experimenting with formats and new approaches to sound.

KÅRE V. POULSEN

'The range of possible modes of storytelling with the use of digital just keeps expanding all the time. Each year at Prix Europa online we see new things that would have been unthinkable for a public service broadcaster to produce just a few years back. Curiosity is one reason, courage another. But at the centre of this striving lies an unstoppable urge to service our users with projects, stories, content and value-driven digital offers that range beyond our competitors. To accomplish this, we all have to keep pushing the envelope. The online room is a great place to see the latest accomplishments from all of Europe.'



I am 51 years old and live in Copenhagen. I am a Producer of TV, radio, cross media, digital, etc. at Danish Broadcasting Corporation since 1999. I have been working with cross platform/interactive projects for ages. I am also Director of the Nordvision Festival of Digital Narratives. I have an MA in Literature and Film from Southern University Denmark, Executive MBA from Copenhagen Business School and a degree in Script writing from the Southern Danish University. Passionate about literary fiction, craving for contemporary art, strange food and Liverpool FC.

DIGITAL MEDIA RISING STARS



LOUISE THORTON

'Humans need dialogue with other humans to share ideas, form opinions and build relationships. With millions of digital interactions taking place every day, we need to work towards a world where we use this digital communication to enhance our conversations, not crowd them out, otherwise we could risk becoming very isolated as people. When you talk to someone, you go someway to understanding who they are even if you don't always agree. Without that dialogue you get things occurring like the shock from some on the Brexit result or Trump's election. With more dialogue comes more understanding of viewpoints and emotions but it has to go deeper than 140 characters or a bunch of memes. We should talk to those who are different from us, find a way of disagreeing respectfully but all be receptive to having our minds opened. There is a key role for public service broadcasters in this space.'

I have come to the world of commissioning through a slightly unusual route. I studied mathematics at university, which doesn't immediately make you think of working in tv but it was working on a PhD in digital compression that lead me towards a career in media. I started at the BBC in a technical project management role and quickly realised I was more interested in the pictures and words than the algorithms. So I managed to get a researcher job on a maths programme for kids and from there, I moved into production with a particular focus on developing innovative content for young audiences. I ran Bitesize in Scotland for many years, commissioning and producing games and programmes for kids and teenagers. I am one of the creators of BBC The Social, specially commended for innovation by PRIX EUROPA in 2016. In my current role as Commissioning Executive, my main priorities are developing new talent and youth formats for BBC Scotland's TV and digital platforms, including iPlayer, BBC Sounds and social.



FRÉDÉRIC DUBOIS

'In Europe, like elsewhere in our networked era, social transformation can come about with the help of genuine media innovation. Media genres that make space for dialogue and public participation will be the facilitators of change. Critical media innovators is what Europe is currently in big need of, in order, to take Paulo Freire's words, to bring to fruition - in Paulo Freire's words - critical consciousness.'

Frédéric Dubois is a journalist and maker of interactive documentaries. He is the managing editor of Internet Policy Review - an open access journal on Internet regulation. He is currently completing a doctorate in film production at the Film University Babelsberg, Potsdam. He is a seasoned organiser of journalism hackathons and conferences, and a trainer and coach for digital storytelling.

Jury Group Coordinators

SARITA SHARMA

'The digital world offers the opportunity of overcoming physical and cultural borders, but also holds the danger of withdrawing into bubbles of context and opinion, leading to ignorance and rejection of 'the other'. The beauty of PRIX EUROPA and its unique jury concept is to bring people from different European nationalities together in an analogue creative dialogue, thus creating a space of understanding and solidarity, which we as digital media makers can carry with us and spread wide. I look very much forward to being a part of this great forum of European media production.'

I am a film/interactive producer and distribution consultant based in Berlin and I am passionate about innovative storytelling. After studying Musicology and History at the University of Bonn, I graduated in Law from the University of Hamburg and in Media Management from Bournemouth University, UK as well as from Atelier Ludwigsburg-Paris (La Fémis/Filmakademie Baden-Württemberg). In recent years I have been producing and distributing web series, films and interactive content with a wide variety of partners from the film and cultural sector like Arte, MDR, Goethe-Institut, Creative Europe, Ars Baltica, Medienboard Berlin-Brandenburg, Kunsthalle zu Kiel, Altana Kulturstiftung, Estonian Film Institute, to name only a few. Since 2017, I have been responsible for Multiplatform Strategy & Distribution at the Film University Babelsberg KONRAD WOLF.





PRIX EUROPA Best European TV Movie or 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**.

PRIX EUROPA Best European TV Documentary of the Year

The second and third placed entries will receive **Special Commendations**.

PRIX EUROPA Best European TV Investigation of the Year

The second placed entry will receive a **Special Commendation**.

PRIX EUROPA IRIS

Best European TV Programme of the Year about Cultural Diversity

donated by the Dutch Public Broadcaster NTR

The second placed entry will receive a **Special Commendation**.

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

donated by the Norwegian Broadcasting Corporation - NRK

The second placed entry will receive a **Special Commendation**.

PRIX EUROPA Best European Radio Documentary of the Year

donated by the Österreichischer Rundfunk - ORF/Ö1

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**.

PRIX EUROPA Best European Radio Investigation of the Year

The second placed entry will receive a **Special Commendation**.

PRIX EUROPA Best European Radio Music Programme of the Year

donated by the European Broadcasting Union - EBU

The second placed entry will receive a **Special Commendation**.

PRIX EUROPA Best European Digital Audio Project of the Year

donated by the British Broadcasting Corporation - BBC

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**.

PRIX EUROPA Digital Audio Rising Star

PRIX EUROPA Online Media Rising Star

In cooperation with the Film University Babelsberg **KONRAD WOLF**.

PRIX EUROPA

European Journalist of the Year 2019



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2019

TV FICTION

01	Shillings From Heaven	Austria
02	Fiskepark	Belgium
03	Bad Girl	Bulgaria
04	Redl	Czech Republic
05	The New Nurses	Denmark
06	The Bank	Estonia
07	Invisible Heroes	Finland
08	Aenne Burda – Patterns of Strength	Germany
09	Bauhaus – A New Era	Germany
10	Don't Push Us Aside	Germany
11	The Flatey Enigma	Iceland
12	Anne +	The Netherlands
13	Morten	The Netherlands
14	Twin	Norway
15	Frederic	Poland
16	Private Millions	Portugal
17	About Life and Death	Serbia
18	The Hunt. Monteperdido	Spain
19	Sisters 1968	Sweden
20	The Days the Flower Bloom	Sweden
21	Care	United Kingdom

MONDAY 7 October

09:00	02	Fiskepark	Belgium	31 min
09:45	13	Morten	The Netherlands	50 min
10:40		Break		
11:10	05	The New Nurses	Denmark	40 min
12:00	06	The Bank	Estonia	56 min
13:00		Lunch		
14:00	18	The Hunt. Monteperdido	Spain	64 min
15:20	09	Bauhaus – A New Era	Germany	50 min
16:10		Break		
16:45		Discussion & Voting		

TUESDAY 8 October

09:00	14	Twin	Norway	45 min
09:50	12	Anne +	The Netherlands	12 min
10:05		Break		
10:30	07	Invisible Heroes	Finland	45 min
11:25	04	Redl	Czech Republic	72 min
12:40		Lunch		
13:45	08	Aenne Burda – Patterns of Strength	Germany	88 min
15:15		Break		
15:45	19	Sisters 1968	Sweden	58 min
16:45		Discussion & Voting		

WEDNESDAY 9 October

09:00	20	The Days the Flower Bloom	Sweden	58 min
10:00		Break		
10:30	16	Private Millions	Portugal	46 min
11:30	11	The Flatey Enigma	Iceland	52 min
12:25		Lunch		
13:30	03	Bad Girl	Bulgaria	98 min
15:10		Break		
15:30	21	Care	United Kingdom	90 min
17:10		Discussion & Voting		

THURSDAY 10 October

09:00	15	Frederic	Poland	83 min
10:30		Break		
11:00	17	About Life and Death	Serbia	99 min
12:40		Lunch		
13:40	01	Shillings From Heaven	Austria	90 min
15:10		Break		
15:30	10	Don't Push Us Aside	Germany	89 min
17:10		Discussion & Voting		

SHILLINGS FROM HEAVEN

A dedicated train conductor becomes mayor of an alpine village amid the unemployment and hopelessness of the 1930s financial crisis. The town's factory is closed, streets are in disrepair and youths wander aimlessly and tempted by brown shirts for some hope and belonging. Including the new mayor's son who still grieves his mother's death.

Mayor Michael Unterguggenberger is a sickly and unlikely candidate to play hero in the political and economic battles on his doorstep. So to everyone's surprise, one of his first actions is to try an idealistic economic policy by printing the town's own currency. Like money, but not money. Money is nothing but an agreement between buyer and seller that a piece of paper has value. So why could we not believe in an exchange economy - working to repair streets equals a drink at the tavern or new clothes from a shop? Or sewing clothes equals the right to use the streets. The project is fuelled by the kind and youthful romance between Michael and his second wife Rosa. Her commitment and strength is forcefully transferred to Michael. Her energy quickly becomes the injection of confidence the community needs to pull itself up. The fear-of-change opposition is quickly convinced and soon the miraculous functioning of the daring plan draws the attention of global journalists. The jealous pessimism of fascist nay-sayers alerts the state which has the monopoly of printing money and decidedly wants to put an end to this hysterical project. Will Michael hold up to a David vs. Goliath battle?

01

DAS WUNDER
VON WÖRGL

AUSTRIA

(International Co-production)

Submitting organisation
Österreichischer Rundfunk - ORF

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Author Thomas Reider
Director Urs Egger
Camera Lukas Strebel
Commissioning editor Klaus Lintschinger
Producer Dieter Pochlatko
Production company EPO Film
Co-producer ORF, ARTE, BR, SRF

Length 90 min
Total budget € 3,561,416

Original language German
First broadcast by ORF 2
Date of first broadcast 8 December 2018, 20:15

Competing for
Best European TV Movie or Mini-Series

02

FISKEPARK

BELGIUM

FISKEPARK

Submitting organisation
De Mensen

Contact
Katrien De Bruyn
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Author Filip Lenaerts, Joeri Vlekken
Director Filip Lenaerts, Joeri Vlekken
Camera Joeri Vlekken
Producer Pieter Van Huyck, Ivy Vanhaecke
Production company De Mensen
Co-producer Gardner & Domm, VRT

Title of series Fiskepark
Episode 1 of 7
Length 31 min
Total budget € 897,000

Original language Dutch
First broadcast by VRT Canvas
Date of first broadcast 15 May 2019, 21:30

Competing for
Best European TV Fiction Series

Tomas De Soete was once a radio-and television god, but during the past few years he has disappeared into the background. These past few months he has been working on his comeback in his mancave at the recreation area 'Polderput'.

Polderput consists of dozens of fish ponds with caravans and summer cottages along the banks of the river Scheldt. It is an ideal place to spend the weekend with family and friends. When Tomas puts down two office containers and founds his new production company Fiskepark, he quickly makes new friends, but also enemies.

One morning, media icon Bent Van Looy is found dead in the fish pond of De Soete, with a red axe in his head. All evidence points to his friend Tomas being the killer. 'A result of professional jealousy' according to the newspapers. Tomas tries to shake off the suspicion by revealing more and more juicy details from his private life, his fears and problems to the public. To no avail apparently: he already seems convicted even before the investigation is completed. Tomas' life becomes a nightmare. But an odd thing happens: The more Tomas' private life becomes public, the more popular he becomes. The insatiable hunger of the public for the suffering of Tomas is previously unheard of. Tomas' misery is authentic and offers the public the comforting thought that their lives aren't so bad after all. Fiskepark is a fake true crime series analysing the story behind the murder of musician and media icon Bent Van Looy. What role did the forgotten radio icon and main suspect Tomas De Soete play? Did the media and the public go too far in their search for new facts? Together with the key figures, the documentary makers reflect on a year in which friendship turned to hate, love to suspicion, and authenticity turned out to be a very hollow concept.

BAD GIRL

In the life of the former gymnastics champion and current stripper Zhanetta dramatic changes take place after her experiencing a family tragedy and being a victim of violence. In her attempts to find her place under the sun, the girl faces her most powerful enemy - herself.

03

LOSHO MOMICHE

BULGARIA

Submitting organisation
Bulgarian National Television - BNT

Contact
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Author Marian Valev
Director Marian Valev
Camera Anton Bakarski
Commissioning editor Boryana Puncheva
Producer Boryana Puncheva
Production company BNT

Length 98 min
Total budget € 221,690

Original language Bulgarian
First broadcast by BNT1
Date of first broadcast 14 December 2019, 23:00

Competing for
Best European TV Movie or Mini-Series

04

RÉDL

REDL

CZECH REPUBLIC

Submitting organisation
Česká televize - Czech Television

Contact
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Author Miro Sifra
Director Jan Hrebejk
Camera Martin Sacha
Commissioning editor Petr Jarchovsky
Producer Jan Stern
Production company Czech Television

Title of series Redl
Episode 1 of 4
Length 72 min
Total budget € 479,486

Original language Czech
First broadcast by CT 1
Date of first broadcast 11 November 2018, 20:25

Competing for
Best European TV Movie or Mini-Series

This four-part miniseries uncovers the criminal background of a strange story of organised crime in post-revolution Czechoslovakia. Two young students test out the new railway tracking system. They discover that certain Soviet cars inexplicably disappear on their way east. They decide to get to the bottom of it.

Several days later one of them turns up dead and the other is probably on the run.

The military prosecutor Lieutenant Roman Redl tries to figure out what the reason for the murder was and how far up the strings of this crime go, that might stretch beyond the borders of Czechoslovakia - somewhere far to the east.

THE NEW NURSES

The year is 1953.

The trial period at Fredenslund is over, and the candidates are now real first-year students. Erik still has trouble obeying the rules, and once again, his good heart gets the better of him. Anna puts all her energy into establishing a student union to protest the consistently low priority given to patient care. Meanwhile, Peter starts fighting for access to the women's section in order for the male students to reach the same professional level as the female students. Margrethe is still fighting for the experiment, but her private and professional lives pull her in two directions when her daughter asks for her help to babysit. Bjørn is assigned patients who require extra attention, and his faith is put to the test.

When Nina returns from the hospital ship Jutlandia, she asks Bent for a divorce, which sends him spiralling and causes him to lose focus on both his research and his patients. Nina, who needs a place to stay, goes to live with Miss Madsen on a spare bed in her tiny flat in the hospital. During Nina's stay, Ruth shows a new softer side of herself. Christian, who is going through a personal crisis after being known as a confirmed bachelor, has a chance to help a female colleague, whom he comes to see in a new light. And finally love starts to bloom for Lis.

05

SYGEPLEJESKOLEN

DENMARK

Submitting organisation
SF Studios Production

Contact
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Author Claudia Boderke, Lars Mering
Director Roni Ezra (conceptual), Lars Kaalund
Camera Jan Pallesen
Commissioning editor Søren B. Ebbe
Producer Senia Dremstrup
Production company SF Studios Production
Co-producer TV 2 Networks

Title of series The New Nurses - Season II
Episode 2 of 6
Length 40 min
Total budget € 2,390,770

Original language Danish
First broadcast by TV 2 Denmark on TV 2
Charlie
Date of first broadcast 24 March 2019, 21:00

Competing for
Best European TV Fiction Series

06

PANK

ESTONIA

THE BANK

Submitting organisation

Eesti Rahvusringhääling - ERR / Estonian
Public Broadcasting

Contact

Marje Tõemäe
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Author Eero Epner, Tarmo Jüristo

Director Marianne Kõrver, Rainer Sarnet,
Juhan Ulfsak, Jan Erik Nõgisto

Camera Meelis Veeremets, Ants Martin Vahur

Commissioning editor Marje Tõemäe

Producer Paul Agurauja

Production company

Itamambuca Filmproduction

Co-producer

with support from Estonian Film Institute

Title of series The Bank

Episode 1 of 10

Length 56 min

Total budget € 1,500,000

Original language Estonian

First broadcast by ERR / ETV

Date of first broadcast 18 October 2018, 22:05

Competing for

Best European TV Fiction Series

It is the early nineties in Estonia, a country that has just gained its independence. Toomas works at the local gas station to finance his studies and make a living. One day a random conversation with a customer lands him a job at a new and quickly growing bank.

Toomas suddenly finds himself catapulted into a new world, at the sharp end of big deals and complex transactions.

His career quickly soars. By grit, guts and intelligence he soon rises through the ranks, up to the board of Nordbank. At the same time, whilst his career booms, his old life is falling apart.

Ülle is Nordbank's CFO. She is smart, tough and focussed. As one of the original founders of the bank she is a rare sight — a woman in a man's world. She seems to have achieved everything she could ever wish for, yet her life is not as perfect as it may seem.

Nordbank becomes a second home for both Toomas and Ülle; it is their life. Steering through crises and challenges by working hard, through luck and determination, they walk from success to success, blinded to the destruction Nordbank is leaving in its wake.

Success, however, comes at a price. When you are winning, you don't see what you are losing.

Their very success makes them a lucrative target for a Swedish banking giant, making inroads to the new market.

The series is based on a true story documenting the rise of one of the most successful banks in the Baltics, on real characters and events at a significant point in history, following the collapse of the Soviet empire. Everything was gone. Everything had to be rebuilt. From scratch.

Politics, businesses, relationships, life.

INVISIBLE HEROES

The film tells the heroic tale of young Finnish diplomats in Chile during the infamous military coup in 1973. The Finnish diplomats Tapani Brotherus and Ilkka Jaamala along with Tapani's wife Lysa Brotherus helped over 2,000 left-wing Chileans escape the military junta's persecution. The Finns acted without official authorisation while the Swedish ambassador Harald Edelstam was the most visible defendant of human rights with the backing of Sweden's Prime Minister, Olof Palme. The Finns were the invisible heroes. This film is based on true events.

07

INVISIBLE HEROES

FINLAND

Submitting organisation
Kaiho Republic Oy

Contact
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Director Mika Kurvinen
Camera Harri Halonen
Commissioning editor Jarmo Lampela
Producer Liisa Penttilä-Asikainen
Production company Kaiho Republic Oy
Co-producer Parox

Title of series Invisible Heroes
Episode 1 of 6
Length 45 min
Total budget € 3,700,000

Original language Finnish, Swedish,
German, English, Spanish
First broadcast by Yle
Date of first broadcast 21 April 2019, 21:05

Competing for
Best European TV Fiction Series

08

AENNE BURDA –
DIE WIRTSCHAFTS-
WUNDERFRAU
GERMANY

Submitting organisation
Südwestrundfunk - SWR / ARD

Contact
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Author Regine Bielefeldt
Director Franziska Meletzky
Camera Bella Halben
Commissioning editor Friederike Barth,
Manfred Hattendorf
Producer Sabine Tettenborn
Production company
Polyphon Pictures GmbH

Title of series
Aenne Burda - Die Wirtschaftswunderfrau
Episode 1 of 2
Length 88 min
Total budget € 6,597,492

Original language German
First broadcast by ARD - Das Erste
Date of first broadcast 20 April 2019, 20:15

Competing for
Best European TV Movie or Mini-Series

AENNE BURDA –
PATTERNS OF STRENGTH

Offenburg, in the late 40s.

Anna Burda is married to a printer and publisher named Franz Burda, whose company quickly prospers during the years of reconstruction. But Anna strives for something more than the easy-going lifestyle of a publisher's wife. She dreams of a fashion magazine for the German society, which is still recovering from the war. But Franz is strictly against it; the patriarch deeply dislikes the idea of a working wife and he argues, such a magazine would never make it.

One day Anna finds out that her husband has a long-standing relationship with his former secretary whom he even has a daughter with - the same age as her youngest son. She is deeply shocked. To make matters worse she learns that Franz is financing a fashion magazine for his mistress. This, she cannot accept. Franz has to decide: Either they get divorced or she will become boss of the magazine. Without compromise, Anna drives off her opponent and immediately begins to re-shape the paper according to her own ideas. She, who can't even sew, is determined to provide women with clothing patterns that can be sewed by practically any woman. Nothing will stop her: neither her inexperience as a publisher nor the sudden burden of debt. Anna takes control of her own life, re-naming herself to Aenne. She turns from a housewife and mother to an extraordinarily successful businesswoman, a role model of emancipation, before the idea of female self-determination became a general topic in society. And against all odds, the couple stayed together: a bourgeois marriage turned into a partnership of two alpha animals, highly competitive on one hand, but also deeply fond of each other on the other. For a whole lifetime.

The film is based on real life events surrounding the very popular German magazine BURDA.

BAUHAUS – A NEW ERA

The year is 1919. WWI has just ended and the old imperial empires have collapsed. Europe is swept up in a wave of new modern ideas. During this age of turmoil, a young woman named Dörte Helm is studying art. When she hears Walter Gropius' first speech about a new era at the newly-founded Bauhaus school, she follows his call. His innovative approach is too provocative for many but exciting to Dörte. Like so many others, she becomes a true disciple of the new movement – but something more to Gropius as they begin to fall in love. They are young, resilient and radical. The school becomes a breeding ground for modernity, jazz, innovative architecture – and feminism. While a new form of life evolves at the Bauhaus – a life full of new hopes and dreams, inflation increases leaving many people hungry and worried about the future. As Gropius proposes to Dörte, it just adds fuel to the fire which is the ensuing scandal threatening the very existence of the Bauhaus; the School of Art which would continue to shape the 20th century like no other.

09

DIE NEUE ZEIT

GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
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Author Lars Kraume, Judith Angerbauer
Director Lars Kraume
Camera Jens Harant
Commissioning editor Elke Müller,
Olaf Grunert
Producer Thomas Kufus
Production company zero one film GmbH
Co-producer Constantin Television, Nadcon
Film GmbH, with support from Film-
und Medienstiftung NRW, Medienboard
Berlin-Brandenburg, Mitteldeutsche
Medienförderung, MFG Baden-Württemberg
Filmförderung, German Motion Picture Fund

Title of series Die Neue Zeit
Episode 1 of 6
Length 50 min
Total budget € 12,390,000

Original language German
First broadcast by ZDF
Date of first broadcast 15 September 2019, 22:15

Competing for
Best European TV Fiction Series

10

KEINER SCHIEBT
UNS WEG

GERMANY

DON'T PUSH US ASIDE

Submitting organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
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Author Ulla Ziemann, Sebastian Orlac
Director Wolfgang Murnberger
Camera Peter von Haller
Commissioning editor Götz Bolten
Producer Katharina Trebitsch
Production company filmpool fiction
Co-producer Trebitsch Entertainment

Length 89 min
Total budget not specified

Original language German
First broadcast by ARD - Das Erste
Date of first broadcast 14 November 2018, 20:15

Competing for
Best European TV Movie or Mini-Series

The German town of Gelsenkirchen in 1979.

By chance Lilli discovers that her husband Kalle gets paid much more than the women at the photo lab where they work, even though Kalle has not been at the company for long. Lilli and her two friends, Gerda and Rosi, are outraged and want to do something.

For over 30 years, the constitution enshrined equal rights for men and women, but nothing has changed in terms of wage equality. The three women have enough problems as it is.

Lilli is struggling with the father of her two children, and he is cheating on her with another woman. Her self-infatuated mother Charly, who has lots of well-meaning advice for her daughter, is not much help either. Then there are the unpaid bills and a broken-down car.

Rosi, by contrast, works secretly at Photo Kunze – against the will of her husband – in order to uphold some semblance of family happiness. Gerda ekes out a lonely living in her summer house following the death of her husband. But the three women refuse to be pushed around any longer. To file a lawsuit against their employer, they need the support of more than half their female colleagues. Lilli sees no problem and feels encouraged by the response they get from Ritschi and the union. In standing up for themselves, they are not only taking on the management of their company, but also the male employees and their families.

THE FLATEY ENIGMA

Spring of 1971.

Johanna, a professor of Nordic Studies comes home to Iceland from Paris to attend her father's funeral. She is also looking to find work at the university, but her feminist viewpoints about the systematic silencing of women's voices in history does not go down well with the university board. She does get a chance to prove herself though, by finishing her father's work, solving the enigmatic riddle of The Book of Flatey, a medieval manuscript about the kings of Norway. According to legend, the riddle will show the final resting place of the last heathen lord. To get closer to her subject, Johanna moves to Flatey, a large isolated island off the west coast of Iceland. But there are other people interested in the riddle and when the body of a Danish codicologist who was a guest of Johanna's father is found, the police sends a representative to investigate the matter. The detective turns out to be Johanna's ex, Brynjar, a vengeful man, still bitter about the break-up a long time ago. Beset from all sides, Johanna will have to delve deep into darkness and heartache on her journey to solve the riddle.

11

FLATEYJARGÁTAN

ICELAND

Submitting organisation
Sagafilm

Contact
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Author Margrét Örnólfsdóttir
Adapted from
Flateyjargátan by Viktor Arnar Ingólfsson
Director Björn B. Björnsson
Camera G. Magni Ágústsson, ÍKS
Commissioning editor
Skarphéðinn Guðmundsson
Producer Anna Vigdís Gísladóttir
Production company Sagafilm
Co-producer Sagafilm, Reykjavik Films

Title of series The Flatey Enigma
Episode 1 of 4
Length 52 min
Total budget € 4,075,190

Original language Icelandic
First broadcast by RÚV
Date of first broadcast 18 November 2018, 20:30

Competing for
Best European TV Movie or Mini-Series

12

ANNE +

ANNE +

THE NETHERLANDS

Submitting organisation
NPO

Contact
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Author Maud Wiedemeijer
Director Valerie Bisscheroux
Camera Cor Booij
Commissioning editor Robert Kievit
Producer Rachel van Bommel
Production company Millstreet Films
Co-producer BNNVARA, Anne+ Stichting

Title of series Anne +
Episode 1 of 6
Length 12 min
Total budget not specified

Original language Dutch
First broadcast by NPO 3
Date of first broadcast 30 October 2018, 00:12

Competing for
Best European TV Fiction Series

The weekend Anne (24) moves into her own place she unexpectedly runs into her ex-girlfriend Lily. Lily was her first girlfriend and a lot has happened since they broke up four years ago. Over the weekend, Anne reflects on the relationships she has had throughout her student years in Amsterdam. In six episodes we learn about Anne's turbulent love life and how these diverse girls and various relationships have contributed to who she is today. This series was first streamed online.

MORTEN

Morten Mathijsen is an ambitious forty something politician with fresh new ideas who can't be easily considered right or left. He is blessed with charisma - even sex appeal. His ambitions don't stop at being member of the Second Chamber. He wants to become the Prime Minister of the Netherlands - one with a lot of allure: a Kennedy, de Gaulle or even Putin... But he finds a lot of hurdles on his way. Female hurdles.

His own wife, Esther, is not the perfect First Lady: she has been struggling with a bipolar disorder for years. And his adolescent Gothic daughter recently started a small illegal business in pills and opiates. In his political life Morten Mathijsen has to fight against both the shrewd Tilda Adema, leader of his own party, and the current prime minister Simone Versteeg. The help he gets from former classmate and now much praised communication coach, Evelien Bax, is getting him into trouble both in the political arena and at home. And then there is the blackmailing by an anonymous stalker. Not big sums of money just a couple of hundred euros at a time. But why? What does this anonymous blackmailer, who calls him or herself @nightwatch, know of Morten's past? Who is he? Or she? And who is Eva Laurillard who apparently wrote a book about Morten Mathijsens escapades years ago at the villa Maison Neuf in Belgium? Meanwhile, without knowing it, Morten Mathijsen's biggest threat comes from an unexpected enemy. A young woman working at a cleaning company, whose father drowned twenty years ago in the pool of a villa in Belgium called Maison Neuf, applies for an internship at Morten Mathijs' party. She will prove to be much more than a small nuisance.

13

MORTEN

THE NETHERLANDS

Submitting organisation
PV Fiction

Contact
Kiki The
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Director Jean van de Velde
Camera Coen Stroeve
Commissioning editor Gert Fimmers,
Pieter Smet
Producer Paul Voorthuysen
Production company PV Fiction
Co-producer AVROTROS,
Endemol Shine Belgium

Episode 1 of 8
Length 50 min
Total budget € 1,897,000

Original language Dutch
First broadcast by AVROTROS / NPO 3
Date of first broadcast 7 April 2019, 20:55

Competing for
Best European TV Fiction Series

14

TWIN
NORWAY

TWIN

Submitting organisation
Nordisk Film Production

Contact
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Author Kristoffer Metcalfe
Director Kristoffer Metcalfe
Camera Magnus Flåto
Commissioning editor
Vegard Stenberg Eriksem
Producer Sigurd Mikal Karoliussen
Production company
Nordisk Film Production

Title of series Twin
Episode 1 of 8
Length 45 min
Total budget € 6,300,000

Original language Norwegian
First broadcast by
Norsk rikskringkasting - NRK
Date of first broadcast 19 October 2019, 20:00

Competing for
Best European TV Fiction Series

Erik and Adam are identical twin brothers, living completely different lives. Erik is a broke surfer bum. Adam a successful family and businessman. When Erik seeks out his brother for the first time in 15 years, a quarrel ends with Erik and Adam's wife Ingrid, accidentally killing Adam. To avoid getting arrested for murder and save his brother's family, Erik takes over Adam's identity. It soon turns out that the biggest challenge is not to avoid getting caught – it's pretending to be someone you are not.

FREDERIC

This television drama tells the story of the first months of Frédéric Chopin's stay in Paris. It was an extremely difficult and painful period for the composer because of his personal problems, his current musical career, as well as the political situation in Poland and Europe.

After arriving in Paris, Chopin tries - at all cost - to enter the capital's music salons but for a long time he remains completely unknown, even rejected. Lack of spectacular success during his first public concert results in a deep psychological crisis which soon paradoxically leads to a triumph.

The film presents an unknown image of the artist, it is a psychological portrait of a person who has to face poverty, uncertainty, a sense of unfulfillment, humiliation, and finally an outbreak of the cholera, a civil war raging on the streets of Paris after the attempt of overthrowing the French monarch, and the consequences of the fall of the November Uprising.

15

FRYDERYK

POLAND

Submitting organisation
Telewizja Polska S.A. - TVP

Contact
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Adapted from
Przedpiekle Sławy. Rzecz o Chopinie
by Piotr Witt
Director Agnieszka Lipiec-Wróblewska
Camera Wojciech Staron
Commissioning editor Maria Niedziolka,
Zbigniew Dziegiel
Producer Anna Kulawik-Rzonca
Production company TVP

Length 83 min
Total budget € 100,000

Original language Polish
First broadcast by TVP Channel 1
Date of first broadcast 10 September 2018, 21:00

Competing for
Best European TV Movie or Mini-Series

16

SOLDADO MILHÕES
PORTUGAL

PRIVATE MILLIONS

Submitting organisation
Rádio e Televisão de Portugal - RTP

Contact
Clara Sousa
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Author Jorge Paixão da Costa,
Mário Botequilha

Director Gonçalo Galvão Teles,
Jorge Paixão da Costa

Camera José António Loureiro

Commissioning editor Jorge Paixão da Costa,
Mário Botequilha

Producer Pandora da Cunha Telles,
Pablo Iraola

Production company Ukbar Filmes
Co-producer RTP, Ukbar Films

Title of series Soldado Milhões
Episode 1 of 3
Length 46 min
Total budget not specified

Original language Portuguese
First broadcast by RTP

Date of first broadcast 3 November 2018, 21:00

Competing for
Best European TV Movie or Mini-Series

Aníbal Milhais was one of the 75,000 Portuguese soldiers sent to Flanders during WW1. In the course of La Lys Battle – against superior orders – he fought alone against the successive German offensives to ensure the retreat of his platoon. In 1943, while hunting with his daughter, Aníbal recalls the stories that made him Private Millions, one of the greatest military heroes in Portuguese history.

ABOUT LIFE AND DEATH

A twist of fate brings the five protagonists together on the night the headquarters of Radio Television of Serbia were bombed: a young family expecting a baby, a mother and a daughter who reunite after years of separation, a son who neglected his father and is now trying to redeem himself, a romantic encounter between two young people, and a mother and her son reminiscing about the happy times before he travels abroad. Their stories are told in a parallel montage. This feature omnibus film is based on the tragic airstrike on the Radio Television of Serbia building in April 1999, and is dedicated to the memory of the victims of this attack marking the 20th anniversary of the tragic event.

17

O ZIVOTU I O SMRTI SERBIA

Submitting organisation
Radio Television of Serbia - RTS

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Sonja Adamovic
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Author Kristina Djukovic
Adapted from the script On Life and Death
by Predrag Perisic
Director Predrag Velinovic
Camera Milan Rakic
Commissioning editor Nebojsa Bradic
Producer Milorad Konrad
Production company RTS

Length 99 min
Total budget € 120,000

Original language Serbian
First broadcast by RTS Channel 1
Date of first broadcast 23 April 2019, 22:10

Competing for
Best European TV Movie or Mini-Series

18

LA CAZA.
MONTEPERDIDO

SPAIN

THE HUNT.
MONTEPERDIDO

Submitting organisation

RTVE

Contact

Concepcion Merina
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Director Salvador García Ruiz, Álvaro Ron
Production company RTVE, DLO Producciones

Title of series The Hunt. Monteperdido

Episode 1 of 8

Length 64 min

Total budget not specified

Original language Spanish

First broadcast by LA 1 TVE

Date of first broadcast 25 March 2019, 22:40

Competing for

Best European TV Fiction Series

Five years ago, two eleven-year old girls, Ana and Lucía, disappeared in Monteperdido, a village surrounded by the lush nature of the Pyrenees. After an extensive search and the unsuccessful attempts by the authorities to find any clues, the case was never solved. The villagers, some of whom have lived there all their lives, others recently arrived, were marked by the tragedy. Now, after all this time, one of the girls, Ana, has returned. How did these five years of being kidnapped affect the girl? Who is the man who has kept her locked up all this time? Where is the other girl, Lucía? Is she still alive?

Two Family Services agents specialising in disappearances, Santiago Baín, a policeman at the end of his career, and Sara Campos, a young inspector, will work along with the local sergeant of the Guardia Civil on an investigation that will soon prove to be a maze: Ana can hardly give any information on her kidnapper, who always hid behind a mask. The villagers of Monteperdido and the families of the girls, trapped in their own secrets and lies, do not make it any easier. Holding on to a single certainty, that the monster is in their midst, on the streets of Monteperdido, the police begins a hunt that will place their own lives at stake.

SISTERS 1968

It is 1968 and the newly minted, politically aware reporter Karin tries to land her dream job at one of the big Stockholm newspapers. But she has to content herself with a little summer substitute position at a sleepy backwater daily. Armed with her typewriter, she and her rebellious artist friend Lottie each rent a room in the home of the newspaper's owner Georg. It doesn't take long before the peculiar pair have managed to stir things up in the little community where people have barely heard of the protests in Paris, much less the bra burning going on across the Atlantic.

19

SYSTRAR 1968

SWEDEN

Submitting organisation
Anagram Sweden

Contact
Emma Åkesdotter Ronge
emma@anagram.se

Author Martina Bigert, Maria Thulin
Director Kristina Humle
Camera David Grehn
Commissioning editor Anna Croneman
Producer Emma Åkesdotter Ronge,
Martin Persson
Production company Anagram Sweden
Co-producer SVT, Film i Skåne, Fixafilm, Ystad
Österlen Filmfond

Title of series Systrar 1968
Episode 1 of 3
Length 58 min
Total budget € 3,130,000

Original language Swedish
First broadcast by SVT
Date of first broadcast 25 December 2018, 21:00

Competing for
Best European TV Movie or Mini-Series

20

DE DAGAR
SOM BLOMMORNA
BLOMMAR
SWEDEN

THE DAYS THE FLOWER BLOOM

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
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Author Jonas Gardell
Director Simon Kaijser
Camera Niklas Johansson
Commissioning editor Anna Croneman
Producer Maria Nordenberg
Production company SVT

Title of series
De dagar som blommorna blommar
Episode 3 of 3
Length 58 min
Total budget € 3,475,000

Original language Swedish
First broadcast by SVT 1
Date of first broadcast 1 January 2019, 21:00

Competing for
Best European TV Movie or Mini-Series

The drama follows Erik, Mikael and Benny as they become friends and neighbours in a suburb of Stockholm in the 1970s. Through their eyes we witness the love, loss and pain experienced across the decades by the Munksås, Törnblad and Elofsson families, and how some events can take many years to unfold. The three-part drama unfolds over the late 1970s, early 1990s until present day.

Erik Munksås grew up not knowing that his grandfather Josef was of Jewish heritage. After Josef's unexpected suicide, Erik tracks the fate of unknown family members in the turbulent history of 20th century Estonia. When Erik's wife and son go on the ferry back to Sweden ahead of him, they become victims of circumstance. The year is 1994, the ferry is the Estonia. How do you survive being the sole survivor?

Mikael Törnblad's life is dominated by his older brother Torbjörn's drug abuse and his mother's refusal to acknowledge this. How do you solve something you aren't allowed to talk about?

When Benny Elofsson's father brings his secretary home to the family's Christmas day dinner the perfect facade cracks. Forty years later, Benny recreates the family's collapse in a theatre performance. How do you go on after the loss of a husband and father?

Author Jonas Gardell says: 'I think The Days The Flowers Blossom is about the unbearable frailty of life, and how everyone must count, every little flower in the meadow. How every life must have a value and how painfully short it is, but it's all we have ... I think the series is about control, or rather, that we believe we are in control, know what we are doing and what the consequences will be, but we really don't have a clue.'

CARE

Jenny Northwood is a single mother-of-two struggling to raise her girls, Sophie and Lauren since feckless husband, Dave left her for another woman. Jenny's widowed mother, Mary, is her lifeline, helping out with the kids which allows Jenny to hold down her full-time job at the supermarket. But when Mary suffers a devastating stroke which results in vascular dementia, Jenny's world comes crashing down. She and her sister, Claire, assume that their mother will be cared for in hospital but they are horrified to discover that, once she is recovered from the stroke, the hospital want their bed back and Mary will have to go into a nursing home. But none of the local authority homes are even remotely equipped to cater for Mary's comprehensive needs. Unable to afford private healthcare, and with Claire living miles away, Jenny is forced to give up her job and look after her mother at home, but the stress of caring for Mary takes its toll as Jenny - and the kids - reach breaking point. As well as facing the day-to-day realities of being a full-time carer, Jenny also has to face her own insecurities as a new romance appears on the horizon in the shape of builder, Nick. Jenny and Claire then discover that their mother should qualify for NHS Continuing Healthcare, which means all Mary's health costs are paid for by the NHS. This fact is withheld from them by the cash-strapped health authority, sending the sisters into battle against a broken system, determined to secure the level of care their mother deserves. Eventually, the sisters' tenacity pays off and Mary is granted the healthcare funds she needs to ensure her last months are lived out in comfort, peace and dignity.

21

CARE

UNITED KINGDOM

Submitting organisation

LA Productions Ltd

Contact

Sarah Deane

sarah@laproductions.co.uk

Author Jimmy McGovern, Gillian Jukes

Director David Blair

Camera Piotr Sliskowski

Commissioning editor Lucy Richer

Producer Colin McKeown, Donna Molloy

Production company LA Productions

Title of series Care

Length 90 min

Total budget € 2,500,000

Original language English

First broadcast by

British Broadcasting Corporation - BBC One

Date of first broadcast 9 December 2018, 21:00

Competing for

Best European TV Movie or Mini-Series



A series of horizontal dotted lines for taking notes.

01	The Remains – After the Odyssey	Austria
02	Street-tease	Belgium
03	Czech Journal: The Okamura Brothers	Czech Republic
04	On the Inside of a Military Dictatorship	Denmark
05	Corleone the Godfather of Godfathers	France
06	The Men Who Stole the World	France
07	Again	Germany
08	Gaza	Germany
09	Global Family	Germany
10	The Trial of Ratko Mladic	Germany
11	When Tomatoes Met Wagner	Greece
12	The Irish Revolution	Ireland
13	We're All Crazy	Italy
14	Bellingcat – Truth in a Post-Truth World	The Netherlands
15	Maelstrom	The Netherlands
16	Elalab – Zé Wants to Know Why	Portugal
17	If I Were Gone	Serbia
18	The Raft	Sweden
19	A Theatre Director Under Arrest	Switzerland

MONDAY 7 October

09:00	09	Global Family	Germany	89 min
10:45		Break		
11:15	02	Street-tease	Belgium	46 min
12:05		Lunch		
13:00	12	The Irish Revolution	Ireland	98 min
14:40		Break		
15:00	07	Again	Germany	44 min
15:50	17	If I Were Gone	Serbia	43 min
16:40		Break		
17:00		Discussion & Voting		

TUESDAY 8 October

09:00	03	Czech Journal: The Okamura Brothers	Czech Republic	85 min
10:30		Break		
11:00	11	When Tomatoes Met Wagner	Greece	72 min
12:15		Lunch		
13:15	19	A Theatre Director Under Arrest	Switzerland	59 min
14:20	15	Maelstrom	The Netherlands	45 min
15:10		Break		
15:30	10	The Trial of Ratko Mladic	Germany	99 min
17:10		Break		
17:30		Discussion & Voting		

WEDNESDAY 9 October

09:00	04	On the Inside of a Military Dictatorship	Denmark	55 min
10:00		Break		
10:30	01	The Remains – After the Odyssey	Austria	89 min
12:00		Lunch		
13:00	14	Bellingcat – Truth in a Post-Truth World	The Netherlands	89 min
14:30		Break		
15:00	18	The Raft	Sweden	98 min
16:40		Break		
17:00		Discussion & Voting		

THURSDAY 10 October

09:00	16	Elalab – Zé Wants to Know Why	Portugal	27 min
09:40	05	Corleone the Godfather of Godfathers	France	95 min
11:20		Break		
11:45	06	The Men Who Stole the World	France	55 min
12:45	13	We're All Crazy	Italy	44 min
13:30		Lunch		
14:30	08	Gaza	Germany	92 min
16:05		Break		
16:30		Discussion & Voting		

THE REMAINS - AFTER THE ODYSSEY

For two decades now, thousands of refugees have embarked on the perilous journey over the Mediterranean to reach safety and the dream of a new home free from war. But when a shipwreck makes the news these days, it is usually confined to a few details and the number of casualties. Who helps to look for the missing? What happens if they don't turn up? Who takes care of the many nameless, unidentified bodies? How do families cope?

The film follows two parallel narratives. The first focuses on those left to deal with the remains of each terrible shipwreck on Lesbos. The second portrays a Syrian family's reunion in Vienna, and the inconsolable sadness of losing 13 relatives whose bodies were never found. A grief that can find no resting place.

The stories in Lesbos and Vienna are intertwined - two faces of a single tragedy which echoes Sophocles' Antigone's entreaty to honour the dead whatever the circumstances.

01

THE REMAINS - NACH DER ODYSSEE

AUSTRIA

Submitting organisation
Navigator Film Produktion KG

Contact
Emilie Dauplain
info@navigatorfilm.com

Author Nathalie Borgers
Director Nathalie Borgers
Camera Johannes Hammel
Commissioning editor Sophie Reiter
Producer Johannes Rosenberger
Production company Navigator Film

Length 89 min
Total budget € 450,000

Original language Greek, Arabic,
Farsi, Kurdish, German
First broadcast by
Österreichischer Rundfunk - ORF
Date of first broadcast 31 May 2020, 23:15

02

MA RUE COUCHE

TOI LÀ

BELGIUM

STREET - TEASE

Submitting organisation

Triangle7

Contact

Philippe Sellier

philippe.sellier@triangle7.com

Author Lea Zilber

Director Lea Zilber

Camera Guy Talin

Commissioning editor Isabelle Christiaens

Producer Philippe Sellier

Production company Triangle7

Co-producer RTBF, Shelterprod

Title of series Ma rue couche toi là

Episode 2 of 3

Length 46 min

Total budget € 130,958

Original language French

First broadcast by RTBF

Date of first broadcast 23 June 2019, 20:20

Every day you take the same road, you follow the same path, to go to work, to school, back home.

Every day, you walk past a thousand stories. A sexy man you see smoking at his window when you leave home at 8:12 every morning, and a woman muttering behind you while waiting in line at the bakery could be lovers, fighters, or tightrope walkers of existence. But you don't know any of this yet...

This documentary series visits the souls of your streets and tells you the inside stories of those you think you already know.

CZECH JOURNAL: THE OKAMURA BROTHERS

A populist politician, a devout Christian, and a successful architect – three brothers, each very different. The film offers a non-traditional view of one Czech-Japanese family.

Tomio Okamura transformed himself from a businessman in tourism into a successful politician who divides society with his extreme views. His older brother, Hayato Okamura, is a convinced Christian Democrat for whom decency is paramount.

The youngest, Osamu Okamura, focuses on urban design and tries to understand different opinions.

How was this varied trio of brothers formed by their difficult Czech-Japanese childhood? Can they get on although so different? This film offers a deeper behind-the-scenes look at this family and their complicated relationships. It is as if the world of the brothers Okamura is a microcosm of the divided Czech society of today.

03

ČESKÝ ŽURNÁL: BRATŘI OKAMUROVI CZECH REPUBLIC

Submitting organisation
Česká televize - Czech Television

Contact
Jitka Prochazkova
jitka.prochazkova@ceskatelevize.cz

Author Filip Remunda
Director Filip Remunda
Camera Jakub Halousek
Commissioning editor Jan Gogola,
Jana Hádková
Production company Czech Television
Producer Petr Kubica

Length 85 min
Total budget € 34,892

Original language Czech
First broadcast by CT 2
Date of first broadcast 5 November 2019, 21:00

04

ON THE INSIDE OF A
MILITARY DICTATORSHIP

DENMARK

(International Co-production)

Submitting organisation

Bullitt Film

Contact

Vibeke Vogel

vibeke@bullittfilm.dk

Author Karen Stokkendal Poulsen

Director Karen Stokkendal Poulsen

Camera Sturla Brandt Grøvlen

Commissioning editor Anders Bruus (DK),

Alex Szalat (F)

Producer Vibeke Vogel

Production company Bullitt Film

Co-producer Little Big Story (F)

Length 55 min

Total budget € 680,266

Original language English, Burmese

First broadcast by DR TV and Arte France

Date of first broadcast 15 October 2019, 20:30

ON THE INSIDE OF A
MILITARY DICTATORSHIP

The entire world praised the military and Aung San Suu Kyi, when power was passed on to the icon of democracy after 50 years of military dictatorship. One year later she defended an ethnic cleansing and had isolated herself from the public. This film tells you why.

The film takes its audience back to when the military made their master plan for a so-called disciplined democracy in Myanmar and wrote a very scripted role for their Enemy No. 1: Aung San Suu Kyi. In a dramatic way, the film builds the character- and story set-up to take us back into the crisis we know from the news – however, with a radically different perspective. The story is based on unique access to the key players in this complicated reality, including Aung San Suu Kyi and previous President Thein Sein.

It is the story of how power struggles unfold and how political enemies can end up being closer than the ones they claim to fight for: the people. The audience gets deeper and deeper into this complex world of power driven by peculiar characters and even astrology.

The director, Karen Stokkendal Poulsen, was filming in Myanmar for four years, following the historic moment of the power negotiation and subsequent transition.

CORLEONE THE GODFATHER OF GODFATHERS

Toto Riina, the son of a poor peasant from Corleone, became through murder and terror the ultimate boss of the Sicilian mafia at the age of 52 years.

Tommaso Buscetta, fallen from power during the mafia war, who seeks revenge but cannot afford it: Giovanni Falcone, a magistrate who manages to convince the 'fallen' Tommaso to collaborate with the justice system to investigate the first trial against the Sicilian mafia and sentence Toto Riina to life imprisonment. And who succeeds in doing so. An almost Shakespearean storyline about the eternal conflict between the thirst for power and the virtue of the law, punctuated by the escalation of murders.

05

CORLEONE LE PARRAIN DES PARRAINS

FRANCE

Submitting organisation
Folamour Productions

Contact
Chloë Brossard
chloebrossard@folamour.fr

Author Mosco Levi Boucault
Director Mosco Levi Boucault
Camera Mosco Levi Boucault
Commissioning editor Arte France
Production company ZEK
Co-producer Arte France

Length 140 min
Total budget € 559,389

Original language Italian
First broadcast by ARTE
Date of first broadcast 2 September 2019, 21:00

06

ILS ONT PLONGÉ LE
MONDE DANS LA CRISE

FRANCE

THE MEN WHO STOLE
THE WORLD

Submitting organisation
Premières Lignes Télévision

Contact
Mathilde Bongeat
mathilde.bongeat@pltv.fr

Author Benoit Bringer
Director Benoit Bringer
Camera Mathias Denizo
Commissioning editor Renaud Allilaire
Producer Luc Hermann, Paul Moreira
Production company Premières Lignes
Télévision

Length 55 min
Total budget € 156,303

Original language French
First broadcast by France 5
Date of first broadcast 4 December 2018, 21:00

They are bankers, traders, or investment fund executives. Frauds, lies, cons: they forgot all about morality to make money. The entire world had to suffer the consequences of their actions. They impoverished countries, drove millions of workers into unemployment, triggered the rise of extremism. So, who are they?

This is a story about money, power and impunity. Ten years after the crisis, tongues finally loosen. This documentary gives a voice to the banksters themselves, their relatives, the former ‘insiders’ they rub shoulders with, those who were in the eye of the storm. Through personal destinies, the film digs into the mechanisms that led them to cross the red line. It investigates what goes through their minds, how they ended up where they are, and how the system used some of them. Beyond their extraordinary destiny, unfolds the history of the downward slide of finance over the last fifteen years and its dramatic consequences for the public.

This documentary also tries to answer two specific questions: After the 2008 crisis, were the real culprits condemned? Are such aberrations still possible?

AGAIN

Civil courage or vigilante justice? Bending the rule of law? Again uses reenactment and fact-based staging to investigate this fundamental question, while taking a hard look at Germany's refugee crisis and the social and political turmoils of recent years. Summer 2016:

In the Saxon village of Arnsdorf near Dresden (East Germany) a Kurdish-Iraqi refugee enters a discount supermarket to report a problem with his recently acquired prepaid SIM card. An argument between the cashier and the man escalates when four men attack the refugee, abuse and beat the man, drag him out of the shop, and tie him with cable straps to a nearby tree. The police arrive twenty-five minutes later. The four men walk home, unidentified by the police, while the refugee is questioned at the station. Ten days later a YouTube video goes viral documenting the incident inside the supermarket. An investigation leads to a trial with the four men charged with false imprisonment — and Schabas Saleh Al-Aziz accused of robbery and threatening behavior. The case is dismissed in less than four hours on the grounds that it is not in the public interest and the key witness cannot testify anymore. Schabas Saleh Al-Aziz's corpse was found a week before the trial. Frozen to death in a forest.

Again re-enacts the incident and investigates Schabas Saleh Al-Aziz's ordeal, his escape from Iraq to Germany, and the subsequent mix of feelings generated by refugee aid, medical care, and legal disputes. Present during the film's live production, ten citizens observe the performance and watch archive material on the case. Based on their own migrant experience, they comment on what they have seen and watched, evincing intense emotional reactions.

07

AGAIN – NOCH EINMAL GERMANY

Submitting organisation
Rundfunk Berlin-Brandenburg - rbb / ARTE

Contact
Philipp Koch
philipp.koch@rbb-online.de

Author Lilian von Keudell, Mario Pfeifer
Director Mario Pfeifer
Camera Stephan Burchardt
Commissioning editor Dagmar Mielke
Producer Mario Pfeifer
Production company Mario Pfeifer Studio
Co-producer rbb/ARTE, Blackboardfilms,
Papermoon Films, KOW, Berlin Biennale

Length 44 min
Total budget € 80,250

Original language
German, English, Arabic Subtitles
First broadcast by ARTE
Date of first broadcast 11 November 2019, 00:00

08

GAZA

GAZA

GERMANY

(International Co-production)

Submitting organisation
Gebrueder Beetz Filmproduktion

Contact
Caroline Schaper
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Author Garry Keane, Andrew McConnell

Director Garry Keane, Andrew McConnell

Camera Andrew McConnell

Commissioning editor Martin Pieper

Producer Brendan J. Byrne

Production company Real Films,

Filmoption International

Co-producer Gebrueder Beetz Filmproduktion,

Screen Ireland, Fine Point Films, ZDF,

ARTE, DR, SVT, Telefilm Canada,

Canada, Quebec a.o.

Length 92 min

Total budget € 463,598

Original language Arabic, English

First broadcast by ARTE

Date of first broadcast 26 June 2019, 22:45

GAZA brings us to a unique place beyond the reach of news reports to reveal a world of eloquent and resilient characters, offering us a cinematic and enriching portrait of a people attempting to lead meaningful lives against the rubble of perennial conflict.

The Gaza Strip is bordered by Israel and Egypt and home to nearly two million Palestinians who are ruled by the Hamas, the 'Islamic Resistance Movement'. After a temporary ceasefire with Israel in 2014, border protests escalated again in spring 2018. There is no reconciliation in sight. The documentary was shot in this troubled region, but it is no war film. It tells the stories of human beings and their everyday lives despite constant crisis. GAZA documents the daily life of some of its inhabitants who, in their sheer desperate situation, have not yet lost hope. It brings together a funny and courageous group of protagonists, on whose lives the world lens is often trained, without ever capturing their true essence. Their struggle, survival, resilience and sense of family go to the very heart of humanity and human nature.

GLOBAL FAMILY

Due to the Civil War in Somalia, the Shaash family lives scattered across the globe. Now the eldest, Imra (90), has to leave her Ethiopian exile. The family quickly has to find a solution.

Where is Granny to go? Where is she permitted to go? To Germany, Italy, or to Canada, where the other family members are already pursuing their own dreams of a homeland and a future?

This question fuels a transnational family drama in which the Shaash clan, from their worldwide diaspora, come together in Ethiopia in order to give solace and to find a solution.

Once united in Africa, the different family members face forgotten dreams, discuss lives they could have lived, if it was not for the war, and discover truths about themselves and their families that they have been unaware of before. Together, the Shaash family tries everything but eventually fails to find a new home for Imra.

In the end, she has no choice but to return to war-torn Somalia. Her various family members have to go back to their new home countries and leave her behind.

The film provides an outlook on the fate awaiting many people forced to leave their homeland – for whatever reason. They hope to be eventually reunited with their families, but mostly end up living far apart, in far-flung corners of the world – more often than not forever.

09

GLOBAL FAMILY

GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
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Author Andreas Köhler
Director Andreas Köhler, Melanie Andernach
Camera Andreas Köhler
Commissioning editor Christian Cloos,
Susanne Mertens
Producer Melanie Andernach, Knut Losen
Production company
Made In Germany Filmproduktion GmbH
Co-producer
ZDF - Das Kleine Fernsehspiel / ARTE

Length 89 min
Total budget € 415,000

Original language German
First broadcast by ARTE
Date of first broadcast 28 August 2018, 23:30

10

DER SCHLÄCHTER
VON BOSNIEN – DER
MLADIC-PROZESS

GERMANY

(International Co-production)

Submitting organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
Yonca Yildirim
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Author Henry Singer, Rob Miller
Director Henry Singer, Rob Miller
Camera Richard Gillespie
Commissioning editor Jutta Krug
Producer Henry Singer, Rob Miller
Production company Sandpaper Films
Co-producer Peggy Pictures, Sant & Usant ,
WDR, Frontline, WGBH, PBS, BBC, VPRO.
In cooperation with SVT, NRK, DR, RTS,
YesDocu.

Length 99 min
Total budget € 1,042,000

Original language English
First broadcast by WDR
Date of first broadcast 27 March 2019, 22:10

THE TRIAL OF RATKO MLADIC

General Ratko Mladic was ferocious in the pursuit of what he saw as the destiny of the Serb nation. He is alleged to have masterminded the merciless siege of Sarajevo, in which indiscriminate sniping and shelling were commonplace, and commanded the soldiers who murdered 8000 Bosnian Muslim men and boys at Srebrenica in 1995. They were crimes that shocked the world and from which Bosnia has yet to recover. In May 2012, Ratko Mladic was put on trial at the International Criminal Tribunal For the Former Yugoslavia in the Hague where he faces 11 counts including crimes against humanity and genocide.

The film consists of three principal narrative threads:

- 1) We tell the story of the trial by following the work of the Prosecution and General Mladic's Defence Team. We also filmed witnesses from both sides who come to give evidence. The film culminates in the trial's verdict.
- 2) We follow contemporaneous stories in Bosnia, including the discovery and excavation of the largest mass grave from war. In doing so, the film explores challenges faced by the Tribunal and its complicated and often strained relationship with the country and people it aspires to reconcile.
- 3) The film takes us on a journey inside the mind of a man considered to be responsible for the darkest events in humanity's recent history – not just through the testimony of witnesses at the trial - but through the words of those who loyally served him and who knew him as a soldier and man.

WHEN TOMATOES MET WAGNER

Encircled by mountains, the plain of Thessaly has always provided food for Greek farmers. But recently the region has hit rock bottom due to the economic crisis. In the middle of the plain lies Elias, a farming village of 33 inhabitants, with no shops, no school or even a priest. This is where a farmer named Christos has decided to turn over his land to the organic cultivation of tomatoes. In the back of his cousin Alexandros' house these tomatoes are then pasteurised and hand-packaged by village women as tomato purée and meals. Soon, the little jars are finding their way to the shelves of organic shops across the world. This film follows events as business takes off and the tiny village opens up to the world. A tale about an ordinary rural community where things begin to happen in an extraordinary way. After centuries of insular existence, everything is stirred up by the humble tomato, and the village's 33 elderly inhabitants find themselves having to respond to a new reality. If this weren't enough, Alexandros insists on playing Wagner in the tomato fields; he also uses stories and local myths to market their products and convince people from all over the world to visit Elias.

11

WHEN TOMATOES MET WAGNER

GREECE

Submitting organisation
Anemon Productions

Contact
Elektra Peppas
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Author Marianna Economou
Director Marianna Economou
Camera Marianna Economou, Argyris Tsepelikas, Dimitris Kordelas
Commissioning editor Eleftherios Fylaktos
Producer Spiros Mavrogennis, Rea Apostolides, Yuri Averof
Co-producer Stefi & Lynx Productions

Length 72 min
Total budget not specified

Original language Greek
First broadcast by ARTE
Date of first broadcast tba

12

THE IRISH
REVOLUTION
IRELAND

THE IRISH REVOLUTION

Submitting organisation
Create One

Contact
Ruán Magan
ruanmagan@gmail.com

Author Ruán Magan
Adapted from Atlas of the Irish Revolution

Director Ruán Magan

Camera Colm Hogan,
Richard Kendrick, Ronan Fox

Commissioning editor Colm Crowley

Producer Martha Moloney;
Patricia Carroll, Colm Crowley, Ruán Magan,
Virginia Teehan (Executive producers)

Production company Tyrone Productions
Co-producer Create One

Length 98 min
Total budget € 600,000

Original language English
First broadcast by RTÉ One
Date of first broadcast 29 February 2019, 21:30

The Irish Revolution tells the extraordinary story of how in the early 1900s a small group of men and women came to believe the impossible: They would force Britain, the most powerful empire of its age, to grant Irish independence. It was a ridiculous dream and yet against all odds, with few weapons, no military training and initially, little public support, these young radicals embarked on their struggle for independence.

Over ten long years they gradually win most Irish people over to their cause and through guerrilla tactics, boycott, personal sacrifice, hunger strike and mass civic protest they undermine British authority in Ireland and in 1923 British forces withdraw from most of the island of Ireland. Although Northern Ireland remains part of the United Kingdom, the rest of the island becomes the Irish Free State and ultimately the Republic of Ireland is declared in 1948.

In time the example of these young Irish rebels including Michael Collins, Constance Markievicz, Máire Comerford and Eamon de Valera comes to inspire revolutionaries throughout the colonised world, in India, Africa and the Middle East to stand for their independence leading eventually to the breakup of the British Empire.

The story is visualised with stunning archive footage, much never seen before. A remarkable collection of archive interviews with witnesses and participants provides unprecedented insights into one of the most famous revolutions of the twentieth century.

WE'RE ALL CRAZY

Where did the patients who left the psychiatric hospitals after the Basaglia law of 1978 go? Who treats them today? Who is taking them in? Come on a surprising journey in the field of mental disability, more than forty years after the abolition of mental asylums in Italy. Domenico Iannacone takes us to an extraordinary place: The Pathological Theater of Rome founded by Dario D'Ambrosi. Since 1992, through acting, people suffering from mental illness find a way to communicate and get out of their isolation. A theatre company unique in the world, engaged in the staging of Gogol's *The Overcoat*. D'Ambrosi, actor and director, one of the leading Italian avant-garde artists, had himself locked up for 3 months in an asylum, when he was very young, to understand what mental illness was. Today, this is still a life purpose for Dario. This documentary tells us about the lives of Paolo, Cristiana, Marina, Antonella, the actors suffering from mental disorder who animate this extraordinary place and push us to reflect on how fragile the boundary between normality and madness is.

13

SIAMO TUTTI MATTI ITALY

Submitting organisation
Radiotelevisione Italiana - Rai

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Director Domenico Iannacone, Luca Cambi
Camera Saverio Corsaro, Flavio D'Amico,
Pietro Giampietro, Alex Giovannini
Producer Luca Desideri, Gregorio Paolini
Production company Hangar tv
Co-producer Rai3

Title of series Che Ci Faccio Qui
Length 44 min
Total budget not specified

Original language Italian
First broadcast by Rai3
Date of first broadcast 1 June 2019, 21:50

14

BELLINGCAT –
TRUTH IN A
POST-TRUTH WORLD
THE NETHERLANDS

Submitting organisation
Submarine

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Director Hans Pool
Camera Hans Pool

Commissioning editor Barbara Truyen
Producer Femke Wolting

Production company Submarine
Co-producer VPRO with the support of
NPO Fund, the Netherlands Film Production
Incentive, CoBO Fund, Doc Society Circle

Length 89 min
Total budget € 500,000

Original language English, Dutch, German
First broadcast by NPO, VPRO
Date of first broadcast 20 November 2018, 20:25

BELLINGCAT –
TRUTH IN A POST-TRUTH WORLD

The film observes the revolutionary rise of the controversial ‘citizen investigative journalist’ collective known as Bellingcat, a group of online researchers dedicated to exposing the truth of impenetrable news stories from around the world – from the MH17 disaster to the poisoning of a Russian spy in the United Kingdom. From his Leicester home, leader Eliot and his team of truth-seekers put newspapers, networks and governments to the test.

Bellingcat uses cutting-edge digital techniques to create a faster and more innovative approach than traditional research journalism. For the first time, the Bellingcat researchers have given exclusive access to follow them on their path to demonstrate the power of open source investigation.

Bellingcat’s impact is examined through the lens of their current investigations, as well as the high-profile conflicts they have previously reported. With governments growing less reliable by the day and traditional newspapers declining in relevance and reach – how does Bellingcat, dismissed by some critics as an assortment of ‘armchair researchers’, attain such a prominent status in the new world order of news?

The filmmaker takes us on a quest to understand the group’s innovations, challenging our concept of journalism.

MAELSTROM

Maelstrom is a found footage documentary about a paradise lost, composed out of hundreds different Syrian amateur videos. The film is inspired by the true story of a young Syrian refugee who, in search of a new home, tried to swim from Calais to England. During this fatal journey, memories of his past life haunt the swimmer's mind. These flashbacks form a psychological web in which he slowly gets caught. It becomes apparent that the final destination is not England, but the paradise of a lost past.

15

MAALSTROOM

THE NETHERLANDS

Submitting organisation

Omroep Human

Contact

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Director Misja Pekel

Camera Joost van Herwijnen,
Marleen van der Werf

Commissioning editor Bert Janssens

Producer Niek Koppen, Jan de Rooter

Production company Selfmade Films

Length 45 min

Total budget not specified

Original language Arabic

First broadcast by Omroep Human

Date of first broadcast 12 December 2018, 23:00

16

ELALAB – O ZÉ
QUER SABER PORQUÊ
PORTUGAL

ELALAB – ZÉ WANTS
TO KNOW WHY

Submitting organisation
Divergente.pt

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Director Diogo Cardoso
Camera José Magro
Commissioning editor Luciana Maruta
Producer Sofia da Palma Rodrigues
Production company Bagabaga Studios

Length 27 min
Total budget € 10,000

Original language Felupe,
Guinea-Bissau Creole,
First broadcast by RTP África
Date of first broadcast 24 September 2018, 20:00

There are things that Zé remembers from the past, and others he doesn't. He remembers that when he was young it used to rain a lot, the lands near his house were bolanhas (rice plantations), the sound of children playing hung in the air, there were various species of fish, and food wasn't scarce. He doesn't remember the rainy season being so hot, he doesn't remember the mangroves and the salt water coming up so close to the houses – leaving the land infertile -, and he doesn't remember a time when the rice store was so empty. He also doesn't remember having seen so few children and young people playing along the sandy shore of Elalab. Elalab is a Felupe tabanca (village) on the Northern coast of Guinea-Bissau. It has 435 inhabitants. Zé is one of the oldest men in the community. His recollections represent the collective memories, anxieties and fears. The question that no one can answer and that seems to be going through everyone's minds is: 'Why is this happening?' The inhabitants of Elalab don't know what global warming is, they haven't even ever heard the term, but they describe all its effects, against which they are forced to fight, with upsetting accuracy. In the Western world, we are frequently alerted to the dangers of global warming, but we are rarely confronted with the direct, brutal and immediate realities. This documentary shows that global warming is a problem with faces, and not just a scientific concept.

IF I WERE GONE

This is a story of Milica, of a life in the name of living. 'As someone who went through a horrible trauma, now I know that taking care of mental health is neglected. It is still a taboo, regardless of the time we live in. It's considered shameful, seen as 'something's wrong with them', 'those are just quirks' – it will pass over time. But, that's not exactly how it works,' says Milica Veljković, lead character of this film. In front of the camera, she bravely told her bleak and deeply intimate life story from the brink of desperation. Her desire was foremost to warn about the issue and encourage changes on the matter.

17

DA ME NEMA

SERBIA

Submitting organisation
Public Service Media, Radio-Television of
Vojvodina

Contact
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Author Marina Zorić
Director Marina Zorić
Camera Zoltan Savin (DoP)
Commissioning editor Jelena Bugarski
Producer Marko Pecelj

Length 43 min
Total budget € 11,500

Original language Serbian
First broadcast by Radio-Television of Vojvodina
Date of first broadcast 17 May 2019, 18:30

18

FLOTTEN

SWEDEN

(International Co-production)

THE RAFT

Submitting organisation
Sveriges Television - SVT

Contact
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Director Marcus Lindeen

Camera Måns Månsson
Commissioning editor Lars Säfström

Producer Erik Gandini
Production company Fasad, Bullitt Film,
Sutor Kolonko, Motto Pictures

Co-producer with the support of SVT,
Swedish Film Institute, Film i Väst, Danish
Filminstitute, DR 2, VPRO, YLE, NTF

Length 98 min
Total budget € 800,000

Original language English, French,
German, Japanese, Swedish, Spanish

First broadcast by SVT

Date of first broadcast 27 December 2018, 22:45

In the summer of 1973, five men and six women embarked on a 101-day scientific sea-adventure, drifting on a small raft named 'Acali' across the Atlantic. In an experiment initiated by the Mexican anthropologist Santiago Genovés, the project's aim was to explore the origins of violence and the dynamics of sexual attraction.

The eleven members of the crew were handpicked from around the world with the objective of mixing religion, gender and nationality to maximise friction on board.

Genovés called the expedition a 'Peace Project' but it did not take long for the international press to rename it 'The Sex Raft', a nickname which still upsets some members of the crew. As leader of the experiment, Genovés had hoped that violent conflicts and sex orgies would result from the close quarters in which his human guinea pigs were forced

to live, but what ultimately happened on that drifting raft was entirely unexpected. Instead of fighting or having sex, the group slowly turned against him. Mutiny was discussed and at one point there was even a plan to kill him.

Today, more than forty years later, the surviving members of 'The Acali Expedition' reunite in a film studio where they climb onboard a stylised reconstruction of the Acali raft to tell the hidden story behind what has been described as 'one of the strangest group experiments of all time.'

A THEATRE DIRECTOR UNDER ARREST

Kirill Serebrennikov, internationally acclaimed Russian theatre director, is under arrest. No communication, no visits, no Internet. The only person he is allowed to speak to is his lawyer. Nevertheless, he directs Mozart's 'Cosi fan tutte' at the Zurich Opera House.

How is this possible?

The film shows the rehearsal process in Zurich and portrays one of Russia's most innovative artists who is to be silenced by Moscow's arbitrary justice. It also sheds light on the background of the trial in Moscow.

What are the political motives behind the trial? Is it his work?

His unconventional theatre work, which contradicts the conservative Russian tradition? How can an opera be staged when the director is under house arrest 1200 kilometres away?

The production by Kirill Serebrennikov is a risky undertaking for the Zurich Opera House, setting a strong political signal.

But – everything seems to be possible in the world of theatre.

19

EIN REGISSEUR UNTER HAUSARREST SWITZERLAND

Submitting organisation

Schweizer Radio und Fernsehen - SRF / SRG SSR

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Director Julia Bendlin, Eduard Erne

Camera Ivan Aebischer, David Merkofer,
Konstantin Postnikov

Commissioning editor Judith Hardegger,
Anita Hugli

Producer Judith Hardegger

Production company SRF

Length 59 min

Total budget € 60,000

Original language German, Russian

First broadcast by SRF 1

Date of first broadcast 23 December 2018, 11:00



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2019

TV
CURRENT AFFAIRS

01	PANO: Shield & Friends	Belgium
02	QUESTION À LA UNE: Synthetic Turf, Damned Pitch?	Belgium
03	The Crimean Peninsula	Czech Republic
04	LINE OUT: At the Root of Sex Trafficking	Finland
05	ENVOYÉ SPECIAL: Monsanto Papers, Manufacturing Doubt	France
06	GREEN WARRIORS: Paraguay's Poisoned Fields	France
07	The World According to Xi Jinping	France
08	Focus Migration – The Big Misunderstanding	Germany
09	FRONTAL 21: The Big Fraud. How Criminals and Terrorists Loot ...	Germany
10	KONTRASTE – DIE REPORTER: Far Right Settlers in Brandenburg	Germany
11	PANORAMA – DIE REPORTER: The Heist of the Century - ...	Germany
12	RTÉ Investigates: Greyhounds, Running for Their Lives	Ireland
13	ZEMBLA: Victim of the World Wildlife Fund	The Netherlands
14	BRENNPUNKT: Midiam's Norwegian Neighbour	Norway
15	Land of Plenty, Land of but a Few	Portugal
16	CRÓNICAS: 18 Years Old and 1 Day	Spain
17	MISSION INVESTIGATE: Deceptive Diplomacy	Sweden
18	SRF DOK: Profit or Life?	Switzerland
19	TEMPS PRÉSENT: European Jewish Community, the Rising of Fear	Switzerland
20	TEMPS PRÉSENT: Evangelical Churches on the Run for Power	Switzerland
21	DISCLOSURE: Suffer the Children	United Kingdom

TUESDAY 8 October

09:00	18	SRF DOK: Profit or Life?	Switzerland	51 min
10:10	07	The World According to Xi Jinping	France	51 min
11:05		Break		
11:30	17	MISSION INVESTIGATE: Deceptive Diplomacy	Sweden	59 min
12:40	16	CRÓNICAS: 18 Years Old and 1 Day	Spain	49 min
13:30		Lunch		
14:30	11	PANORAMA – DIE REPORTER: The Heist of the ...	Germany	30 min
15:10	13	ZEMBLA: Victim of the World Wildlife Fund	The Netherlands	40 min
15:50		Break		
16:20	21	DISCLOSURE: Suffer the Children	United Kingdom	39 min
17:15		Discussion & Voting		

WEDNESDAY 9 October

09:00	08	Focus Migration – The Big Misunderstanding	Germany	45 min
10:00	12	RTÉ Investigates: Greyhounds, Running for Their...	Ireland	57 min
11:00		Break		
11:30	19	TEMPS PRÉSENT: European Jewish Community, ...	Switzerland	51 min
12:30	04	LINE OUT: At the Root of Sex Trafficking	Finland	55 min
13:30		Lunch		
14:30	01	PANO: Shield & Friends	Belgium	42 min
15:20	06	GREEN WARRIORS: Paraguay's Poisoned Fields	France	51 min
16:15		Break		
16:45	09	FRONTAL 21: The Big Fraud. ...	Germany	44 min
17:45		Discussion & Voting		

THURSDAY 10 October

09:00	02	QUESTION À LA UNE: Synthetic Turf, Damned Pitch?	Belgium	38 min
09:50	14	BRENNPUNKT: Midiam's Norwegian Neighbour	Norway	57 min
10:50		Break		
11:20	03	The Crimean Peninsula	Czech Republic	52 min
12:20	20	TEMPS PRÉSENT: Evangelical Churches on the ...	Switzerland	54 min
13:20		Lunch		
14:15	15	Land of Plenty, Land of but a Few	Portugal	53 min
15:15	10	KONTRASTE – DIE REPORTER: Far Right Settlers ...	Germany	29 min
15:45		Break		
16:15	05	ENVOYÉ SPECIAL: Monsanto Papers, ...	France	38 min
17:00		Discussion & Voting		

PANO: SHIELD & FRIENDS

Shield and Friends is a metapolitical youth movement, related to the popular identitarian movements of Martin Selner (Austria) and Richard Spencer (USA), focusing on Flemish identity and family values. At first, they seem to be the perfect sons-in-law, cleaning up the streets and donating blood in the name of their organisation. They also strive to stop mass migration and uphold Flanders as a Christian society. They use memes to change the thoughts of their followers. Journalist Tim Verheyden climbed up their militarist ranks and succeeded in looking into their secret and hidden chat boxes on Facebook and 'gaming application' discord, where they have almost 900 and 200 members respectively. Tim Verheyden found more than 67,000 sexist, anti-Semitic and racist messages, memes, thoughts and comments. He followed their leader Dries Van Langenhove, or 'End Boss' as he wants to be called, for six months, filming the actions, speeches and meetings with, among others, the Hungarian president Viktor Orbán. More than once would they refer to a race war, calling for arms, and post pictures of them holding weapons, saying they are 'totally ready'. Who are the real Shield and Friends? And where does this end?

01

SCHILD EN VRIENDEN

BELGIUM

Submitting organisation
 Vlaamse Radio- en Televisieomroep - VRT

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 Director Tim Verheyden
 Camera Tim Verheyden
 Commissioning editor Pascal Seynhaeve,
 Lin Delcour
 Producer Tim Verheyden
 Production company VRT

Title of series Pano
 Length 42 min
 Total budget not specified

Original language Dutch
 First broadcast by VRT Één
 Date of first broadcast 5 September 2018, 21:35

02

TERRAIN SYNTHÉTIQUE,
GAZON MAUDIT?

BELGIUM

QUESTION À LA UNE: SYNTHETIC
TURF, DAMNED PITCH?

Submitting organisation
Radio-télévision belge de la
Communauté française - RTBF

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Camera François Androletti
Commissioning editor François Lizen
Producer Bénédicte Jouret
Production company RTBF

Title of series Question à la UNE
Length 38 min
Total budget € 80,000

Original language French
First broadcast by RTBF La Une
Date of first broadcast 31 October 2018, 20:20

Each year 1,400 new synthetic turfs 'surface' in Europe. At the core of this artificial lawn are black granules made of crushed car tires. They infiltrate everything: shoes, clothes or hair. These granules contain toxic substances or even known carcinogens. What effects do they have on the health of those who play on them? What are the effects on the environment? This documentary investigated the synthetic turf market for one year and the pressures of the industry. And there are controversial conclusions to be drawn as regards the widespread use of artificial lawn and the risks involved.

THE CRIMEAN PENINSULA

After being annexed by Russia in 2014 the Crimean peninsula became a notional island in international affairs and inhabitants of this region feel similarly isolated – Russians, Ukrainians as well as Crimean Tatars who live there together but have quite different ideas about the future of their land.

The film is a mosaic of portraits of men and women whose ordinary lives have been affected by the political crisis between Ukraine and Russia creating space for dissimilar sides within an intricate conflict. Viewers will become acquainted with Crimean Tatars for whom Crimea is their historical homeland and who thus find the limitation of their rights hard to bear. To the contrary, Russians assume that their ‘return’ to Russia will bring about the development of the region and the heading-off of a potential war. Towards the end of the film viewers will see people who are convinced that Crimea is Ukraine and on a civic level actively defend this stance and, as a result, are jailed by the Russian authorities. Authentic shots of the film’s protagonists being arrested, of a TV station being seized while transmitting, of demonstrations in support of Ukraine or Russia - raw evidence of a divided society. ‘While making the film I felt that I was looking through a keyhole into places which I was aware of from news headlines but whose problems have escalated more than I am able to grasp. Some of those shown in the film have now been jailed for their political views and some of the scenes gives one the shivers.

I hope they will help to comprehend the complexity of this multi-layered conflict,’ says the director, Jaroslav Kratochvíl.

A film about a divided land, duress and courage bringing an authentic view of life in the unrecognised statelet.

03

POLO(OSTROV) KRYM

CZECH REPUBLIC

Submitting organisation
Česká televize - Czech Television

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Camera Jaroslav Kratochvíl
Commissioning editor Dagmar Smrzova
Producer Petr Kubica
Production company Czech Television
Co-producer Creative producer group of
Petr Kubica, Jaroslav Kratochvíl

Title of series The Crimean Peninsula
Length 52 min
Total budget € 16,048

Original language Czech
First broadcast by CT 2
Date of first broadcast 27 November 2018, 21:05

04

NAISKAUPAN YTIMESSÄ
FINLAND

LINE OUT: AT THE ROOT OF
SEX TRAFFICKING

Submitting organisation
Yle, the Finnish Broadcasting Company

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Antonio Perez
Commissioning editor Laura Vehkaoja
Producer Marko Lönnqvist
Production company Yle

Title of series Ulkolinja
Length 55 min
Total budget € 40,000

Original language Finnish, English
First broadcast by Yle TV1
Date of first broadcast 7 February 2019, 22:05

Tens of thousands of Nigerian women have been forced to be prostitutes on the streets of Europe ever since the beginning of the 1990s. The phenomenon reached its peak in 2016 when approximately 11.000 Nigerian women arrived to Italy across the Mediterranean Sea. Many of them are underage. It has been estimated that about 80 per cent of them were forced into street prostitution and became victims of human trafficking.

We travelled to Nigeria, to Benin City, which is the centre of sex trafficking. The majority of the victims of trafficking come from the small state of Edo in Nigeria and the most important city there, Benin City. Pimps or madams working in Europe force the victims to prostitution by financial debts, violence, and a voodoo ceremony conducted in Benin City.

Usually, the pimps are themselves former Nigerian victims of sex trafficking who got out of forced prostitution. They lure young women to Europe with false promises of jobs. The pimps pay for the journey but when the women arrive, the pimps demand tens of thousands from them. In this way, the women are shackled to forced prostitution for years. The documentary shows the whole chain of sex trafficking. In Benin City, two young women are starting their journey to Libya with their trafficker. Later reality hits the victims in Italy, where the women are forced to sell their bodies to willing customers.

ENVOYÉ SPECIAL: MONSANTO PAPERS, MANUFACTURING DOUBT

This investigation starts with an exclusive interview with Dewayne Johnson, a 46-year old former groundskeeper, who won a historic verdict against Monsanto. He was the first person to take the agrochemical corporation to trial over allegations that the chemical sold under the brand Roundup causes cancer. Dewayne Johnson won this judicial fight thanks to the disclosure of thousands of confidential papers, the ‘Monsanto papers’. They are a treasure trove of internal documents released since 2017 as part of the US lawsuit by cancer victims against Monsanto. They reveal a lot about how the company subverts science and the way it abuses regulators to push for its interests. The documentary raises questions about Monsanto’s efforts to influence the news media and scientific research to protect glyphosate, which is the active ingredient in Roundup, the most common weed killer in the world, used by farmers on row crops and by home gardeners. It shows how the company massively used ghostwriting, i.e. writing scientific articles which are then signed by so-called ‘independent scientists’. Among them, Henry Miller, an American professor from Stanford University, who asked Monsanto to draft an article then published in Forbes Magazine. There is also the story of David Kirkland, a British toxicologist who participated in a broad ‘independent’ study that was secretly modified by Monsanto. The documentary also tells the story of Gilles-Eric Seralini, a French scientists whose study about adverse effects of glyphosate has curiously been discredited and retracted by the publisher. This film investigates how the company Monsanto contributed to manufacturing doubts about the proven dangers of its products.

05

MONSANTO: LA FABRIQUE DU DOUTE FRANCE

Submitting organisation
France Télévisions

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Commissioning editor Elise Lucet,
Sébastien Vibert, Séverine Lebrun
Production company France Télévisions

Title of series ENVOYÉ SPECIAL
Length 38 min
Total budget not specified

Original language French, English
First broadcast by France 2
Date of first broadcast 17 January 2019, 21:42

06

PARAGUAY:
LES CULTURES
EMPOISONNÉES

FRANCE

Submitting organisation
Premières Lignes Télévision

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Director Martin Boudot
Camera Mathias Denizo
Commissioning editor Catherine Alvaresse
Producer Luc Hermann, Paul Moreira

Production company
Premières Lignes Télévision

Title of series Green Warriors
Length 51 min
Total budget € 191,609

Original language French
First broadcast by France 5
Date of first broadcast 5 May 2019, 21:00

GREEN WARRIORS:
PARAGUAY'S POISONED FIELDS

Paraguay tells the story of our world.

To feed livestock around the planet, the soybean industry destroys the country's forests, to plant its fields and uses pesticides that poison the inhabitants.

On site, journalists and scientists work together to find evidence of the contamination. They develop a unique scientific study of the genetic damage of children exposed to pesticides. Their results will make the headlines and trigger a national debate in the Senate.

The team of Green Warriors also traces the source of the pollution: pesticide companies like Monsanto.

THE WORLD ACCORDING TO XI JINPING

January 15th, 2017 will remain etched in stone in history. ‘Big Daddy Xi’ emerged from the shadows. The place is Davos, Switzerland, the World Economic Forum. That year the American chair was empty. The master of ceremonies was Xi Jinping, China’s president for 4 years. The leader of the world’s biggest communist country is giving lessons in economic liberalism to the rest of the world. Everyone discovers China’s new face. Never before has a Chinese leader had such a central role on the international stage. Behind an affable exterior, a war machine is on the move to make the ‘Chinese dream’ come true, a vengeance so hoped for by an entire people to see a proud, all-conquering and imperial China on the front scene.

With the launch of the ‘New Silk Road’ and ‘Destination Moon’, Xi Jinping is weaving a web of planet-wide infrastructures, unparalleled in human history, a set of projects so titanic, so outrageous, so dizzying that the rest of the world is having a hard time understanding its scope. Within China Xi Jinping is the focal point of all powers, simultaneously carrying out a political purge, a nationalistic campaign and a pitiless fight against all pro-democracy Chinese. It is an apparatus of censorship and the world’s most effective regime of repression.

So, who is this man who is about to take his own vengeance and the vengeance of an entire nation? How is he trying to replace Mao in the hearts of the Chinese and how is he maneuvering to buy respectability in the eyes of the international community? What will be the price?

This investigative documentary aims to analyse in-depth the character and the project of a prominent leader of the 21st century for both China and the world.

07

LE MONDE SELON XI JINPING

FRANCE

Submitting organisation

Illégitime défense

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Lucien Harrys, Mike Flemming, Ana Stireanu

Commissioning editor Anne-Laure Negrin

Producer Arnaud Xainte

Production company Illégitime défense

Length 51 min

Total budget € 296,922

Original language French

First broadcast by ARTE

Date of first broadcast 18 December 2018, 00:52

08

BRENNPUNKT
MIGRATION – DAS
GROßE MISSVERSTÄNDNIS
GERMANY

FOCUS MIGRATION –
THE BIG MISUNDERSTANDING

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

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Director Rainer Fromm
Camera Chris Caliman
Commissioning editor Christian Deick
Producer Rainer Fromm

Length 45 min
Total budget € 125,000

Original language German
First broadcast by ZDFinfo
Date of first broadcast 5 September 2019, 20:15

Wars, hunger, lack of prospects, corruption, misogyny are factors that drive people away from their homes. It is the perspective of a better life that makes many want to start a new life thousands of miles away from their home. Driven by dreams, desires, longings and illusions. For many people, Europe seems like a dream world from the movies - prosperity, luxury cars for all, inhabited by loving-helpful people. How do these distorted images of Europe come about, what opportunities do asylum seekers from Africa really have and how many people are planning to emigrate, in order to find a better future in Europe? And what happens to returnees, the people whose vision of the European reality of bureaucracy and racism failed? ZDFinfo researched people who left for Europe and people who want to migrate, including students, doctors, educators, workers, and drug-dealers. Their biographies show how people crash who do not get papers, and therefore hardly have any chance of a regular life. In addition, the film crew launched surveys at schools in Morocco and Afghanistan, about the picture children and adolescents have of Germany. The documentary doesn't stop at the surface and continues to ask. What are the consequences of migration for the countries of origin? What challenges does migration to the new home countries.

FRONTAL 21: THE BIG FRAUD. HOW CRIMINALS AND TERRORISTS LOOT EUROPE'S TREASURES

This TV investigation shows the largest tax robbery in history: Criminal gangs are stealing €50 billion every year from EU member states, according to the EU Commission. Tax money, that cannot be used for education, health or justice. The fraudsters set up a circle of companies, located in different European countries, to commit the so called 'carousel fraud'. Local tax authorities seem helpless, they act when the tax money is already gone. Public prosecution is difficult and tedious, as many authorities of different European countries have to cooperate. Meanwhile, the fraudsters infiltrate entire business sectors, ruin established companies and make it difficult for the honest ones to survive. The fraudsters are using a loophole, which exists since the European Single Market was implemented in 1993. European Member States could not agree upon a harmonised VAT (Value Added Tax) system. That's why they left intra-community trades VAT-free. This is the open door for criminals and terrorists, who steal the VAT from the tax administration. Europe could stop the fraud only in a joint effort. But that would mean that European countries would collect VAT for each other. The trust issue is deep, when it comes to tax money. As long as distrust prevails, the largest tax robbery in history will go on.

09

DER GROSSE BETRUG. WIE KRIMINELLE UND TERRORISTEN EUROPA PLÜNDERN

GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

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Camera Holger Berg, Michael Damm,
Erasmus De Grande
Commissioning editor Christian Rohde
Producer Holm Taddiken
Production company
Cine Impuls Leipzig GmbH
Co-producer ZDF

Title of series Frontal 21
Length 44 min
Total budget € 200,000

Original language German
First broadcast by ZDF
Date of first broadcast 7 May 2019, 21:00

10

BIO, BRAUN & BARFUSS.
RECHTE SIEDLER
IN BRANDENBURG
GERMANY

KONTRASTE – DIE REPORTER:
FAR RIGHT SETTLERS
IN BRANDENBURG

Submitting organisation
Rundfunk Berlin-Brandenburg - rbb / ARD

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Camera Benjamin Linke, Hans-Jörg Reinel,
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Commissioning editor Matthias Deiss
Production company rbb

Title of series Kontraste - Die Reporter
Length 29 min
Total budget € 11,500

Original language German
First broadcast by rbb / ARD
Date of first broadcast 15 May 2019, 21:15

This in-depth-investigation focuses on an extreme right movement originating in Russia called 'Anastasia' whose followers are settling in the forlorn villages of various German federal states. They seem to inject new life into these run-down places, much to the delight of one or the other village mayor. The fact that these Anastasians have an esoteric view, combining ecological principles with far right and outright antisemitic ideas seems to be of little interest.

PANORAMA – DIE REPORTER: THE HEIST OF THE CENTURY – ATTACK ON EUROPE’S TAXPAYERS (THE CUMEX-FILES)

This film is the result of a two year long investigation by ARD current affairs news show Panorama and part of the CumEx-Files, a cross-border collaboration of 38 reporters from 19 European newsrooms from 12 countries. Panorama reporters uncovered how European taxpayers have been cheated out of at least 55 billion Euros in what is clearly the biggest tax scandal in European history. For that, they analysed 180,000 pages of confidential documents from multiple sources which served as the basis for a growing and searchable database set up by nonprofit newsroom CORRECTIV. The film centres around an exclusive TV-interview with a key witness in the biggest financial crime investigation Germany has ever seen. It shows that some of the largest banks of the continent were entangled in the scandal. It finds that crucial information was not properly shared among EU member states leading to billions of tax loss.

The reporters Christian Salewski and Oliver Schröm go undercover, pose as billionaires looking for tax-driven investments and prove: Europe’s largest tax scam is still going on!

The CumEx Files led to numerous publications and made headlines throughout Europe. Parliamentary inquiries in numerous EU countries took place or were started: in Germany, France, Austria, Denmark and the Netherlands. After Salewski and Schröm had been invited to a public hearing, the European Parliament voted to trigger the first ever EU-investigation into the integrity of the financial system by the European financial supervisors. More info: www.cumex-files.com/en/

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DER JAHRHUNDERTCOUP – ANGRIFF AUF EUROPAS STEUERZAHLER (THE CUMEX - FILES)

GERMANY

Submitting organisation
Norddeutscher Rundfunk - NDR / ARD

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Karsten Polke-Majewski, Felix Rohrbeck

Director Christian Salewski

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Eike Nerling, Dirk Saeland

Commissioning editor Lutz Ackermann,
Volker Steinhoff

Producer Nicole Deblaere
Production company NDR

Title of series Panorama – die Reporter
Length 30 min

Original language German

First broadcast by NDR / ARD

Date of first broadcast 18 October 2018, 21:45

12

RTÉ INVESTIGATES:
GREYHOUNDS, RUNNING
FOR THEIR LIVES

IRELAND

Submitting organisation
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Producer Frank Shouldice
Production company RTÉ Investigations Unit

Length 57 min
Total budget € 175,000

Original language English
First broadcast by RTÉ One
Date of first broadcast 26 June 2019, 21:35

RTÉ INVESTIGATES:
GREYHOUNDS, RUNNING
FOR THEIR LIVES

RTÉ Investigates obtained a confidential industry report revealing alarming details on the numbers of greyhounds born and killed each year. It showed that about 16,000 greyhounds are bred each year - 1,000 percent more than required to supply the race track. And shockingly it confirmed that almost 6,000 pups are culled because they don't run fast enough. Ireland is just one of eight countries where greyhound racing continues. It receives € 16,8 millions every year from the taxpayer. Something the taxpayer wasn't readily aware of.

So how are all these dogs being killed? Our research led from veterinary surgeons to agricultural businesses which deal with fallen animals. Through secret filming we show that Category 2 Intermediate Plants (knackeries) play a significant role nationally in the destruction of dogs. We captured shocking images of greyhounds being delivered to be killed with absolutely no concern shown for their welfare. We also gathered evidence of widespread doping of racing greyhounds.

We also focused on the export of Irish dogs to countries where animal welfare laws are weak and discovered a growing trade between Irish greyhound owners and breeding establishments in China although there is no official record of these sales. One UK campaigner who travelled to China discovered first-hand barbaric practices involving unwanted dogs. We used some of the footage she collected and it makes disturbing viewing.

The programme has ignited a huge public debate about the treatment of greyhounds. It was raised repeatedly in Irish Parliament with angry exchanges about the need for tighter regulation as well as demands for cutting state financial support to the industry.

ZEMBLA: VICTIM OF THE WORLD WILDLIFE FUND

The World Wildlife Fund (WWF) fights for the preservation of endangered species all around the world. About 18,8 percent of the planet is designated as protected area, but nature conservation comes at a price. In the name of animal protection, many indigenous peoples have been driven from their lands, often by force. The fight against poachers is getting grimmer and more violent all the time. ZEMBLA travels to Kaziranga National Park in India, where local inhabitants are wrongly accused of poaching, being tortured and sometimes even killed. WWF supports Kaziranga's guards with material like GPS-devices and night vision goggles and even provides them with combat and interrogation training. This militarisation puts local people in harms way, they risk ending up as collateral damage in the fight for endangered animals. Zembla also discovers that the WWF supported family planning programmes all over the world. According to WWF, people living around the protected areas are harming the environment. Therefore, their population growth must be slowed down. To reach this goal, WWF supported so-called 'PHE-programmes', that promoted birth control projects that include contraception and even sterilisation for men and women. Zembla shared all this information with WWF and scheduled an interview. Sadly, WWF cancelled the interview without reason.

13

SLACHTOFFER VAN HET WERELD NATUUR FONDS

THE NETHERLANDS

Submitting organisation
BNNVARA

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Producer Anja van Oostrom
Production company
Omroepvereniging BNNVARA

Title of series ZEMBLA
Length 40 min
Total budget € 80,000

Original language Dutch
First broadcast by NPO 2
Date of first broadcast 16 May 2019, 21:15

14

ET LITE STYKKE
REGNSKOG

NORWAY

BRENNPUNKT: MIDIAM'S
NORWEGIAN NEIGHBOUR

Submitting organisation
Norsk rikskringkasting - NRK

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Production company NRK

Title of series Brennpunkt
Episode 11 of 11
Length 57 min
Total budget € 186,095

This film tells the story of corruption and the social and environmental impacts caused by the Norwegian owned Hydro Alunorte in Barcarena, in the state of Pará in northern Brazil.

Since heavy rain caused flooding from Hydro Alunorte in February 2018, controversies have continued to surround the Norwegian company. A team from Brennpunkt travelled to Barcarena twice in 2018 to investigate the situation in Barcarena. They met several people residing in the neighbourhood of Hydro in Barcarena, among them one of the leaders of a community called Tauá, Midiam Ribeiro. Midiam is a woman who lives with her family in the rainforest that surrounds the big plant of Hydro. Midiam and the Tauá community live of what the forest gives them and claim that this area belongs to their people through an old contract. Hydro on the other side says it is their property. Meanwhile Hydro Alunorte causes pollution and deforestation, the Mayor of Barcarena is involved in million dollar contracts with the Norwegians, and death threats are surfacing against activists opposing Hydro Alunorte.

Original language Norwegian, Portuguese
First broadcast by NRK
Date of first broadcast 13 December 2018, 21:15

LAND OF PLENTY, LAND OF BUT A FEW

In 2018, the world food crisis shifted agricultural investment to countries with productive land and cheap labour. The Nacala Corridor, one of the most fertile and populated areas of Mozambique, was one of the most affected by this phenomenon that led many agricultural companies to relocate to Africa. Thousand of peasant farmers were dispossessed of their land and are still waiting for the promises of a better life to come true. Today they resist in a fight akin to David and Goliath that seems not to have an end.

Our story shows, with real life testimonies, that national and foreign companies are not only not respecting the Mozambican Land Law, but also threatening the peasant farmers families. All of this has been doing with Mozambican Government and International Alliances allowance that says Development is indispensable for the country and, for years, has been corrupted by money, leaving their people without the best important thing they need to survive: land to cultivate their own food.

This film is the tv version of the a web reportage with the same name.

15

TERRA DE TODOS, TERRA DE ALGUNS

PORTUGAL

Submitting organisation

Divergente.pt

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Producer Boaventura Monjane

Production company Divergente

Length 53 min

Total budget € 15,000

Original language Portuguese

First broadcast by RTP Africa

Date of first broadcast 29 December 2018, 21:00

16

18 AÑOS Y 1 DÍA

SPAIN

CRÓNICAS :

18 YEARS OLD AND 1 DAY

Submitting organisation

RTVE

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Production company RTVE

Title of series Crónicas

Length 49 min

Total budget not specified

Original language Spanish

First broadcast by RTVE

Date of first broadcast 7 February 2019, 23:30

This film investigates the fates of unaccompanied foreign minors in Spain. There are thousands of children, especially from the Maghreb and sub-Saharan Africa, who risk their lives to reach Spain in boats or hidden in a truck. They live in juvenile centres until they become adults, but on their 18th birthday, the protection system says goodbye and they leave, often without even having a place to go to sleep. In the street, and without a family network that welcomes them, they become homeless. Nothing is easy for them. In the majority of the cases, their temporary permit to stay and live does not allow them to work. And there are children who get lost and choose drugs and crime. There are integration and education programmes for these young people, but there are more candidates than resources. Many of them come to Málaga from Ceuta and Melilla (Spanish cities on the Moroccan coast) and from different parts of Andalucía, because they know that there is a service for the homeless in the city, the City Council and ten social entities are part of these projects. It is called Puerta Única (Single Door) and has a specific protocol for the young people that provides, home and food, a training itinerary so that they can escape the exclusion and develop a project of life.

MISSION INVESTIGATE: DECEPTIVE DIPLOMACY

An international team of investigative reporters revealed how top UN officials covered up crucial information about the murder of the UN experts Zaida Catalán and Michael Sharp and their four Congolese colleagues in the Democratic Republic of Congo in 2017. The official version from the Congolese government and the UN blamed the local militia Kamuina Nsapu for the murders. But the team of reporters were leaked thousands of documents from the UN's own investigation of the murder revealing that they have long been in possession of information showing that individuals within the Congolese government can be linked to the murders. They are commanders in the military and agents in the security service. The team could also show the true motives of the cover-up. The story made headlines globally. The Congolese minister for Foreign affairs called the information lies but shortly after the broadcast a Congolese army colonel was arrested.

17

FN OCH MÖRKLÄGGNINGEN SWEDEN

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Commissioning editor Ulf Johansson
Producer Axel Gordh Humlesjö
Production company SVT

Title of series Uppdrag granskning
Episode 13 of 13
Length 59 min
Total budget € 70,000

Original language Swedish, English
First broadcast by SVT 1
Date of first broadcast 27 November 2018, 20:00

18

PROFIT ODER LEBEN?

SWITZERLAND

SRF DOK: PROFIT OR LIFE?

Submitting organisation
Schweizer Radio und Fernsehen - SRF / SRG SSR

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Producer Belinda Sallin
Production company SRF

Title of series SRF DOK
Length 51 min
Total budget € 80,000

Original language German, Swiss German
First broadcast by SRF 1
Date of first broadcast 27 June 2019, 20:05

What is the value of a human life?

The question has been heavily debated since the Swiss pharma giant Novartis brought a gene therapy for 320,000 euros to the market.

What is behind such an astronomic price? This investigation follows the trail of the cancer killer cells.

40-year old Michael Monstein, father of two children, suffers from a rare form of lymph gland cancer. Chemotherapy didn't work, his last chance is Kymriah: The patient's own immune cells are genetically reprogrammed to cancer killer cells and given back to him with a one-time infusion.

The health insurance companies sound the alarm against rising insurance premiums for gene therapies that cost up to 2,1 million dollars.

This investigation follows the story of Kymriah that didn't begin inside Novartis' laboratories but at a US university. Inventor Carl June says the cancer killer cells wouldn't exist without millions of taxpayer dollars that financed the early and risky research. Over 60 percent of the newly approved drugs in the US were developed at universities and small biotech companies. The film takes the viewer inside the world of risk capital investors financing the biotech companies and making huge profits if big pharma buys the firms. Big takeovers cost billions of dollars and are reflected in the prices of the drugs.

In Switzerland Michael Monstein is still waiting for his cancer killer cells. Novartis is manufacturing them in the US. Will he make it?

A crime story that shows how the pharma industry operates.

TEMPS PRÉSENT: EUROPEAN JEWISH COMMUNITY, THE RISING OF FEAR

The Pittsburgh synagogue shooting, which killed 11 people on 27 October 2018, epitomises the violent resurgence of anti-Semitism – not only in the US but also in the rest of the world.

In Europe many Jews want to migrate to Israel. They feel unsafe in some parts of France; many no longer dare wear the kippah.

Jewish communities have retreated around the synagogues in a motion of defence against what many see as anti-semitic or anti-Israel sentiments. But does criticism of Israel equal anti-semitism? Who says and means what? And who interprets how?

In Poland antisemitism is also surfacing more and more often with threatening and pejorative paroles against Jewish citizens becoming more common.

What is behind this outbreak of hatred?

We went to investigate, to meet Jewish citizens who live in fear, a community in withdrawal, and also talked to their Muslim neighbours to find out what is going on.

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LA GRANDE PEUR DES JUIFS D'EUROPE SWITZERLAND

Submitting organisation
Radio Télévision Suisse - RTS / SRG SSR

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Production company RTS

Title of series Temps Présent
Length 51 min
Total budget € 135,000

Original language French
First broadcast by RTS Un
Date of first broadcast 8 November 2018, 20:10

20

LES ÉVANGÉLIQUES
À LA CONQUÊTE DU
POUVOIR
SWITZERLAND

TEMPS PRÉSENT:
EVANGELICAL CHURCHES ON
THE RUN FOR POWER

Submitting organisation
Radio Télévision Suisse - RTS / SRG SSR

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Production company RTS

Title of series Temps Présent
Length 54 min
Total budget € 135,000

Original language French
First broadcast by RTS Un
Date of first broadcast 20 June 2019, 20:10

Worldwide, there are already more than 600 million evangelicals. In Switzerland, they have gained tens of thousands of worshippers, while other churches are emptying.

In the United States, with Donald Trump, they have never been so close to a president. In Brazil, they succeeded in imposing the right-wing populist Jair Bolsonaro as head of state. In this large family of Protestantism, some focus on the quest for political power, in order to impose their moral values on society.

So, are they dangerous, intolerant? Should we be afraid of the evangelicals?

DISCLOSURE: SUFFER THE CHILDREN

Mark Daly investigates allegations of sexual and physical abuse across four decades at a Christian children's home in Argyll. He hears the untold stories of former residents who say they were systematically raped and abused throughout their childhoods by adults who were meant to care for them. Daly challenges the Sailors' Society charity that ran the home on whether it has done enough for those who continue to suffer through the legacy of abuse.

21

SUFFER THE CHILDREN UNITED KINGDOM

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British Broadcasting Corporation - BBC

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Production company BBC Scotland

Title of series Disclosure
Episode 3 of 9
Length 39 min
Total budget € 45,000

Original language English
First broadcast by BBC One Scotland
Date of first broadcast 17 September 2018, 22:35



A series of horizontal dotted lines for taking notes.

01	Are Humanitarian Visa for Sale?	Belgium
02	Back to Rwanda	Belgium
03	Children of the Belgian-Congo	Belgium
04	Arriving in a New Land (1870-1927)	France
05	Berlin and Us!	Germany
06	Eden	Germany
07	But Now Is Perfect	The Netherlands
08	New Neighbours – Welcome in the Ghetto	The Netherlands
09	Tom Adelaar	The Netherlands
10	The Settlers: The Divorce	Norway
11	Lindy the Return of Little Light	Sweden
12	Mission Investigate: Death of a Beggar	Sweden
13	The Sit-in	Sweden
14	But When Mommy Is Coming?	Switzerland
15	The Great British School Swap	United Kingdom

SUNDAY 6 October

14:00		Introduction		
14:30	04	Arriving in a New Land (1870-1927)	France	54 min
15:40	09	Tom Adelaar	The Netherlands	50 min
16:30		Break		
17:00	02	Back to Rwanda	Belgium	45 min
17:50		Discussion & Voting		

MONDAY 7 October

09:00	06	Eden	Germany	46 min
10:00	08	New Neighbours - Welcome in the Ghetto	The Netherlands	25 min
10:30		Break		
11:00	12	Mission Investigate: Death of a Beggar	Sweden	58 min
12:10	05	Berlin and Us!	Germany	24 min
12:35		Lunch		
13:30	03	Children of the Belgian-Congo	Belgium	50 min
14:30	14	But When Mommy Is Coming?	Switzerland	65 min
15:40		Break		
16:00		Discussion & Voting		

TUESDAY 8 October

09:00	11	Lindy the Return of Little Light	Sweden	72 min
10:15		Break		
10:45	15	The Great British School Swap	United Kingdom	48 min
11:45	10	The Settlers: The Divorce	Norway	39 min
12:25		Lunch		
13:30	07	But Now Is Perfect	The Netherlands	55 min
14:30	01	Are Humanitarian Visa for Sale?	Belgium	28 min
15:00		Break		
15:30	13	The Sit-in	Sweden	58 min
16:30		Discussion & Voting		

01

ZIJN HUMANITAIRE
VISA TE KOOP?

BELGIUM

ARE HUMANITARIAN
VISA FOR SALE?

Submitting organisation
Vlaamse Radio- en Televisieomroep - VRT

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Producer Els Cannaerts
Production company VRT

Title of series Pano
Length 28 min
Total budget not specified

Original language Dutch
First broadcast by VRT Één
Date of first broadcast 15 January 2019, 22:00

Humanitarian visas are granted by some countries, such as Belgium, to protect people abroad against violence or persecution, for example. Obtaining the humanitarian visa is a favour. It is granted by the State Secretary. There is only a small administrative cost to it. VRT reporters found out that Melikan Kucam, a city councillor in Mechelen, earned a lot of money by enabling people to be granted humanitarian visas in return for payment. Kucam asked between 2,000 and 10,000 euros for a place on a list for a humanitarian visa, with peaks of up to 20,000 euros. The politician belonged to the Assyrian-Christian community and sold the visas mainly to Turkish relatives of the Assyrian community in Mechelen. Belonging to the same political party, Kucam had an excellent relationship with the State Secretary and his cabinet. As a result, he got a lot of visa applications approved. He set up a very successful criminal network with intermediaries who received payments. In the report, privileged witnesses take the floor. Via a hidden camera, people admit they have paid and the network of traffickers is approached. The report was a shock to Belgian politics.

BACK TO RWANDA

The 6th April 1994, 25 years ago this year, the plane of Rwandan President Habyarimana was attacked. This sparked off a genocide in Rwanda, this seemingly tropical paradise, of untold dimensions: In 100 days roughly 800,000 Tutsi and moderate Hutu were brutally killed. Back to Rwanda is a documentary series about the Rwandan genocide told through 5 personal stories.

In each episode of this series we tell the story of people who share the same past, but have experienced it on opposite sides or from different perspectives. In every story we try and confront the former adversaries, the key witnesses, with each other. They have had great effects on each other's lives – and possibly made a difference between life and death. Despite the horror of these massacres, none of our key witnesses wanted to distance themselves completely from their shared past, however painful, because it has defined their lives.

The stories always start in Belgium, mostly with people from the Rwandan diaspora with whom we travel (back) to Rwanda. Some return for the very first time since the genocide. We stay close to our key witnesses by showing who they were before the genocide, by letting them express how they lived through it and what their lives have looked like ever since. These five stories combined should be exemplary for the bigger picture in the Rwandan genocide. We do not attempt to find out the truth about what happened. We do, however, try to create awareness about the atrocities that occurred at the time.

02

TERUG NAAR RWANDA BELGIUM

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De Chinezen

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Producer Sofie Despeer
Production company De Chinezen

Title of series Terug naar Rwanda
Episode 1 of 5
Length 45 min
Total budget € 685,000

Original language Dutch
First broadcast by VRT Canvas
Date of first broadcast 26 March 2019, 21:15

03

KINDEREN VAN
DE KOLONIE

BELGIUM

CHILDREN OF THE
BELGIAN-CONGO

Submitting organisation
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Producer Marleen Baras
Production company VRT

Title of series White Bosses, Black Servants
Episode 2 of 5
Length 50 min
Total budget not specified

Original language Dutch, French
First broadcast by VRT Canvas
Date of first broadcast 27 November 2018, 21:15

In 1960 the Congo became independent after more than 75 years of Belgian presence. In this series 20 witnesses look back. For the first time on Flemish TV, the Congolese voice is also extensively heard. What was it like to grow up as a young Congolese in the Belgian Congo, in a society in which 99 percent of the population had barely any opportunity to realise their potential? And how did Belgian colonials live in the Belgian Congo? How do they now look back on the colonial regime of which they were part? Many former colonials have never fully digested the loss of 'their' colony. The Congolese, however, longed for independence. But once they had won it, many were unhappy with their new state and sought asylum in their only real country of reference: the old motherland, Belgium. How do they feel about that past? And how do they now identify? Many are proud of both identities. But there is also frustration, about the continuing failure to recognise the Congolese suffering during the colonial era. Today an outspoken third generation of Belgians with Congolese roots are calling out for a more nuanced and more critical vision of that past. The story they tell is universal. Living in our modern, multicultural society, many of our youngsters are asking questions about their identity, roots and - past. They too are given a voice in this series.

ARRIVING IN A NEW LAND (1870-1927)

As the arrival of migrants on French and European shores is once again hitting the headlines, the history of France of the past two centuries reveals that immigration played a central role. In the 1920s, France had become the first country of immigration in the world, before the United States.

Today, nearly 20 million French - more than a quarter of the French population - trace their roots back to places outside the national territory. This four-part series on immigration, blends stills and filmed and colourised archives spanning a century and a half with personal testimonies of the children, grandchildren and great-grandchildren of those who came to France as refugees or immigrants. With personal testimonies from anonymous and famous French citizens, it tells a lively history of France deeply relevant to today.

These 'stories' start with the Third Republic. After the disastrous Battle of Sedan during the Franco-Prussian War and the ensuing 1871 civil war in Paris, the country needed internal and external immigration and thus laid the foundations for a project of integration defining, for the first time, the right to be French.

The descendants of Italians and Polish, but also from the French regions, retrace the path of their families who had arrived during the country's first industrial revolution. They recall how their ancestors built this new but still colonial France and how this foreign workforce helped reconstruct the country after WW1.

04

LE PAYS OÙ L'ON ARRIVE (1870-1927)

FRANCE

Submitting organisation
Point du Jour International

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Production company Point du Jour

Title of series Stories of a Nation
Episode 1 of 4
Length 54 min
Total budget € 452,645

Original language French
First broadcast by France Télévisions, France 2
Date of first broadcast 19 September 2018, 21:10

05

BERLIN UND WIR!

GERMANY

BERLIN AND US!

Submitting organisation
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Producer Andrea Schönhuber
Production company Imago TV Film und
Fernsehproduktion GmbH

Title of series Berlin und wir!
Episode 3 of 8
Length 24 min
Total budget not specified

Original language German
First broadcast by KiKA
Date of first broadcast 22 February 2019, 20:10

The third season of this documentary series explores a currently still much discussed topic: refugees and their integration in Germany. How do young people face their new lives in German society?

On the show four kids from Berlin meet four kids who have come to Berlin as refugees. Together, they explore the city, share their favourite activities and introduce each other to their families. As they become friends, the kids discuss weighty topics like religion, the meaning of home and their hopes for the future – as well as the circumstances that brought half the group to Berlin.

In this episode the kids are preparing their last challenges as hosts in a hostel for other young guests - a multicultural party and a guided tour through the city centre. They rent some rickshaws and have a lot of fun cycling through the German capital. They discover so called 'stumbling stones' in front of old houses. This is a project by the artist Gunter Demnig commemorating the victims of National Socialism in the streets of Berlin. It is keeping alive the memories of Jews, Roma and Sinti, homosexuals and many other victims who were deported and exterminated. Binazir from Afghanistan and Hassan from Syria are shocked. In their countries they never heard about this part of German history before!

Together with their German friends they visit an exhibition about Anne Frank who was the same age as them, when she was deported and murdered in Auschwitz.

Since 2015 over 2 million refugees came to Germany, one third under the age of 18. Many volunteers decided to take an active part to help them.

EDEN

When a young African refugee starts a riot in a camp, the consequences of his anger will change the lives of four other people: a Greek security guard who will kill a young migrant, a German EU politician who decides to quit her job, a German couple who will welcome a refugee in their home, and a fleeing Syrian family on its way to Germany. All of them will suddenly be forced to give a new direction to their lives and overcome their individual fears. When mankind quit Eden they suddenly had to act on their own. But in a world of chaos and fear how can we individually act and have an impact?

Each storyline of the mini-series Eden shows different individuals struggling hard to take action rather than letting themselves be overwhelmed by the surrounding social, economical and political crises across Europe. They refuse to let others decide the course of the world and their individual lives and go on a journey of empowerment.

06

EDEN

GERMANY

(International Co-production)

Submitting organisation
Südwestrundfunk - SWR / ARD

Contact
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Author Constantin Lieb
Director Dominik Moll
Camera Patrick Ghiringhelli
Commissioning editor Manfred Hattendorf,
Brigitte Dithard, Olivier Wotling,
Adrienne Frejacques, Andreas Schreitmüller,
Claudia Grässel
Producer Felix von Boehm, Jimmy Desmarais,
Jan Krüger, Olivier Bibas
Production company Port au Prince,
Atlantique Productions, Lupa Film GmbH
Co-producer SWR, ARTE France,
ARTE Deutschland, ARD Degeto

Title of series Eden
Episode 1 of 6
Length 46 min
Total budget € 7,689,000

Original language German
First broadcast by ARTE
Date of first broadcast 2 May 2019, 20:15

07

BUT NOW IS PERFECT
THE NETHERLANDS

BUT NOW IS PERFECT

Submitting organisation
NPO

Contact
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Author Carin Goeijers
Director Carin Goeijers
Camera Carin Goeijers
Commissioning editor Margje de Koning
Producer Pieter van Huystee
Production company Pieter van Huystee Film
Co-producer EO, IKON Television

Length 55 min
Total budget not specified

Original language French
First broadcast by NPO
Date of first broadcast 22 November 2018, 00:56

'I do not know if I'm taking the right steps,' says Becky Moses, but she is grateful for every moment of being alive. God, or fate, has brought her to Europe via Libya from her native country Nigeria, on the run from an arranged marriage with an elderly man. Never would she have thought she would end up in Riace, a mountain village in Calabria (southern Italy) that has become world famous for its open-door policy towards immigrants by the flamboyant mayor Domenico Lucano. Through the eyes of Becky and her fellow villagers, we witness how the shrunken Italian community lives together with the new, mostly African, inhabitants. We see how friendships are formed and lives become connected. But fate remains unpredictable. The regional authorities are not always happy with the Riace project, the mayor gets into a political storm and cannot protect 'his' people any more. Becky must leave the village and ends up in an illegal immigrant camp. When she meets her fatal end there, the inhabitants of Riace are left in grief and bewilderment. A poignant story of faith, hope and documents.

NEW NEIGHBOURS – WELCOME IN THE GHETTO

Ries van Dijk has been living in the Dutch city of Utrecht in the area Overvecht for years. When the city council announces that there will be a refugee centre in the neighbourhood, Ries is furious and fights to prevent it. But his actions are in vain: The refugee centre comes as planned. After some time Ries and his wife get to know Randa and her two daughters, who are refugees from Saudi Arabia. This encounter totally changes Ries' mind set. New Neighbours is an EBU coproduction showing how inhabitants in The Netherland, Croatia, Portugal and the Czech Republic are confronted with new neighbours, often refugees looking for a safe home.

08

DE NIEUWE BUUR – WELKOM IN HET GHETTO

THE NETHERLANDS

(International co-production)

Submitting organisation

NTR

Contact

Frans Jennekens

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Author Meral Uslu

Director Meral Uslu

Camera Meral Uslu

Commissioning editor Frans Jennekens

Producer Hesseling, Saskia

Production company NTR

Co-producer Czech TV, HRT, RTP,

RTVSLO, RTS

Title of series New Neighbours

Length 25 min

Total budget € 35,000

Original language Dutch

First broadcast by NTR

Date of first broadcast 16 November 2018, 16:25

09

TOM ADELAAR

THE NETHERLANDS

TOM ADELAAR

Submitting organisation
Topkapi Films

Contact
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Author Ashar Medina
Director Gonzalo Fernandez
Camera Gregg Telussa
Commissioning editor Gemma Derksen
Producer Laurette Schillings,
Frans van Gestel, Arnold Heslenfeld
Production company Topkapi Films
Co-producer BNNVARA, NTR, VPRO

Length 50 min
Total budget € 264,366

Original language Dutch, Sranan
First broadcast by NPO 3
Date of first broadcast 20 October 2019, 23:05

Sharif N’Kongo DeMiranda shows a great deal of promise for his Surinamese family.

However, Sharif himself has no clue what he wants to do with his life. What he does know is , that his hectic family drives him crazy and that he feels like a mascot at university, where he is surrounded by white peers and professors with good intentions. When Sharif meets his old friend Thomas, who deals in dubious Crypto currencies nowadays, he is jealous of his money and freedom. On top of that, Sharif’s drug dealing older brother moves back home out of sheer necessity, which means they share a small bedroom. Enough is enough, and Sharif arranges a job interview at Adelaar Finance – where Thomas works. The shady trade office led by the manipulative Barbara is nothing more than a call center in a shed, where Sharif and his colleagues tempt possible targets to invest in bad shares. Sharif turns out to be a professional liar, but when the clients hear Sharif’s exotic name they back out. With his job at stake, Sharif makes a drastic decision: he puts on the most Dutch of accents and adopts the name Tom Adelaar. Soon enough Sharif scores sale after sale and he and Thomas are the biggest competitors. When Sharif is finally making enough money, he moves into a luxurious penthouse. To achieve all of this, he has to give up his studies in secrecy and is spinning himself into a web of lies. The more he loses himself in the accents and imposturous schemes of Tom Adelaar, the more Sharif spirals into a hallucinating identity crisis, where he is torn between fast money, Barbara’s advances and the expectations of his demanding family. Eventually the house of cards he so carefully built, collapses and for once and for all he has to decide what, and more importantly, who he wants to be.

THE SETTLERS: THE DIVORCE

Siba was only 13 years old when it was decided that she must marry her relative Saher. When she was 15 she had her first child and then three more were born. Because of domestic duties she never got to finish her education. During the war in Syria her husband is captured and tortured. In view of this, Siba, Saher and their four children are granted asylum in Norway in 2014 as quota refugees.

Norway is known to be one of the most gender-equal countries in the world. Siba sees new possibilities of freedom and is not afraid to dream big. She takes off her hijab, decides to get a driver's license, an education and a divorce from Saher. For Saher the consequences of the divorce are huge, and he starts a desperate struggle to not lose custody of his own children completely.

NRK documented the life of Syrian quota refugees who were granted asylum in Norway. Their personal lives were filmed over several years. The result is a mini documentary series with four stand alone documentaries telling stories of life from the Syrian refugee perspective.

10

BOSETTERNE – SKILSMISSEN NORWAY

Submitting organisation
Norsk rikskringkasting - NRK

Contact
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Author Hanna Hagenes
Director Morten Rønningen
Camera Hung Ba Mai, Rajan Chelliah,
Olav Njaastad, Morten Rønningen,
Veslemøy Hvidsteen, Dag G. Nordsveen
Commissioning editor Morten Rønningen,
Hanna Hagenes
Producer Veslemøy Hvidsteen
Production company NRK East

Title of series The Settlers
Episode 2 of 4
Length 39 min
Total budget € 70,000

Original language Arabic, Norwegian
First broadcast by NRK1
Date of first broadcast 9 May 2019, 22:10

11

LINDY THE RETURN
OF LITTLE LIGHT

SWEDEN

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
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Author Ida Persson Lännerberg
Director Ida Persson Lännerberg
Camera Bill Watts, Niklas Forshell

Commissioning editor
Theresa Traore Dahlberg, Emelie Persson
Producer China Åhlander
Production company Chinema Film Sweden
Co-producer Film i Skåne, SVT

Length 72 min
Total budget € 188,000

Original language Swedish, English, Romani
First broadcast by SVT K-special
Date of first broadcast 17 October 2019, 20:00

LINDY THE RETURN
OF LITTLE LIGHT

Lindy Larsson grew up in a small paper mill town in southern Sweden. He has never been accepted for who he is as he has always been different. As a little boy, he was thin, girl-like and without friends. He escaped into a fantasy world becoming the super hero character he created - Little Light - a boy who could radiate light. Lindy and his family are Romani travelers, a minority who have lived in Sweden since the 16th century. Romani travelers are still to this day discriminated by Swedish society, experiencing verbal abuse and violence. Lindy says: 'You're not worthy of becoming a parent. You would pollute the Swedish people. That is what my family was told, some of them. No wonder you're afraid to say who you are or are ashamed of who you are, and try to keep it a secret.' To protect his family and the people he loves, Lindy has decided to never talk about his background.

Today Lindy Larsson is an acclaimed performing artist on the verge of international breakthrough.

The film shows him, not only in search of his own identity, but also while he is taking his first steps into the international arena. When the Maxim Gorki Theater in Berlin wants him to tell his own story on stage, he hesitates and wonders: Can he do it without hurting the people he loves? 30 years after Little Light, Lindy is compelled to reveal his true identity on stage and becomes a Roma traveller activist. Almost in the same way he came out as being gay more than 20 years ago. Ida Persson Lännerberg's debut film follows Lindy during this evolving period in his life in a film about identity, shame and about finding the courage to stand up for oneself.

MISSION INVESTIGATE: DEATH OF A BEGGAR

In the early morning hours of 8 August 2018, a man is found dead in a park in the small town of Huskvarna, Sweden. His body is emaciated and show signs of physical abuse. His name is Gheorghe Hortolomei-Lupu, born 1970 in the town of Bacău, north-east Romania. In Huskvarna people knew him as Gica, the beggar. The staff at the local church and the Salvation Army had watched Gicas health deteriorate. They believed Gica died of natural causes. But soon they learned that his death was the result of a vicious beating by two young boys, 14 and 16 years old. At the time of his death, Gica had lived in the middle of Huskvarna for four years. He had chosen a spot outside the local shopping mall, where he could beg for money. Often he slept in an underground garage near the mall. People would give him clothes, food and cigarettes. But he also had tormentors. A group of young teenagers would harass Gica when he was sleeping in the garage. They called him ‘The Rat’. To escape his fiends during the warm Swedish summer, Gica tried to find peace and shelter in a nearby park. But one day, the 14-year old boy finds him. Later, the teenagers gather in the park... And now in a poor village far from Sweden there is a fatherless boy – and a mourning widow who has one question: Why?

12

UPPDRAK GRANSKNING: EN TIGGARES DÖD

SWEDEN

Submitting organisation
Sveriges Television - SVT

Contact
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Author Henrik Bergsten
Director Henrik Bergsten
Camera Frans Huhta, Torkel Wennman
Commissioning editor Ulf Johansson
Producer Lina Makboul
Production company SVT

Title of series Uppdrag granskning
Episode 2 of 16
Length 58 min
Total budget € 50,000

Original language Swedish
First broadcast by SVT 1
Date of first broadcast 16 January 2019, 20:00

13

SITTSTREJKEN

SWEDEN

THE SIT-IN

Submitting organisation
Cinelandia

Contact
David Wikdahl
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Author David Wikdahl
Director David Wikdahl
Camera David Wikdahl
Commissioning editor Sara Gustavsson
Producer David Wikdahl
Production company Cinelandia

Length 58 min
Total budget € 140,000

Original language Swedish, Dari, English
First broadcast by SVT 1
Date of first broadcast 7 August 2019, 22:30

When a friend calls and cries over his expulsion, 17-year old Fatemeh Khavari decides to sit down outside the Swedish Parliament. Fatemeh and her Afghan friends form a network they call Young in Sweden, and the movement grows every day. The third day of the Sit-in they are attacked by Nazis. The attack causes chaos and anger among the young strikers, but also helps them to raise awareness about their situation.

Many call The Sit-in historic; for the first time, smart, young refugees take matter into their own hands and demand their rights. Through planned and organised actions with full attention to traditional and social media, they influence the debate and public opinion.

The main character in the story is the spokesperson Fatemeh Khavari. We follow her path as leader and initiator of a movement that has a clear goal - to stop the expulsions to Afghanistan. By her side is always Mahmood Rezaie, who gets his first rejection during the strike. Mahmood is also spokesperson of the movement, but it is Fatemeh who turns into a media star.

The demonstration receives great attention and support, but the activists' struggle also raises the opponents in a polarised Sweden. And maybe worse, after some time internal critical voices start to question the leadership of the movement. Why has a young girl born in Iran become a media star for the unaccompanied minors from Afghanistan? And what has Young in Sweden achieved after nearly two months in the square? Whether Fatemeh succeeds in the struggle to stop the deportation is unclear until the end. And what will happen to Mahmood – will he get a permit to stay? One day the government calls for a press conference.

BUT WHEN MOMMY IS COMING?

Ahmad is a child in a wheelchair because he was born with spina bifida. Born in Syria in the city of Afrin, four years ago his father put him on his back to escape the war with the whole family. After a stop in Iraq, the family had to split apart. The mother stayed in Iraq with two sons while the father embarked on an infinite journey with Ahmad and his brother Falamaz, which ended at first in Switzerland, in Giubiasco.

However their fingerprints were taken in Germany and, in accordance with the Dublin Agreement, after almost 2 years of a happy stay in Giubiasco, Ahmad and Falamaz are expelled and sent to Germany with their father.

A group of mothers from Ticino has not forgotten them and begins a struggle to answer the question that Ahmad asks every day: 'But when will mommy arrive?'

14

MA QUANDO ARRIVA LA MAMMA?

SWITZERLAND

Submitting organisation
Radiotelevisione svizzera - RSI / SRG SSR

Contact
Luisella Formenti
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Author Stefano Ferrari
Director Stefano Ferrari
Camera Stefano Ferrari
Commissioning editor Bettina Tognola
Producer Michael Beltrami
Production company RSI

Length 65 min
Total budget € 90,000

Original language Italian, German,
Arabic, Kurdish
First broadcast by RSI LA 1
Date of first broadcast 23 December 2018, 20:40

15

THE GREAT BRITISH
SCHOOL SWAP

UNITED KINGDOM

Submitting organisation

Top Hat Productions

Contact

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Author Martin Fuller,

Heenan Bhatti, Darren Kemp

Director Martin Fuller,

Heenan Bhatti, Darren Kemp

Camera Trevor Docksey, Joanna Barwick,

Kaaj Mehta, Tom Power

Commissioning editor Charlotte Desai,

Madonna Baptiste

Producer Heenan Bhatti,

Martin Fuller, Darren Kemp

Production company Top Hat Productions

Title of series The Great British School Swap

Episode 1 of 3

Length 48 min

Total budget € 820,177

Original language English

First broadcast by Channel 4

Date of first broadcast 16 April 2019, 21:00

THE GREAT BRITISH
SCHOOL SWAP

This series explores the segregation in some British schools, where pupils from contrasting areas Tamworth Enterprise College and Saltley Academy in Birmingham visit each other's school for a week and take part in specially devised exchange lessons.

The intention of the series was to highlight the difference and diversity between two very different cultures and over the course of the exchange programme, involving both students and their families, to challenge misconceptions, learn from each other and build greater understanding and acceptance between communities.

PRIX EUROPA 2019

RADIO FICTION

01	Children of Purgatory	Austria
02	Fake News Blues	Austria
03	The Fisherman and His Soul	Bulgaria
04	Byzantine Soap Opera	Croatia
05	The Ears Game	Czech Republic
06	Toby Lolness: Up the Tree and Back Again	Czech Republic
07	Partying With A Killer	Denmark
08	Black Swan 'A Tale for Seven Voices in the Vein of Roland Schimmelpfennig'	Estonia
09	Class Party – The Boy That Disappeared	Finland
10	Märta	Finland
11	Desire Paths: The First Time	France
12	Pig Boy [1986 - 2358]	France
13	The Last Session	France
14	The President's Cat	Georgia
15	An Afternoon at the Museum of Unforgotten Sounds	Germany
16	We Love Israel: A Plate of Hummus	Germany
17	Water Words	Greece
18	SOL	Iceland
19	North Town	Lithuania
20	Macbeth	Norway
21	Hide and Seek, Here We Go	Poland
22	Somewhere in 28: The Night Between Two Years	Romania
23	A Man From Podolsk	Russian Federation
24	Creation of the Man	Serbia
25	This Is A Poem That Heals Fish	Slovenia
26	The Suite	Sweden
27	Lucullus	Switzerland
28	Das Kapital	United Kingdom
29	Life Lines	United Kingdom

MONDAY 7 October

09:00	05	The Ears Game	Czech Republic	40 min
10:00	07	Partying With A Killer	Denmark	35 min
10:40		Break		
11:00	28	Das Kapital	United Kingdom	57 min
12:00		Lunch		
13:00	21	Hide and Seek, Here We Go	Poland	45 min
14:00	04	Byzantine Soap Opera	Croatia	30 min
14:40	02	Fake News Blues	Austria	18 min
15:00		Break		
15:30	09	Class Party – The Boy That Disappeared	Finland	23 min
16:00	11	Desire Paths: The First Time	France	15 min
16:20		Break		
16:45		Discussion & Voting		

TUESDAY 8 October

09:00	14	The President's Cat	Georgia	55 min
10:10	15	An Afternoon at the Museum of Unforgotten Sounds	Germany	54 min
11:05		Break		
11:30	24	Creation of the Man	Serbia	21 min
12:00	08	Black Swan 'A Tale for Seven Voices in the Vein of ...	Estonia	44 min
12:45		Lunch		
13:45	20	Macbeth	Norway	21 min
14:15	06	Toby Lolness: Up the Tree and Back Again	Czech Republic	51 min
15:10		Break		
15:40	26	The Suite	Sweden	30 min
16:20		Discussion & Voting		

WEDNESDAY 9 October

09:00	12	Pig Boy (1986 - 2358)	France	59 min
10:10	17	Water Words	Greece	34 min
10:45		Break		
11:15	01	Children of Purgatory	Austria	54 min
12:20	25	This Is A Poem That Heals Fish	Slovenia	9 min
12:35	23	A Man From Podolsk	Russian Federation	53 min
13:30		Lunch		
14:30	29	Life Lines	United Kingdom	14 min
14:50	22	Somewhere in 28: The Night Between Two Years	Romania	18 min
15:20	19	North Town	Lithuania	23 min
15:45		Break		
16:15		Discussion & Voting		

THURSDAY 10 October

09:00	27	Lucullus	Switzerland	48 min
10:00	13	The Last Session	France	29 min
10:30		Break		
11:00	10	Märta	Finland	44 min
12:00	03	The Fisherman and His Soul	Bulgaria	58 min
13:00		Lunch		
14:00	16	We Love Israel: A Plate of Hummus	Germany	12 min
14:20	18	SOL	Iceland	26 min
14:50		Break		
15:15		Discussion & Voting		

CHILDREN OF PURGATORY

‘She wants to know things about me, which aren’t her business at all and which wouldn’t make her life easier. She wants to squeeze out my old stories, she wants to chop my life into pieces, the way livestock is slaughtered, cut and put into the fridge in packages, so that you may take out something every day for your cooking.’

Even on her 80th birthday the countrywoman who has become very fragile meanwhile is not spared questions by her daughter.

Can children reasonably be expected to accept truth? Can a story be told that has been kept secret for decades?

Gabriele Kögl has written an inner monologue that makes the old woman’s voice heard in a way she was never conceded to utter it herself.

01

HÖLLENKINDER

AUSTRIA

Submitting organisation

Österreichischer Rundfunk - ORF

Contact

Kurt Reissnegger

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Author Gabriele Kögl

Director Elisabeth Weilenmann

Sound Jean-Boris Szymczak, Martin Leitner

Dramaturg Elisabeth Weilenmann

Commissioning editor Kurt Reissnegger

Producer Kurt Reissnegger

Length 54 min

Original language German

First broadcast by ORF Ö1

Date of first broadcast 24 March 2018, 14:00

Competing for

Best European Radio Fiction

02

FAKE NEWS BLUES

AUSTRIA

FAKE NEWS BLUES

Submitting organisation
Österreichischer Rundfunk - ORF

Contact
Monika Maria Kalcsics
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Author Felix Kalaivanan, Yannick Reuter,
Andreas Schiessler, Sophia Sixta
Director Philip Scheiner
Sound Peter Kaizar
Dramaturg Philip Scheiner

Commissioning editor Monika Maria Kalcsics
Producer Monika Maria Kalcsics
Co-producer Ö1 in cooperation with FM4,
both ORF

Title of series Fake News Blues
Episode 1 of 3
Length 18 min
Original language German

First broadcast by ORF FM4
Date of first broadcast 26 March 2019, 19:00

Competing for
Best European Radio Fiction Series

Two conspiracy theorists need to make the world listen to what they have to say. Their plan goes awry. A road trip begins.

Armed with an audio tape, a gun with an attached silencer, and a large helping of prejudice, Reini and Alfred gain access to the evening news studio of Ö1. The plan backfires and they find themselves forced to take anchor Andrea, sound technician Michael, as well as a broadcasting van out to the estate of Countess Virgen, the headquarters of New Austria. The tight-knit group regards the Austrian Republic as a pseudo-national, exploitative corporate conglomerate that represents a danger to freedom. As such it needs to be resisted uncompromisingly.

Fake News Blues is a fictional mini-series consisting of three episodes. The series was aired on radio FM4 and on radio Ö1. It is the first cooperation between the alternative youth radio channel and the cultural radio channel of ORF (the public radio in Austria). The series was available on three different platforms (broadcast, podcast, radio apps). Fake News Blues was developed by and written together with students from the Vienna Film Academy (screenwriting class) in a so-called writers' room.

THE FISHERMAN AND HIS SOUL

The Fisherman and His Soul is one of the four stories included in A House of Pomegranates, Oscar Wilde's second collection of fairy tales, originally published in 1891. It is an exquisite tale of true beauty and moral aestheticism that has endured because of its literary quality and because it contains archetypes from the collective unconscious in their most accessible forms.

The radio project intends to find a new artistic form suited for the radio that supports the openness of the text to a large audience, respects Wilde's unique combination of extraordinary poetic expressiveness, complex storytelling techniques and strong dramatic structure and gives them a new genre - the genre of pop opera, pop opera for radio.

The key 'pop opera' allows to add lightness and fantasy to the interpretation, playfulness to the intricate dramatism and softness to the dark 'note of doom', thus creating an easy, intriguing and fast piece by using a rich variety of scenes - ranging from fun to tragedy.

Our project's concept is based on one of the precious messages of the tale: Absolute beauty means diversity.

03

РИБАРЯТ И НЕГОВАТА ДУША BULGARIA

Submitting organisation
Bulgarian National Radio - BNR

Contact
Maya Pelovska
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Author Ana Topalova, Minko Lambov
Adapted from the fairy tale The Fisherman and His Soul by Oscar Wilde
Director Ana Topalova
Sound Minko Lambov
Dramaturg Daniela Manolova
Commissioning editor Daniela Manolova
Producer Daniela Manolova

Title of series The Fisherman and His Soul
Episode 1 of 2
Length 58 min
Original language Bulgarian

First broadcast by BNR, Hristo Botev Channel
Date of first broadcast 11 March 2018, 16:00

Competing for
Best European Radio Fiction Series

04

BIZANTSKA SOAP
OPERA

CROATIA

BYZANTINE SOAP OPERA

Submitting organisation
Hrvatska radiotelevizija - HRT / Croatian
Radio

Contact
Alma Pijaca
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Author Jasna Mesaric
Adapted from the text Secret History
by Procopius of Caesarea

Director Jasna Mesaric
Sound Marija Pecnik Kvesic, Marijana Begovic
Dramaturg Jasna Mesaric
Commissioning editor Katja Simunic
Producer Katja Simunic

Length 30 min
Original language Croatian

First broadcast by HR3
Date of first broadcast 30 January 2019, 18:00

Competing for
Best European Radio Fiction

He conquered the lands in the East and the West, defeated many peoples, built shrines and cities, passed laws, and along the way, robbed and slaughtered all who stood in his way.

A 21st century leader? One of the cruel dictators of the 20th century? No, Justinian, the most successful Byzantine emperor, whose inspiration and lawful wife was Theodora, with whom he lived in Constantinople in the 6th century. Wars and conquests repeat themselves, both in history and today.

Byzantine Soap Opera is a radiophonic project inspired by the book 'Secret History' by Procopius of Caesarea, a 6th century Byzantine Greek historian as well as somewhat by the things happening around us. This is a satiric and political music drama, which exposes the hypertrophied mediatised politics of today as a soap opera, while real people get hurt and suffer.

THE EARS GAME

This is an abstract sound-music meditation dealing with the topic of radio production, creation of radio artwork and its reception by the listeners.

The author was inspired by the archive of Brno's art historian, theorist, artist and poet Jiří Valoch. Valoch's short, often graphic pieces are mostly not longer than a few words. However, their philosophical content is striking. All of them are centered around the phenomenon 'word' as a weird strictly human form. They examine a claim and its truth. They knowingly play with the process of human reception.

Jiří Adámek applied Valoch's creative method on the phenomenon of radio artwork and its listeners. The Ears Game was created. Words, sentences and statements are taking places of the characters and we are watching them grow and deny themselves.

05

HRA NA UŠI

CZECH REPUBLIC

Submitting organisation
Český rozhlas - Czech Radio

Contact
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Author Jiří Adámek
Director Jiří Adámek
Sound Ladislav Železný
Dramaturg Renata Venclová
Commissioning editor Jiří Adámek
Producer Renata Venclová

Length 40 min
Original language Czech

First broadcast by Czech Radio Vltava
Date of first broadcast 25 September 2018, 20:00

Competing for
Best European Radio Fiction

06

TOBIAS LOLNESS:
VZHŮRU A ZASE ZPĚT
CZECH REPUBLIC

TOBY LOLNESS:
UP THE TREE AND BACK AGAIN

Submitting organisation
Český rozhlas - Czech Radio

Contact
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Author Klára Novotná
Adapted from the children's novel
Tobias Lolness by Timothée de Fombelle
Director Aleš Vrzák
Sound Tomáš Pernický, Jan Trojan
Dramaturg Zuzana Vojtíšková
Commissioning editor Zuzana Vojtíšková
Producer Zuzana Vojtíšková

Title of series Tobias Lolness
Episode 2 of 2
Length 51 min
Original language Czech

First broadcast by Czech Radio Dvojka
Date of first broadcast 1 December 2018, 13:05

Competing for
Best European Radio Fiction Series

The story of a tree which is a world in itself. As Toby and his family and friends struggle to save it, they learn what people can be like, what they can be tempted to do and why they might sometimes be consumed by fear, anger and hatred.

PARTYING WITH A KILLER

P3's journalist, Kåre, persuades Denmark's uncrowned party queen, the legendary Molly, to do an exclusive portrait interview. But the conversation in the radio studio rapidly develops in a surprising direction, as Kåre is increasingly attracted to the uninhibited girl who flirts so strongly with him. The interview proceeds with Molly retelling many of her exploits and uncanny experiences through several decades. It all starts to go awry, however, when Molly at one point reveals that just four months earlier, she killed a 15-year old boy at a party that spun out of control. Molly seems completely unaffected by this revelation. It becomes an absurd discussion where Kåre tries to understand why Molly in no way regrets what she has done. It culminates in Molly announcing that she cannot be held morally responsible for the boy's death, since she is in fact not a human being: Molly is an embodiment of the drug, MDMA. The whole thing is Kåre's own twisted mindset and the underlying fictional story has always been about his own desire to 'party' with Molly and his fears of what can happen if he actually does. The interview ends in a surreal chaos of sound and emotion, reflecting the turmoil and conflict within Kåre.

07

 TIL FEST MED EN

 MORDER

DENMARK

Submitting organisation
Danmarks Radio - DR

Contact
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Author Kåre Bjerglund
Director Kåre Bjerglund
Sound Ida Skjerk
Commissioning editor Steffen Raastrup
Producer Karen Straarup Møller
Production company DR

Length 35 min
Original language Danish

First broadcast by DR P3
Date of first broadcast 19 October 2018, 06:00

Competing for
Best European Radio Fiction

08

MUST LUIK: ÜKS LUGU
SEITSMELE HÄÄLELE,
ROLAND SCHIMMEL-
PFENNIGI LAADIS

ESTONIA

Submitting organisation

Eesti Rahvusringhääling - ERR / Estonian
Public Broadcasting

Contact

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Author Priit Põldma

Director Tamur Tohver

Sound Külliki Valdma

Commissioning editor Pille-Riin Purje

Producer Tiina Vilu

Production company ERR Raadioteater

Length 44 min

Original language Estonian

First broadcast by Vikerraadio

Date of first broadcast 23 February 2019, 19:05

Competing for

Best European Radio Fiction

BLACK SWAN 'A TALE FOR SEVEN
VOICES IN THE VEIN OF ROLAND
SCHIMMELPFENNIG'

Unexpectedly a refugee family from Syria arrives at a solitary and safe guest house.

How do people behave in an unusual situation such as this, what are and what aren't they capable of? What does or doesn't happen?

The title refers to the deep passion the Old Woman, one of the characters, feels for the world of ballet. There are no black and white solutions in life, both the black and the white swan can hide and manifest itself in any person.

The stylistic method of Priit Põldma's piece provides the opportunity to convey events both directly and through comments coming from a more detached perspective.

CLASS PARTY – THE BOY THAT DISAPPEARED

Journalist Kajsa Mattsson is going to do a radio documentary about a class reunion where students who graduated from Kvarnliden middle school in 1993 meet again twenty-five years later. All the former pupils are at the reunion, apart from Björn, who sends a video greeting from Australia, and Kristian, who nobody else seems to want to remember, apart from his ex-girlfriend Linda.

Through an argument that Kajsa accidentally overhears she learns about Kristian and about his disappearance a few months before the end of spring term in 1993. No one has heard from him since.

Kajsa decides to find out what happened to the 17-year old Kristian that April in 1993. What was meant to be a documentary about a class reunion becomes a documentary about what happened to a boy that disappeared.

Through six episodes we follow Kajsa as she talks to the police, journalists and to the people that knew Kristian: his girlfriend, his friends, his foster-mother and his teacher.

Most people think that Kristian moved abroad, but Kajsa finds more and more evidence of that this can't be the case. Kristian must still be in Finland, maybe even in Kvarnliden. Dead or alive.

A young boy at Kristian's old school tells Kajsa that he knows that Kristian is in his 'office'. Soon afterwards Kajsa gets to know about a closed down cement factory, owned by Björn's father, where Kristian and his friends had a party the night before he disappeared. Kristian had said he had an office at the roof of the factory.

Kajsa decides to break in to the closed down factory and deep down in a chute she finally finds what she has been looking for - and feared she would find.

09

POJKEN SOM

FÖRSVANN

FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

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Sound Niko Ingman
Dramaturg Annina Enckell
Commissioning editor Jessica Edén
Producer Jessica Edén
Production company Swedish Yle

Title of series Klassfesten
Episode 5 of 6
Length 23 min
Original language Swedish

First broadcast by Yle Vega
Date of first broadcast 8 July 2018, 12:03

Competing for
Best European Radio Fiction Series

10

MÄRTA
FINLAND

MÄRTA

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
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Hilkka-Liisa Iivanainen
Director Hilkka-Liisa Iivanainen
Sound Tiina Luoma
Commissioning editor Jarmo Lampela
Producer Erja Manto

Length 44 min
Original language Finnish

First broadcast by Yle Radio 1
Date of first broadcast 8 April 2018, 15:00

Competing for
Best European Radio Fiction

How to combine the political with the intimate?

How to express the combination of love and hatred?

How to portray a strong-willed woman, who may not practice as she preaches?

Märta Tikkanen (born 1935) is a Finnish author of groundbreaking relevance and exciting controversy.

In the radio play Märta, her body of work, as well as the books by her husband Henrik Tikkanen (1924-1984), create a multifaceted portrait of an artist, lover, wife, mother and a political influencer.

The radio play begins at Helsinki Lit, a Finnish literature festival, where Märta meets with her friend and colleague, Linda Boström Knausgård. They confide in each other, and share thoughts about their lives as writers as well as partners to famous men.

Märta fights for the respect and attention of the public eye as her work is overshadowed by her husband's larger-than-life-reputation.

Their tumultuous marriage grows out of an affair, yet nurtures the couple's creativity. What they are unable to say to each other, they confess in their books. Märta and Henrik are devoured by the complex dynamic of inspiration, envy, passion, and dedication. As Henrik dies, Märta faces a new chapter in her life.

The radio play is a combination of documentary and fictional elements.

The script is constructed of interviews and adapted prose of Märta and Henrik Tikkanen, as well as fictional scenes and an original score.

The feminist relevance of Märta Tikkanen's work is portrayed with respect and critique, and seen as both timely and nostalgic. At the core of the radio play is the contradictory nature of Märta Tikkanen's life and ethos. And because of the contradictions, we also recognise ourselves in her; a determined individual who, just like us, struggles to be consistent in her choices and decisions.

DESIRE PATHS: THE FIRST TIME

People sometime choose to cut across a patch of grass to reach a road or walkway faster. Urban planners call the trail that their footsteps eventually leave ‘a desire path.’ Unplanned, illicit trails born out of the user’s desire, rather than an officially determined route.

In this fiction podcast, a woman explores the paths of female desire - its side roads, hidden byways and free zones. How erotic imaginings are sometimes far removed from romantic reality. In superb, modern and considered language, the author retraces a life of fantasies and solitary pleasures: from the discovery of a soft-porn comic book in her grandmother’s attic to today’s freely available porn hits. Each episode corresponds to a technological breakthrough: porn movies, internet, hentai... This singular, generational story tells of paths that, once revealed, are open to everyone.

Episode 1 – The First Time

One Sunday afternoon, at her grandmother’s, the narrator comes across an adult comic book hidden on the top shelf. She is eight years old and bored to death. She can still see those pictures as if it were yesterday.

11

LA PREMIÈRE FOIS

FRANCE

Submitting organisation
ARTE Radio

Contact
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Author Claire Richard
Director Sabine Zovighian, Arnaud Forest
Sound Arnaud Forest
Commissioning editor Silvain Gire
Producer Silvain Gire
Production company ARTE Radio

Title of series Les Chemins de Désir
Episode 1 of 6
Length 15 min
Original language French

First broadcast by arteradio.com
Date of first broadcast 7 March 2019, 12:00

Competing for
Best European Radio Fiction Series

12

PIG BOY (1986 - 2358)

PIG BOY (1986 - 2358)

FRANCE

Submitting organisation
Radio France

Contact

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Director Christophe Hocké

Sound Mathieu Touren, Nicolas Slimani

Commissioning editor Céline Geoffroy

Producer Blandine Masson

Production company France Culture

Length 59 min

Original language French

First broadcast by France Culture

Date of first broadcast 31 May 2019, 23:00

Competing for

Best European Radio Fiction

Pigboy, sometimes human, sometimes pig, is the hero in these three short stories combining into a bigger picture to highlight the excesses of our society, overwhelmed by selection and uniformity.

A young French pig farmer struggles with the 2010s pork crisis. In his younger days, he wanted to be a cowboy, but he would grow up to be a 'pigboy'.

Pigboy, an iconic Perta ham mascot happens to be a descendant of the French Farmer's herds. Pigboy faces charges for having intercourse with a Japanese fan girl. He ends up being grilled during his virtual media trial. In a dystopian dream, a sow is running for her life as she has just escaped a farrowing facility in which she is supposed to give birth to human babies.

THE LAST SESSION

After his shrink falls asleep during a session, Benjamin decides to take revenge. He pours out his soul to his cellphone, while recounting whatever he happens to be doing - finding a new shrink, taking magic mushrooms, making love...

Hilarious and virtuoso autofiction on psychoanalysis - and how to get out of it - multiplied by the power of storytelling. The first radio drama recorded entirely for (and on) a cellphone!

13

LA DERNIÈRE SÉANCE

FRANCE

Submitting organisation
ARTE Radio

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Director Benjamin Abitan, Samuel Hirsch
Sound Benjamin Abitan, Samuel Hirsch
Commissioning editor Sylvain Gire
Producer Sylvain Gire
Production company ARTE Radio

Length 29 min
Original language French

First broadcast by arteradio.com
Date of first broadcast 11 October 2019, 12:00

Competing for
Best European Radio Fiction

14

PREZIDENTIS KATA

GEORGIA

THE PRESIDENT'S CAT

Submitting organisation
Georgian Public Radio

Contact
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Adapted from the novel The President's Cat
by Guram Odisharia

Director Zurab Kandelaki

Sound Bako Khvichia

Commissioning editor Zurab Kandelaki

Producer Zurab Kandelaki

Length 55 min
Original language Georgian

First broadcast by Georgian Public Radio

Date of first broadcast 8 June 2019, 19:00

Competing for
Best European Radio Fiction

This radio play is based on the famous Georgian writer Guram Odisharia's novel 'President's Cat' and tells the story about Michael Bghazhba, a leader of the Abkhazian Autonomous Republic in the 1960s. Bghazhba was an extraordinary person. His style of rule, humour, the attitude towards people, was always unclear to the others. He once hosted Nikita Khrushov and Fidel Castro, walking with them in the streets of Sukhumi. He drank wine with Yuri Gagarin and Armstrong and also had fun with commoners. Bghazhba was not just a political leader. He was a geneticist and participated in international symposiums and conferences and collected documents to submit to the Nobel Prize Committee. Featured here are documentary recordings, musical melodies, humorous episodes and original toasts, re-creating the characteristic atmosphere of that hard era. But it was an epoch where a person like Bghazhba, was able to create a dialogue between the opposing sides and prevent a future war.

AN AFTERNOON AT THE MUSEUM OF UNFORGOTTEN SOUNDS

That sound:

It popped up in a relaxed, harmless context and reminded him – of the front line as a threat edging slowly towards his home town, of fleeing it as a child. Whenever he hears that sound, even many years later, the war and its horrors flood back. There have been other significant sounds in his life too, and each one is tied to an experience, many related to the war and the years after. The war lives on in him – not only through the sounds. Christoph Buggert, born in Stargard in 1937, grew up in Halle and Bremen. In 1967 he received his doctorate for a thesis on Adalbert Stifter. From 1972 until retirement he held various posts at the public German broadcaster Hessischer Rundfunk, including as head of radio drama. From the 1960s he also emerged as a writer of novels (most recently Verunsicherung in 2019) and around twenty radio plays.

15

EIN NACHMITTAG IM MUSEUM DER UNVERGESSENEN GERÄUSCHE GERMANY

Submitting organisation

Saarländischer Rundfunk - SR / ARD

Contact

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Director Katharina Bihler

Sound Manfred Jungmann,

Liquid Penguin Ensemble

Dramaturg Anette Kührmeyer

Commissioning editor Anette Kührmeyer

Producer Liquid Penguin Ensemble

Co-producer MDR

Length 54 min

Original language German

First broadcast by SR 2 KulturRadio

Date of first broadcast 18 June 2018, 17:04

Competing for

Best European Radio Fiction

16

EIN TELLER HUMMUS
GERMANY

WE LOVE ISRAEL:
A PLATE OF HUMMUS

Submitting organisation
Südwestrundfunk - SWR/ ARD

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Author Ofer Waldmann, Noam Brusilovsky
Director Noam Brusilovsky
Sound Bernd Bechtold, Venke Decker,
Eva Hesse, Karl-Heinz Runde,
Sabine Klunzinger
Dramaturg Manfred Hess
Commissioning editor Manfred Hess
Producer Manfred Hess
Co-producer Deutschlandradio

Title of series We Love Israel
Episode 4 of 7
Length 12 min
Original language German, English

First broadcast by SWR2
Date of first broadcast 24 May 2018, 22:03

Competing for
Best European Radio Fiction Series

Listening to the series the ultimate question we will have to face is: What is actually 'real' about it?

Is it a montage of documentary interviews, or is it a fictionalised reality, performed by actors? Are the voices of the interviews simulated, the voices of the fiction scenes, however, genuine? Likewise, when we talk about Israel, it ultimately comes down to: What is fake and what is real about – for example - the Israeli cuisine in episode 4?

At the beginning the director admonishes the actor speaking the part of the radio show host, to take his job more seriously and tell the listeners what happened so far:

How the two Israeli writers and the German tourists fared, on their arrival in Israel. How it was in Jerusalem tracing the sufferings of Christ amidst local Jews and Muslims. How it was visiting Yad Vashem. How it was in Tel Aviv, their third stop, this happy, gay Eldorado.

Then, it is time for episode 4 and the number one topic in Israel: the art of cooking. But just how 'Israeli' is the Israeli cuisine? Isn't it rather Lebanese, or Palestinian? Whatever, Germans are crazy about it and even go to cookery classes. So, it is worthwhile interviewing an Israeli chef, who will also talk about his love for a German woman. Issues of nationality and individuality are sure to put a dampener on his sex life, because German women want to devour their Israeli whole, body and soul. When the director congratulates the Jewish-Israeli actor for doing a great job, he freaks out, accusing the team to pay him with German money to exploit him for their fantasies – and walks out on them.

WATER WORDS

The Lighthouse and the Sea coexist.

He stands still. He endures in solitude. He worries about the sailing seamen.

Every night, he turns on his light for them warning them with his horn. She is moving timelessly, telling secrets to the caves, whispering to the rocks, responding to the voices of those getting drowned, collecting stories from her depths.

At night, she crawls to the Lighthouse's feet whispering her Water Words to him.

Water Words consists of five dramaturgical sections and their corresponding sound sections.

1. The Lighthouse writes down its eternal, cosmic diary in seven days.
2. A dialogue is being elaborated between the Lighthouse and the Sea.
3. News transmitted by the radio about ship wrecks, migrants.
4. The Skeleton Woman, a story about the circle of life and death, about the power of love that the Sea whispers to the Lighthouse.
5. Day Seven - Breaking news: a boy and a girl have been rescued finding shelter inside the Lighthouse. A new beginning!

17

LOGIA TOU NEROU (ΛΟΓΙΑ ΤΟΥ ΝΕΡΟΥ)

GREECE

Submitting organisation

Hellenic Broadcasting Corporation - ERT SA

Contact

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Director Afroditi Kosma

Sound Agis Gyftopoulos

Dramaturg Afroditi Kosma

Commissioning editor Agis Gyftopoulos

Producer Afroditi Kosma;

Agis Gyftopoulos (Co-producer)

Length 34 min

Original language Greek

First broadcast by ERT SA

Date of first broadcast 28 May 2019, 21:10

Competing for

Best European Radio Fiction

18

SOL

SOL

ICELAND

Submitting organisation
Ríkisútvarpið - RÚV

Contact
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Director Tryggvi Gunnarsson, Hilmir Jensson
Sound Einar Sigurdsson
Commissioning editor
Thorgerdur E. Sigurdardottir
Producer Thorgerdur E. Sigurdardottir

Title of series SOL
Episode 3 of 4
Length 26 min
Original language Icelandic

First broadcast by RÚV
Date of first broadcast 18 April 2019, 14:00

Competing for
Best European Radio Fiction Series

Davíð lives alone in a small studio apartment in Reykjavík. He is an enthusiastic video gamer and spends most of his waking hours in front of the computer playing World of Warcraft (WOW), a massive multiplayer online game with millions of subscribers and a thriving online community. He falls in love with SOL, a mysterious and legendary online heroine. She is the leader of the fiercest and most successful in-game guild, one that every player dreams of joining.

As their relationship evolves, he continues to fall deeper into isolation, and his only way out seems to be to meet SOL in person. But that turns out to be complicated since her real life is very far from the fantasy in the game. She is confined to a hospital bed in Reykjavík at a ward for the terminally ill, she has been there for years, as she was diagnosed at an early age with Duchenne Muscular Dystrophy, or DMD. She has only a few months left to live, and her main escape from reality and her only way to remain socially active is the online gaming community.

The games are a necessity for SOL, but are they for Davíð? Is the gaming world a poor substitute for a real life or is it perhaps just as healthy to spend your time in a game as it would be to spend it drinking with your friends in a bar? What exactly is reality made of?

SOL is a radio play in four acts, based on real events.

NORTH TOWN

This radio series is about the young us. Friends face everyday questions: What to do, how to live, why the hot water is gone and why Monika is still not calling? It is about things that hurt, it is about why it sucks and it is about what helps to move forward. Although sometimes slowly.

Jonas is looking for a new flat when Lukas breaks up with his girlfriend. They decide to look for a flat together. Jonas has a good job and can afford it, as opposed to Lukas. But despite that, Lukas finds them a new home. However, it is not in the centre; it's in the North Town. And the flat is not with two bedrooms (the way they agreed), but three. So what now? They need to find one more roommate? Maybe Simas will finally move out of Pilaite?

On the other hand, what a balcony the flat has! And what a neighbour Ona (for real)!

And more: Jonas's ex-girlfriend Kotryna suddenly re-appears, after she carried on with half the male population of Vilnius. Lukas will do everything that she won't hurt Jonas again! Hm. So what is it going to be now? A lot of stuff. Including Berlin. Berlin? Yep.

19

ŠIAURĖS MIESTELIS

LITHUANIA

Submitting organisation

Bilietų nėra

Contact

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Teklė Kavtaradze

Director Ričardas Matačius,

Paulius Markevičius

Sound Raimundas Paulauskas,

Iveta Macevičiūtė

Commissioning editor Rasa Kregždaitė

Producer Rasa Kregždaitė

Production company Bilietų nėra

Title of series Šiaurės miestelis

Episode 1 of 8

Length 23 min

Original language Lithuanian

First broadcast by Start FM

Date of first broadcast 18 September 2018, 18:00

Competing for

Best European Radio Fiction Series

20

MACBETH

NORWAY

MACBETH

Submitting organisation
Norsk rikskringkasting - NRK

Contact
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Author Else Barratt-Due
Adapted from the play Macbeth
by William Shakespeare

Director Else Barratt-Due
Sound Nils Jakob Langvik
Commissioning editor Gunhild Nymoene
Producer Øystein Kjennerud

Title of series Macbeth
Episode 2 of 5
Length 21 min
Original language Norwegian

First broadcast by NRK Radio P2
Date of first broadcast 1 October 2018, 15:03

Competing for
Best European Radio Fiction Series

Lady Macbeth has given King Duncan's servants drugged wine. When everybody is asleep, Macbeth enters the King's bedroom and kills him. To make it look as if the servants are guilty, Lady Macbeth leaves the bloody daggers besides them. The next morning two of the King's noblemen discover his dead body. Macbeth kills the servants to prevent them from claiming their innocence. King Duncan's sons, Malcolm and Donalbain, flee the country in fear of being killed. Nevertheless they are blamed for the murder.

HIDE AND SEEK, HERE WE GO

It is the summer of 1943.

Józef and Natalia move to Radziwiłłów (present day Ukraine), and one day their children's friend finds out about a Jewish child hidden in a log storage room – among darkness and in inhumane and degrading conditions. The child turns out to be Sabinka 'Inka' Kagan.

The Roztropowicz couple decide to accept her into her own family.

When in 1944 they are relocated to Poland, formed within new borders, their house is visited by Yehuda Borenstein. He will ask them to restore little Inka to her Jewish community. Following a lot of hesitation, the family decides to give up the child, who ends up in a Jewish orphanage in Łódź. Doctor Goszczewska finds her there and she and her husband adopt the girl. They soon leave for Israel.

It will take Stanka, the Roztropowicz daughter, almost five decades to attempt to find any traces of Inka.

21

KTO SIĘ NIE SCHOWA, TEN KRYJE POLAND

Submitting organisation
Polskie Radio S.A.

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Author Marta Rebzda
Director Waldemar Modestowicz
Sound Maciej Kubera; Jarek Gawlik (Music)
Commissioning editor Janusz Kukuła
Producer Beata Jankowska
Production company
Teatr Polskiego Radia / Theatre of Polish Radio

Length 45 min
Original language Polish

First broadcast by Polskie Radio One
Date of first broadcast 24 March 2019, 19:05

Competing for
Best European Radio Fiction

22

NOAPTEA DINTRE ANI
ROMANIA

SOMEWHERE IN '28:
THE NIGHT BETWEEN TWO YEARS

Submitting organisation
Societatea Română de Radiodifuziune - SRR

Contact
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Director Ilinca Stih
Sound Tom Brandus
Dramaturg Oana Cristea Grigorescu
Commissioning editor Atila Vizauer
Producer Atila Vizauer

Title of series Somewhere in '28
Episode 8 of 11
Length 18 min
Original language Romanian

First broadcast by News Channel
Date of first broadcast 1 November 2018, 12:05

Competing for
Best European Radio Fiction Series

We are in 1928. A fireman at the newly created Romanian Radio has been obsessed for a long time with the idea of becoming a famous theatre director. One day he has an epiphany: maybe his calling truly is to be the first creator of theatre for radio. It has to be big, so he has to find a big text. Second epiphany: it has to be Shakespeare's Richard III. He is stubborn enough to convince his boss, the Romanian head of the national radio station, Hurmuzescu, to give him the permission to do it. He promises to find money from the Romanian hippodrome, as Richard the III is a famous play involving horses. He gathers a strange team made up of a stuttering sound engineer and a young lady from the Mailing Department that was about to be fired, whom he hired to be a radio scriptwriter. They all head for the hippodrome. Down there, the three idealists create involuntary chaos during the race, and the Director wants to have them arrested until the mike gets into the fireman/director's hands and he re-creates a moment of words and sounds. The President is impressed and promises to finance the production. Episode by episode, the three enthusiasts try to overcome through different comical situations the difficulties of inviting theatre to the microphone: the old fashioned comedians don't understand that they have to adjust their voices and act for the mike, they have a hard time imagining not being seen. At some point the team is enlarged by a member of the Romanian Fascist Party, who quits politics to become the first sound effects supervisor in history. The series is not really based on the true story of the beginnings of Romanian radio, but it has a lot of similarities with what history remembers and also brings to life a very important period of Romanian history.

A MAN FROM PODOLSK

This is an absurdist play in a very real and traditional set-up. Police stopped a Man for unknown reasons. Two officers interrogate him. The first is a bad cop who uses threats and brutal force and the second is a good and gorgeous policewoman. She is sophisticated and intellectual but if the detainee hurts her gentle soul she can connect electric wires to sensitive parts of his body.

The set-up is not very unusual, but the questions are. The cops ask the Man about his personal interests, family life, aesthetic ideas, musical tastes, examine his attitude to his job, his emotional connection to his Motherland and to different places like Amsterdam and Podolsk (a satellite industrial city near Moscow chosen by the author as an example of a depressed, uncomfortable and dull place). If the Man refuses to answer, the first cop orders him to do ‘brain activity exercises’ - perform complicated ‘neuron dances’ and sing senseless syllables. It sounds like mockery but is not – it is a part of ‘police education work’.

The result of the interrogation and education is the ‘personality report’. Now the Man is free. He gets the protocol that describes his personal faults and a homework.

One can read A Man from Podolsk as an absurdist play. But in contemporary Russia, many absurd images and ideas came true.

The piece was broadcast on site and Youtube channel of GITIS Russian Institute of Theatre Arts and later rebroadcast by FM Kniga (book) radio net in Moscow and several other cities of Russia.

23

 ЧЕЛОВЕК ИЗ

 ПОДОЛЬСКА

RUSSIAN FEDERATION

Submitting organisation

GITIS Russian Institute of Theater Art

Contact

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Director Dmitry Nikolaev

Sound Dmitry Nikolaev

Commissioning editor Olga Denisova

Producer Dmitry Nikolaev

Production company

GITIS Russian Institute of Theater Art

Co-producer Radio Kniga

Length 53 min

Original language Russian

Date of first broadcast 1 April 2019, 16:05

Competing for

Best European Radio Fiction

24

STVARANJE COVEKA

SERBIA

CREATION OF THE MAN

Submitting organisation
Radio Belgrade - RTS

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Director Tijana Grumic
Sound Milan Filipovic
Commissioning editor Melina Pota Koljevic
Producer Vesna Peric

Length 21 min
Original language Serbian

First broadcast by Radio Belgrade 2
Date of first broadcast 6 May 2019, 18:32

Competing for
Best European Radio Fiction

This drama focuses on parallel worlds in contemporary civilisation, that are further away from each other than ever before.

Some men live in war and try to escape from this war to some peaceful country, like two brothers from Syria, Yasir and Atash.

Some other people, like Son and Father live their quiet, peaceful lives, far from the war, but close enough to influence the tragic destiny of two Arabs.

The third parallel world is the world of the media, and the world of artists, like the character of Urban Urban. They try to exploit the cruelty of contemporary civilisation as pure material either for their art or for media sensation.

The impossibility of real understanding for the people who witnessed war trauma, the loss of home, the loss of their country, is the common situation that repeats itself after almost every war. People who live in peaceful countries, consider refugees as a constant source of fear, and for artists refugees are simple motivation for their art, but they do not consider them as people equal to themselves.

The author plays with our incapability to hear clearly what it is that other people in need of help are trying to tell us. The drama is based on the posthumous testimony of Yasir, developing through the noise of radio emissions that deal with immigrants. We are listening to the cold, scientific approach of doctor Strauss or to the blazed pseudo-art observations of the conceptual artist Urban Urban. He is trying to 'fulfill' his artistic emptiness while abusing the tragic lives of immigrants who did not succeed to cross the Mediterranean sea in their desperate attempt to save themselves from the war. The essential idea of this drama is that there is a complete lack of true empathy in the contemporary world.

THIS IS A POEM THAT HEALS FISH

The main character, a girl named Zoja, is trying to find a poem, at home and in the city, to help her fish Leon, who is dying of boredom. The drama is based on a children's picture book and attempts to open up associative experience. At the same time, it encourages sensibility: upon hearing everyday sounds in a completely new context, the audience can find poetry in prosaic, seemingly entirely dull things. The drama leads the listeners back to the beginning of the creative process and allows them to experience wonder and the magic of the world around them. It has created a special world with an emphasis on atmosphere and solitude, where the emotions come alive through an abundance of wordless sounds. Illustrated literature arranged for the radio by Ana Krauthaker is aimed mainly at adults, inviting them into a world of tenderness, joy, curiosity and courage, while exploring the subjects of growing old, relating to art, perceiving happiness. The full series will be broadcast on two different programmes, one for a younger and one for an adult audience.

25

TA PESEM OZDRAVI RIBO SLOVENIA

Submitting organisation
RTV Slovenija - Radio Slovenija

Contact
Vilma Štritof
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Author Ana Krauthaker
Adapted from the book Ceci est un poème qui guérit les poissons by Jean-Pierre Siméon
Director Ana Krauthaker
Sound Sonja Strenar
Dramaturg Vilma Štritof
Commissioning editor Gabrijela Gruden
Production company
Radio Slovenija - Radio Drama Department

Length 9 min
Original language Slovenian

First broadcast by Radio Slovenija, Channel 1
Date of first broadcast 12 May 2019, 08:05

Competing for
Best European Radio Fiction

26

SVITEN

SWEDEN

THE SUITE

Submitting organisation
Sveriges Radio - SR

Contact
Emelie Rosenqvist
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Author Denise Rudberg, Mikaela Bley
Director Moa Gammel
Sound Lena Samuelsson
Dramaturg Daniel Karlsson
Commissioning editor Doreen Kanter
Producer Emelie Rosenqvist,
Sara Lundin (Co-producer)
Production company SR Drama

Title of series The Suite
Episode 2 of 8
Length 30 min
Original language Swedish

First broadcast by SR
Date of first broadcast 21 February 2018, 08:10

Competing for
Best European Radio Fiction Series

A 17-year old girl is found murdered and naked in a bloody hotel bed. On the night of the murder, an exclusive group of older alumni from the prestigious Stockholm School of Economics had booked a suite through an event agency promising 'maximum discretion'. It turns out Hunfried 'Husse' Hjierta hosted a party for him and 'the boys' to celebrate his new born baby boy.

Later in the evening, a group of 'younger' party-goers show up to join the men in the suite. It is in this suite that the body is found.

The entirety of 'The Suite' takes place in a closed police interrogation room during the critical 48-hour period after the murder.

The investigation is led by interrogator Jonas and investigator Tamara.

One by one, surprising twists in this criminal drama unveil each character's lust for status and the dangerous games they play to achieve it. Episode by episode, dark secrets, intricate lies and manipulative power games are unveiled as the witnesses' polished facades unravel.

The original recording was made for headphone listening, with binaural sound technique for a 3D-experience.

LUCULLUS

Bertolt Brecht's 1939 radio play *The Trial of Lucullus* was a veiled criticism of Hitler. It was first broadcast on Radio Beromünster in 1940. Today, 78 years later, the radio play *Lucullus* by director Samuel Schwarz shows, that the relevance of Brecht's text remains undiminished. Brecht wrote the radio play in autumn 1939, shortly after the outbreak of WWII while in exile in Sweden. It begins with the funeral procession of the fallen Roman military commander Lucullus. The implacable warlord, whose conquests resulted in countless deaths, must answer for his actions in the realm of the dead before the tribunal of Hades. In justifying his actions, Lucullus claims that he only served the interests of Rome. Radio Beromünster first broadcast Brecht's radio play (directed by Ernst Bringolf) in May 1940. It was a courageous decision by the Swiss national radio station, as Brecht's play could certainly be understood to imply criticism of Hitler. Samuel Schwarz revisited *The Trial of Lucullus* and the story of its genesis. The director rearranges Brecht's text for an era of self-promotion and fake news. The result is a search for traces and experimental design that reaches from the Roman empire and WWII to the present day and the Word Economics Forum in Davos.

27

LUKULLUS

SWITZERLAND

Submitting organisation
Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact
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Author Samuel Schwarz, Ted Gaier,
Raphael Urweider and Digitalbühne Zürich
(400asa)

Based on the radio play *Das Verhör des Lukullus*
by Bertolt Brecht

Director Samuel Schwarz
Sound Björn Müller,
Roland Fatzer, Michael Sauter
Commissioning editor Anina Barandun
Producer Anina Barandun
Production company SRF
Co-producer Radio RaBe

Length 48 min
Original language German, Englisch

First broadcast by SRF 2 Kultur
Date of first broadcast 1 December 2018, 20:00

Competing for
Best European Radio Fiction

28

DAS KAPITAL

UNITED KINGDOM

DAS KAPITAL

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Sue Roberts
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Author Sarah Woods
Adapted from Das Kapital by Karl Marx
Director James Robinson
Sound Nigel Lewis
Dramaturg Sarah Woods
Commissioning editor Alison Hindell
Producer James Robinson
Production company BBC Radio Drama

Title of series Das Kapital
Length 57 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 5 May 2018, 14:30

Competing for
Best European Radio Fiction

200 years since the birth of Karl Marx, this dramatisation of his iconic work imagines what he would make of our 21st Century global economy. Sarah Woods updates the book to the present day and weaves its themes into a story. And, as with the book, the story begins with ‘the commodity’.

‘The commodity is, in the first place, an object outside us, a thing that by its properties satisfies human needs of whatever kind.’

This is the story of the ultimate commodity: The smartphone. Today, at least half of the adult population owns one and by 2020 it’s estimated around 70 percent will - that’s 6,1 billion people. It’s a story that takes us from the cobalt mines of Africa to the tech firms of the UK. And what Marx’s analysis reveals, is that the objects we each carry in our pockets aren’t in fact phones at all...

Marx is a figure who divides opinion, but Das Kapital is one of the most influential books of the modern world. It informed and inspired a political movement that shaped the 20th Century and remains a key text in the study of modern economics. It is one of the few books that can claim to have changed the world.

LIFE LINES

Carrie works as an Emergency Call Handler; she is brilliant at her job, dispatching ambulances and offering advice to people in moments of crisis, but her home life is a different matter. Carrie has recently become a mother and her quick return to work, leaving her husband Ian, a policeman, to do the majority of the child care, masks the fact she is struggling with motherhood. Somehow it is easier to deal with other people's problems rather than her own.

There are plenty of calls to the Ambulance service, it's one of the worst winters Britain has experienced in years, so staff can't get into work due to the snowfall and the ambulances can't get to the patients as the roads are blocked, heaping more pressure upon a service that is already at breaking point.

In England the ambulance service is meant to respond to the most critical calls within eight minutes. Latest figures show that in March just 66,5 percent of Red One calls and 58 percent of Red Two calls were dealt with in that time-frame, down from 73,4 and 69,6 percent respectively. To put that in context, the rate of deterioration outstrips every other area of the National Health Service.

29

LIFE LINES

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Sue Roberts
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Author Al Smith
Director Sally Avens
Sound Caleb Knightley,
Mike Etherden, Jenni Burnett
Commissioning editor Alison Hindell
Producer Sally Avens
Production company BBC Radio Drama

Title of series Life Lines
Episode 2 of 5
Length 14 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 11 February 2019, 10:45

Competing for
Best European Radio Fiction Series



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2019

RADIO
DOCUMENTARY

01	I Am Lucky, That I Am Always Lucky. Imre Kormos – Hero and Scoundrel.	Austria
02	The Death of Soumayla Sacko – Harvester, Unionist, African in Italy	Austria
03	Courage, Let's Run Away!	Belgium
04	Why	Belgium
05	The Leisure of Captain Hoste	Croatia
06	My Own Private Russophobia	Czech Republic
07	A Slow Murder	Denmark
08	Weekend Junkie	Denmark
09	The Communists	Finland
10	What Makes Life Worth Living	Finland
11	Steel Rose	France
12	Where Are They Now? – Ange	France
13	Blueblood. A Noble Experiment	Germany
14	Fatherland	Germany
15	The Suitcase From No-Man's-Land: The Mission	Germany
16	Transformer – Part 2	Germany
17	Documentary On One: In Shame, Love, In Shame	Ireland
18	On The Same Boat	Italy
19	The Lost Manor	Lithuania
20	Facebook, A Nightmare	The Netherlands
21	The Distance Is 3 Meters	The Netherlands
22	Lord of the Ring Pulls	Norway
23	Hidden in the Memory	Poland
24	The End/The Beginning	Poland
25	The Box	Portugal
26	Time for Presence	Slovak Republic
27	Greta's School Strike	Sweden
28	Help! My Friends Are Paedophiles	Sweden
29	The Riding School	Sweden
30	A Sense of Quietness	United Kingdom
31	Tara and George: Long Hot Summer	United Kingdom
32	The Patch – Spalding	United Kingdom
33	The Ratline	United Kingdom

MONDAY 7 October

09:00	32	The Patch – Spalding	United Kingdom	28 min
09:45	03	Courage, Let's Run Away!	Belgium	52 min
10:40		Break		
11:15	17	Documentary On One: In Shame, Love, In Shame	Ireland	41 min
12:10	19	The Lost Manor	Lithuania	33 min
12:45		Lunch		
13:45	23	Hidden in the Memory	Poland	33 min
14:30	05	The Leisure of Captain Hoste	Croatia	48 min
15:20		Break		
15:45	04	Why	Belgium	35 min
16:30	01	I Am Lucky, That I Am Always Lucky. Imre Kormos ...	Austria	30 min
17:00		Break		
17:30		Discussion & Voting		

TUESDAY 8 October

09:00	13	Blueblood. A Noble Experiment	Germany	40 min
09:50	28	Help! My Friends Are Paedophiles	Sweden	50 min
10:40		Break		
11:00	09	The Communists	Finland	56 min
12:00		Lunch		
13:00	21	The Distance Is 3 Meters	The Netherlands	38 min
13:50	11	Steel Rose	France	35 min
14:30		Break		
15:00	27	Greta's School Strike	Sweden	32 min
15:40	15	The Suitcase From No-Man's-Land: The Mission	Germany	25 min
16:15	33	The Ratline	United Kingdom	28 min
16:45		Break		
17:15		Discussion & Voting		

WEDNESDAY 9 October

09:00	30	A Sense of Quietness	United Kingdom	28 min
09:40	14	Fatherland	Germany	45 min
10:30		Break		
11:00	06	My Own Private Russophobia	Czech Republic	30 min
11:40	18	On The Same Boat	Italy	46 min
12:30		Lunch		
13:30	26	Time for Presence	Slovak Republic	54 min
14:40	07	A Slow Murder	Denmark	30 min
15:10		Break		
15:40	16	Transformer – Part 2	Germany	25 min
16:10	22	Lord of the Ring Pulls	Norway	30 min
16:40		Break		
17:00	12	Where Are They Now? – Ange	France	26 min
17:40		Discussion & Voting		

THURSDAY 10 October

09:00	02	The Death of Soumayla Sacko – Harvester, Unionist ...	Austria	53 min
10:10	20	Facebook, A Nightmare	The Netherlands	31 min
10:45		Break		
11:15	10	What Makes Life Worth Living	Finland	45 min
12:05	25	The Box	Portugal	7 min
12:20	24	The End/The Beginning	Poland	29 min
12:50		Lunch		
14:00	08	Weekend Junkie	Denmark	46 min
15:00	29	The Riding School	Sweden	33 min
15:35		Break		
16:00	31	Tara and George: Long Hot Summer	United Kingdom	28 min
16:40		Discussion & Voting		

I AM LUCKY, THAT I AM ALWAYS LUCKY. IMRE KORMOS - HERO AND SCOUNDREL.

The four-part documentary series tells the story of the years I spent following the trail of Imre Kormos. My mother never had a good word to say about her foster father: Imre Kormos was aloof, egocentric, and a poser. He claimed to have saved Jews while dressed as a Nazi, back in 1944 in Budapest. My mother found that impossible to believe: How was a Jew supposed to save the lives of other Jews during the Holocaust? Besides, he was a daredevil and a womaniser, she said: He cheated on my grandmother and it was because of him that she ended up in jail in Communist Hungary. During my years of research I found contemporary witnesses in the USA and Hungary, I uncovered family secrets and discovered buried archival sources.

Episode 1: My grandmother's estate reveals letters of thanks addressed to Imre Kormos from all over the world. My mother proves unable to be of great help in my search.

Episode 2: I actually manage to find contemporary witnesses in the USA and in Hungary who survived with Imre Kormos' help. In 1944, he is said to have hidden up to 1000 people in several factories. Nevertheless, no Holocaust researcher has ever heard of him.

Episode 3: By an indirect route I uncover previously unknown documents on Imre Kormos in a Budapest archive. They contain evidence of Imre Kormos' remarkable commitment during the Hungarian Holocaust. His rescue actions on a large scale. Shortly before the end of the war, he is betrayed – by one of his closest allies.

Episode 4: Imre Kormos is arrested and tortured. On the way to his execution, he manages to escape. After the war he becomes a smuggler and in 1960 flees to Austria. He arranges for my grandmother and my 16-year old mother to join him in Vienna. When they arrive, it turns out, that he is living with another woman.

01

IMRE KORMOS - HELD UND HALUNKE AUSTRIA

Submitting organisation
Österreichischer Rundfunk - ORF

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Author Natasa Konopitzky
Director Natasa Konopitzky
Sound Stefan Weber, Ralph Gabriel
Commissioning editor Eva Roither,
Elisabeth Stratka
Producer Elisabeth Stratka
Production company ORF

Title of series Mein Glück ist,
dass mich mein Glück nicht verlässt.

Episode 2 of 4

Length 30 min

Original language German

First broadcast by ORF Ö1
Date of first broadcast 25 December 2018, 09:05

Competing for
Best European Radio Documentary Series

02

DER TOD DES SOUMAYLA
SACKO - ERNTEARBEITER,
GEWERKSCHAFTER,
AFRIKANER IN ITALIEN

THE DEATH OF SOUMAYLA
SACKO - HARVESTER, UNIONIST,
AFRICAN IN ITALY

AUSTRIA

Submitting organisation
Österreichischer Rundfunk - ORF

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Author Franziska Dorau
Director Franziska Dorau
Sound Stefan Weber, Anna Kuncio
Commissioning editor Elisabeth Stratka
Producer Elisabeth Stratka

Length 53 min
Original language German

First broadcast by ORF
Date of first broadcast 26 January 2019, 09:05

Competing for
Best European Radio Documentary

In Calabria, Soumayla Sacko spent the last three years of his life in a slum – a shantytown between Rosarno and San Ferdinando. During the winter months, when citrus fruits are harvested, it houses up to 4000 people – mostly African men. On 2nd June 2018, when he was shot on the grounds of the abandoned factory locals call La Tranquilla – ‘The quiet/disused one’, he was only 29 years old.

COURAGE, LET'S RUN AWAY!

Les Marolles, a working-class district located in the heart of Brussels. In the maze of alleys, in the flea market square, in the indoor kitchens or in the heat of a café, I ask the same question to the inhabitants: 'Have you run away from something in your life?' I am told about snippets of life, recommended to a neighbour, the word is spread. By word of mouth, my collection of stories stirs up memories, stirs up the past, amuses itself with sounds, and now the escape takes on an air of praise that we didn't know. A political philosophy of life is emerging. A certain art of escape.

03

COURAGE, FUYONS!

BELGIUM

Submitting organisation
Alter ego films

Contact
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Author Celia Dessardo
Director Celia Dessardo
Sound Aline Gavroy
Commissioning editor Celia Dessardo
Producer Sophie Bruneau

Length 52 min
Original language French

First broadcast by RTBF La première
Date of first broadcast 19 November 2018, 16:00

Competing for
Best European Radio Documentary

04

WAAROM

BELGIUM

WHY

Submitting organisation

Eva Moeraert

Contact

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Author Eva Moeraert

Director Eva Moeraert

Sound Sander Lambrecht

Commissioning editor Eva Moeraert

Producer Eva Moeraert; Timon Van De Voorde,
Randy Vermeulen (Co-producers)

Title of series Waarom

Episode 1 of 5

Length 35 min

Original language Dutch

First broadcast by VPRO The Netherlands

Date of first broadcast 16 April 2019, 00:01

Competing for

Best European Radio Documentary Series

In 1997 17-year old Tom and 18-year old Bjorn decided to end their lives. Bjorn died. Tom, a complete unknown to Bjorn's friends and family, survived the attempt. But none of Bjorn's friends tried to find out why they did it. They never tried to confront Tom.

Radio producer Eva Moeraert breaks through the silence after 20 years and goes out looking for answers. When someone takes their own life, how does it affect those left behind? Eva interviewed friends and family of Bjorn, reflected on her own doubts and feelings of guilt. She also talks to two experts in grief after suicide, and to a man who survived his suicide-attempt, also in 1997. That man reflects on the life he has now (he has a wife and two kids) and helps understand what goes on in the mind of someone with suicidal thoughts.

Flanders is one of the regions in Europe with the highest suicide-rates: every day 28 persons attempt suicide. And it's not a topic people talk about easily. This series gave the Flemish and Dutch communities a vocabulary to talk about suicide, grief and guilt. It sparked and started a (nationwide) conversation about mental health and loss. Listeners have shared their questions and stories afterwards and have told us that they started a quest for the why of their 'Bjorn' too.

THE LEISURE OF CAPTAIN HOSTE

At the time of the Napoleonic Wars, British Naval Captain Sir William Hoste rules the Mediterranean. While commanding the ship Amphion, he sinks the French Naval Forces, receives his rewards and awaits his return home. This protégé of Lord Nelson sails from Rijeka, across Venice, to Malta and back, and in 1809 decides to create a military base and settle down on the island of Vis or Lissi, as he calls it. The geographic position of the island allows him to easily monitor and conquer enemy ships, and in 1811 his position as the master of the Adriatic is confirmed in the Battle of Vis when he defeats the French fleet with considerably less manpower. During their stay on the island, Hoste and his soldiers have plenty of leisure time while waiting for a new battle. They try to use this time for an activity that would leave traces on the island and today, almost 200 years since the captain stayed there, it has begun to be practiced by domestic returnees from Australia and foreigners, leaving the local population in wonder.

05

DOKOLICA KAPETANA HOSTEA CROATIA

Submitting organisation
Hrvatska radiotelevizija - HRT / Croatian Radio

Contact
Alma Pijaca
IR.radio@hrt.hr

Author Silva Capin
Director Silva Capin
Sound Dalibor Piskrec,
Maro Market (Composer)
Commissioning editor Nikica Klobučar
Producer Nikica Klobučar

Length 48 min
Original language Croatian

First broadcast by HRT HR3
Date of first broadcast 5 March 2019, 14:00

Competing for
Best European Radio Documentary

06

MÁ SOUKROMÁ
RUSOFOBIE

CZECH REPUBLIC

MY OWN PRIVATE
RUSSOPHOBIA

Submitting organisation
Český rozhlas - Czech Radio

Contact
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Author Daniel Kupšovský
Director Daniel Kupšovský
Sound Dominik Budil, Jitka Kundrumová
Dramaturg Brit Jensen
Commissioning editor Daniel Kupšovský
Producer Klára Illiášová

Length 30 min
Original language Czech

First broadcast by Czech Radio Wave
Date of first broadcast 6 October 2018, 20:00

Competing for
Best European Radio Documentary

Daniel comes back to his homeland, the Czech Republic, after four years of working in London. He is delighted to see that Prague has become a considerably more cosmopolitan city but taken aback at the amount of Russian-speaking migrants. In the years of his absence, Prague has seen their number rise by tens of thousands. He deals with an unexpected phobia of the Russian-speaking community in the very same year which marks 50 years after the invasion of Czechoslovakia by Soviet tanks, thereby strengthening Moscow's political dictate over the country. Moreover, his hatred gets nearly as intense as the sentiments he experienced in the Brexit atmosphere in the UK. In this documentary, he fights his anxiety by having conversations with his Russian neighbours, he tries to get down to the roots of a troubled relationship between Russians and Czechs, who are getting used to a new wave of immigrants with only mild enthusiasm, to say the least.

A SLOW MURDER: CAN YOU HEAR THE PIPES UP IN THE BUILDING?

In 1991 there were 73 murders committed in Denmark. They almost always find out who is killing whom in Denmark, and the motive behind it. Despite this, three of those 73 murders remain unsolved. There was also one case in which the police couldn't determine the cause of death. The deceased was 27-year old Jesper Helge Hansen, found in a basement laundry-room on the outskirts of Svendborg, with his skull fractured and chest crushed. He left a half empty flat, a lot of questions and a four-year-old son behind.

27 years later, we find ourselves following his son Adrian in his quest to find out who his father really was, how he died, and who killed him. The series starts out as a true-crime story, but as it unfolds, it moves away from that genre, developing into a portrait of Adrian's father and the colourful yet rough environment that was a central part of his life. Ultimately, the series presents a personal portrait of Adrian and his interpretation of the various aspects of social heritage.

07

ET LANGSOMT MORD DENMARK

Submitting organisation
Danmarks Radio - DR

Contact
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Author Adrian Adler Petersen
Director Mathias Sørensen,
Adrian Adler Petersen, Louise Witt-Hansen
Sound Mikkel Rønnau, Mathias Sørensen
Dramaturg Louise Witt-Hansen
Commissioning editor Thomas Buch Andersen
Producer Thomas Hedemann,
Ida Holten Ebbesen

Title of series A Slow Murder
Episode 1 of 6
Length 30 min
Original language Danish

First broadcast by DR
Date of first broadcast 3 July 2018, 00:01

Competing for
Best European Radio Documentary Series

08

WEEKENDNARKOMAN

DENMARK

WEEKEND JUNKIE

Submitting organisation
Danmarks Radio - DR

Contact
Steffen Raastrup
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Author Rikke Romme
Director Mikkel Bøgeskov Andersson
Sound Mikkel Bøgeskov Andersson
Commissioning editor Steffen Raastrup
Producer Mikkel Bøgeskov Andersson;
Rikke Romme (Co-producer)
Production company Hz&Tone

Length 46 min
Original language Danish

First broadcast by DR P3
Date of first broadcast 9 November 2019, 12:00

Competing for
Best European Radio Documentary

In this piece the author follows her friend Tobias into an underworld of techno music, parties and drugs – a world that feels both frightening and intriguing at the same time. The two of them have been friends for over a decade, but over the last couple of years, Tobias has started to hang out with some new friends in an environment where techno beats blast, and limits and sexuality are fluid. And he has started doing drugs. Every weekend. Coke, MDMA, amphetamine, speed, ketamine. But only on weekends. During weekdays, you will find him working a well-paid full-time job, boxing at the gym or cooking dinner with friends. Tobias is a weekend junkie.

Rikke has not yet met Tobias' new friends or visited this environment which is invisible to most Danes. And she has never done drugs, even though she is strangely attracted to this world her friend disappears into every weekend.

Weekend Junkie is a fast-paced journey into the night, where Rikke accompanies her friend to dark clubs, filthy restrooms and wild morning raves. All this stands in sharp contrast to Tobias' otherwise perfectly ordinary everyday life. Rikke is searching for the answers to why Tobias does drugs, what he gets out of it, and whether or not it might be for her?

THE COMMUNISTS

In an era when the spectre of communism is revived by the far-right it may be useful to listen to the people who actually were communists. The feature is the story of two Finnish women, both born in the 1930s in a prison for women. Their mothers were convicted of treason, in other words for taking part in communist activity when the communist party was outlawed in Finland. The children grew into communism, but their experiences of the same ideology are as different as were their families. In many ways their childhood and youth are in counterpoint to each other. One family belonged to the hard-line communist elite in post-war Finland, the other was just ordinary and much less strict in their interpretation of the same ideology. The women tell their stories themselves, with their own voices. The talking is sincere and unrehearsed, born in the moment and therefore full of elliptical sentences, searching for the right words and every now and then veering a bit off topic. Their stories offer a microhistorical, personal perspective of more general events, showing how the changing of the world reflected on them and their families. The feature is a story of the past, but not without contemporary relevance. How is it to grow up in illegality and be condemned for the sins of your parents? And how is it when your group is not only redeemed, but handed a bit of power? How to deal with disappointment when the reality turns out to be so different from the ideals? The sound design doesn't attempt to recreate the soundscape of the past, but rather tries to create a metaphorical sound stage for the protagonists.

09

KOMMUNISTIT

FINLAND

Submitting organisation

Matti Ripatti

Contact

Matti Ripatti

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Author Matti Ripatti

Director Matti Ripatti

Sound Matti Ripatti

Commissioning editor Matti Ripatti

Producer Matti Ripatti

Length 56 min

Original language Finnish

First broadcast by SoundCloud

Date of first broadcast 30 June 2019, 10:30

Competing for

Best European Radio Documentary

10

VAD GÖR LIVET
VÄRT ATT LEVA

FINLAND

WHAT MAKES LIFE
WORTH LIVING

Submitting organisation
Yle, the Finnish Broadcasting Company

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Author Tomas Jansson
Director Tomas Jansson
Sound Tomas Jansson, Robert Kock (Music)
Dramaturg Are Nikkinen
Commissioning editor Staffan von Martens
Producer Staffan von Martens

Length 45 min
Original language Swedish

First broadcast by Yle Radio Vega
Date of first broadcast 26 August 2019, 09:15

Competing for
Best European Radio Documentary

It is a familiar feeling for many people, one morning you are overwhelmed by the feeling of not even wanting to get out of bed. Even if everything actually is good, it feels pointless, as though the easiest thing to do would be to pull the blanket over your head and give up.

In this documentary, Tomas Jansson explores that feeling and allows himself to be overwhelmed by hopelessness. The feeling that the world has rushed away, how life is about letting time go by, how it feels wrong to be happy when you see images of misery, children being bombed and people fleeing and oceans that are full of plastic, how people whose age is wrong are forgotten and loneliness spreads. Like in a road movie, he tries to work his way out of the feeling by speaking to people who have experienced or seen tragedies and are now asked what makes life worth living, and who independently of each other will share thoughts that are similar to an unexpected degree. The end result is a radio documentary about not giving up, even if life beats you down and the world around you is falling to pieces.

STEEL ROSE

Since Rose was born, some unlikely fairy godmothers have watched over her. They are Chinese sex workers, who happen to be part of our lives because my partner Tim has worked with them for ten years at Médecins du Monde. Four years ago, when I was pregnant, they created their own non-profit organisation, Roses d'acier (Steel Roses). A few months later, after the birth, we decided to name our daughter Rose. Our Rose and the Steel Roses share a love of a Chinese pop song, and a taste for whipped cream-heavy birthday cakes and resistance stories. From crazy karaoke nights to sex worker protest marches, this is the story of a miraculous meeting and shared struggles. 'We are the Steel Roses. Our smile spreads all over the world without ever giving an inch.'

11

ROSE D'ACIER

FRANCE

Submitting organisation
ARTE Radio

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Sara Monimart
Sound Anne-Sophie Lepicard, Sara Monimart
Commissioning editor Silvain Gire
Producer Silvain Gire

Length 35 min
Original language French

First broadcast by arteradio.com
Date of first broadcast 30 January 2019, 12:00

Competing for
Best European Radio Documentary

12

ANGE

FRANCE

WHERE ARE THEY NOW? - ANGE

Submitting organisation
ARTE Radio

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Title of series Que sont-ils devenus?
Episode 2 of 4
Length 26 min
Original language French

First broadcast by arteradio.com
Date of first broadcast 19 April 2018, 12:00

Competing for
Best European Radio Documentary Series

12 years after she taught in a challenging school district, Delphine Saltel meets up with students that she recorded in middle school in order to compare their childhood voices to their adult experiences. What has happened to the schoolyard kingpins and teacher's pets? This is a sensitive podcast about school, ghettos and the diversity of opportunity. Ange - 12 years on, meeting the school troublemaker again. As a rookie teacher back then, I remember Ange as a tearaway, the student I feared running into in the hallway. He was a big kid, an endlessly disruptive influence on my French classes. He wound up getting expelled from the school. When I meet up with him, he is 25, holding down a fulltime job and looking sharp - every mother's dream for their daughter. What was behind his metamorphosis?

BLUEBLOOD. A NOBLE EXPERIMENT

In 1918, the last German Emperor – Wilhelm II – abdicated and fled the country. This marked the end of the monarchy in Germany. And the end of the German nobility.

But even today, some 100 years later, across Germany, there are still noblemen and -women alive and kicking. Though they do not enjoy any of the old privileges that once came with the social class they were born into, some of them are sporting a huge ego and have continued to reside in their old family homes, castles and manors complete with horses.

Entitled to keep their noble titles, they continue calling themselves baron*ette or count*ess or prince*ss or duke/duchess to this very day. But in contemporary Germany these titles do not mean a thing. They are just part of a person's civil name. To some ears these titles may ring of nobility. But to most they are more of a source of ridicule and mockery.

Melina von Gagern (Nota bene: In German the preposition 'von' indicates nobility.) knows this from personal experience. She is a baroness by name – and by name only. She cannot call a manor her own, let alone a castle. (She doesn't even have a single horse.) She is anything but rich. And she's a victim of constant mockery: 'Oh, Her Serene Highness ...'

Melina von Gagern wants to do something about this. She wants to enjoy the perks that once came with her noble name. She's trying to get in touch with other nobles. Nobles who do own castles and manors. Or at least the right manners.

Melanie von Gagern is driven by a deep desire. And this desire is embodied by a small animal: a mink. So, Melanie and her mink set out to find the gateway to a higher, a nobler society.

13

BLAUBLUTBILD. EIN ADLIGER SELBSTVERSUCH GERMANY

Submitting organisation
Südwestrundfunk - SWR / ARD

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Andreas Völzing, Johanna Fegert
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Commissioning editor Walter Filz
Producer Walter Filz

Length 40 min
Original language German

First broadcast by SWR2
Date of first broadcast 23 December 2018, 14:05

Competing for
Best European Radio Documentary

14

VATERLAND
GERMANY

FATHERLAND

Submitting organisation
Deutschlandfunk Kultur

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Commissioning editor Jenny Marrenbach
Producer Jenny Marrenbach

Length 45 min
Original language German

First broadcast by Deutschlandfunk Kultur
Date of first broadcast 7 July 2018, 18:05

Competing for
Best European Radio Documentary

The author Amelia Umuhire, who was born in Rwanda and grew up in Germany, is searching for traces of her father Innocent Seminega. She was only three years old, when her father was killed in Rwanda during the genocide against the Tutsis in 1994.

He had been born in 1957 and had to struggle with discrimination already early in his life. In the 1980s he succeeded to leave his country and to study anthropology and literature in Belgium. As he was not allowed to work in Belgium, he decided to get back to Rwanda, where he was not allowed to work at the university like he had wished to. He worked as a teacher for small children instead and did different works for theaters and other small institutions, trying to develop a life and a family in a society that became more and more hostile against his Tutsi culture.

Using her father's texts and letters and speaking to her mother, to family and friends in Rwanda and Europe, Amelia Umuhire is approaching her father from her perspective. Her story reveals in a sensitive way the tragic effects of world history on a short life and on family generations.

THE SUITCASE FROM NO-MAN'S-LAND – THE MISSION

A disused platform at the Gesundbrunnen rapid transit station in the No-Man's-Land between East and West Berlin, sealed off from public access. The suitcase from the No-Man's-Land sat there for decades. Its contents: one person's private photos and documents, preserved as if in a time capsule. An employee of the Reichsbahn railroad finds the suitcase and entrusts it to us with the request that we find the owner and return it to them.

Over 10 episodes, the search takes us back to postwar Berlin. The documents in the suitcase become clues that help us retrace the life of its owner until it was lost. We do at least know his name: Günther Städing. He moved around a lot despite the occupation. The various places he stayed complicate our search for clues. An expert in the Reichsbahn railroad, a Lost and Found employee, a lawyer, a stasi-prisoner, a former neighbour in Städing's birthplace, a military expert for the 'Hermann Göring Tank Division', a woman from the department of vital records and the missing persons bureau of the German Red Cross: There is some help, but also many obstacles in our search for the owner of the suitcase. The documents show that he was married and was probably a father. But the responses from archives are so sparse that we finally decide to hire a private detective. It turns out that Günther Städing was the personal driver of Friedrich Wolf, who was part of the founding generation of East Germany. Städing realised early which direction East Germany was headed politically. A friend encouraged him to escape to the West. In our mind's eye, speculations become fictional narrative elements, while the research proceeds. We hope to bring the mystery of the suitcase to light. Will we succeed in finding out why it was left on that platform?

15

DER KOFFER AUS DEM MAUERSTREIFEN

GERMANY

Submitting organisation
Südwestrundfunk - SWR / ARD

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Commissioning editor Walter Filz
Producer Frédérique Veith, Marianne Wendt
Production company Veith/Wendt

Title of series
The Suitcase From No-Man's-Land
Episode 1 of 10
Length 25 min
Original language German

First broadcast by SWR
Date of first broadcast 2 September 2019, 19:30

Competing for
Best European Radio Documentary Series

16

TRANSFORMER - TEIL 2

GERMANY

TRANSFORMER - PART 2

Submitting organisation
Bayerischer Rundfunk - BR / ARD

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Title of series Transformer –
A Podcast About Steffi Becoming Henri
Episode 2 of 6
Length 25 min
Original language German

First broadcast by BR Bayern 2
Date of first broadcast 25 February 2018, 17:05

Competing for
Best European Radio Documentary Series

It all started with a text message: ‘Can you imagine that I could be transgender?’ Steffi sent this text to Christina Wolf, her best friend who is a radio producer.

For two years, Christina documents her best girlfriend becoming her best male friend, Henri. Henri lives through the bureaucratic nightmare that is transitioning in Germany. He starts hormone therapy and then has gender confirming surgery. Christina accompanies him to all the major events of his transition. She is there when he comes out as trans in a queer magazine. She goes to the hospital with him and waits for him to come out of surgery. And Christina is in the audience when Henri’s Band Tubbe plays a show – despite the fact that Henry’s voice is breaking because of the hormone therapy.

In episode 2, the two best friends embark on Henri’s last vacation in the body of a woman. But the trip to Gran Canaria is overshadowed by the looming changes in Henri’s life. He has decided to go through with the transition, but many questions remain. On the beach, Henri has to confront his insecurities concerning his body all over again. Back home Henri begins his hormone therapy. But unfortunately, everybody seems to be interested in only one thing ...

Transformer tells the story of a transition – but above all the story of an unusual friendship. The podcast consists of six episodes of 25 to 32 minutes.

DOCUMENTARY ON ONE: IN SHAME, LOVE, IN SHAME

In 1946, in an act of defiance against the local clergy, a group of local men in Listowel, Co. Kerry in the South West of Ireland forced open the locked gates into the Parish Church.

This action by the townspeople of Listowel never makes it into the newspapers, nor is it recorded anywhere else at the time. In fact, the incident has largely faded from the town's memory – yet has never been forgotten by some.

What was it that drove a normally compliant congregation to challenge the local Parish Priest, Canon Patrick Brennan's, dominion?

Behind this act of defiance lies the story of a young woman named Peggy McCarthy, who died in childbirth.

Subsequently, an alliance between Church and State has had a devastating impact on three generations of Peggy's family - including on the daughter she gave birth to, Breda – which persists right up to the present day.

This piece looks at the events behind this story, of Peggy's life, of her daughter Breda's life, of how the people of Listowel rallied round and defended Peggy - and of what happened before and since those Church gates were rammed open in 1946.

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DOCUMENTARY ON ONE: IN SHAME, LOVE, IN SHAME IRELAND

Submitting organisation

Raidio Teilifis Eireann - RTÉ Radio 1

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Producer Conor Keane, Liam O'Brien

Length 41 min

Original language English

First broadcast by RTÉ Radio 1

Date of first broadcast 18 August 2018, 13:00

Competing for

Best European Radio Documentary

18

SULLA STESSA BARCA

ITALY

ON THE SAME BOAT

Submitting organisation
Radiotelevisione Italiana - Rai Radio3

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Commissioning editor
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Fabiana Carobolante, Giulia Nucci
Producer Giulia Valli, Daria Corrias

Length 46 min
Original language Italian

First broadcast by Rai Radio 3 - Tre Soldi
Date of first broadcast 6 June 2019, 19:50

Competing for
Best European Radio Documentary

This is a family story, but above all it is the story of three men and a rubber sailing boat that crossed the Pacific Ocean from Perù to Polinesia in the summer of 1969.

The story starts when Giulia came into our studio with a box full of tapes. Her uncle, Mario, was one of the three men on the boat and he recorded himself during the 70 days of the journey. On board with him were Vittorio who wrote a diary and Sergio who was a film-maker and wanted to make a movie about their great adventure. We used the original tapes, the hand written diary, the excerpts of a never released movie are the composite material to tell the story about the insatiable desire for adventure and discovery of these men, about relationships put to the test in an extreme situation and about the desire for revenge and success that clashes with an unexpected ending.

THE LOST MANOR

Jonas Vileišis was a signatory of the February 16th, 1918 Independence Act of Lithuania. He and his brothers played a significant role in building the foundation of the new country. He was also the mayor of Kaunas, the capital city of Lithuania during the interwar period. Jonas Vileišis and his wife Ona Kazakauskaitė-Vileišienė bought a manor house in Girsteitiškis in 1914. Since the capital of Lithuania had only just begun to grow, Jonas Vileišis lived in a small, one-room apartment, and for the first years of his tenure as mayor, he didn't even take a salary. Meanwhile, Ona Vileišienė and their children settled at the Girsteitiškis manor, which was the family's main source of food and income while Vileišis was establishing the new capital. The future fate of the manor was strongly shaped by historical events. What is more, the story of Girsteitiškis manor house reflects the fate of hundreds of manor houses small and large in Lithuania, as well as the constantly shifting history of the country. Wars, 50 years of occupation, and a sudden shift to capitalism has hidden not only the physical signs of the past. At first sight, it seems that the collective memory has also been hidden under the shadow of historical trauma. But there is still something that connects those who lived in the time of the Vileišiai manor, with those who live in its surroundings now. It's a story of the meeting of the past and the present, childhood, nostalgia for home, and of lost things which will never be the same, but which might be reborn in a new form. Lithuania celebrates its centenary as an independent country.

19

PRARASTAS DVARAS

LITHUANIA

Submitting organisation

Lietuvos Nacionalinis Radijas ir Televizija - LRT

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Commissioning editor Jolanta Kryževičienė

Producer Simon Elmes

Length 33 min

Original language Lithuanian

First broadcast by LRT Radijas

Date of first broadcast 17 February 2019, 11:05

Competing for

Best European Radio Documentary

20

FACEBOOK, EEN
NACHTMERRIE

THE NETHERLANDS

FACEBOOK, A NIGHTMARE

Submitting organisation
NPO

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Commissioning editor Anton de Goede
Producer Sanne van der Peijl
Production company VPRO Radio

Length 31 min
Original language Dutch

First broadcast by NPO Radio 1
Date of first broadcast 16 September 2019, 21:00

Competing for
Best European Radio Documentary

Facebook really likes to maintain a ‘thumbs-up’ image. To do that they need people like Sjarrel. Sjarrel’s job is to stare deep into an abyss full of hate, day in and day out. He gets the minimum wage and virtually no psychosocial support. And yet, he doesn’t quit. ‘You’re doing great work,’ he is constantly told. ‘Important work. You guys are keeping Facebook safe.’

Warning: this documentary contains descriptions that audiences may find shocking. Names have been changed to protect anonymity.

THE DISTANCE IS 3 METERS

The story is about two days in the life of 30-year old Muhamad Abdul Raheem, a Syrian refugee living in The Netherlands. He is part of a choir that a group of Syrian asylum-seekers created to get through the long wait for a residence permit. In April 2018, the choir was allowed to perform on the King's Day, (National holiday celebrating the King's birthday) in the city of Groningen. This performance was the climax of the choir's existence and it gave the members the opportunity to express their gratitude to the Netherlands. His performance for the royal family had been prepared down to the smallest details, including the possible escape route for the royal family. The other day, taking place outside the walls of Europe, is the day on which Mohamad and his family attempt to flee by boat from Turkey to Greece. The contrast between these two days couldn't be bigger. Whereas the King's Day is obsessively planned down to the smallest detail, the escape day on the other hand, remains unpredictable to the very last second. Yet, there is also a striking resemblance between these two days!

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DE AFSTAND IS 3 METER

THE NETHERLANDS

Submitting organisation

Mikea Media

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Sound Fatos Vladi

Dramaturg Fatos Vladi

Producer Fatos Vladi

Length 38 min

Original language Dutch

First broadcast by Radio 1

Date of first broadcast 30 September 2018, 21:03

Competing for

Best European Radio Documentary

22

BOKSRINGENES HERRE
NORWAY

LORD OF THE RING PULLS

Submitting organisation
Norsk rikskringkasting - NRK

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Commissioning editor Kjetil Saugestad
Producer Kjetil Saugestad;
Line Alsaker (Coach)

Title of series Radiodok
Length 30 min
Original language Norwegian

First broadcast by NRK Podkast P2
Date of first broadcast 24 April 2019, 00:03

Competing for
Best European Radio Documentary Series

The series starts with an angry radio listener. She is pissed off because NRK has just told the nation, live on air, that there is no point in collecting the ring pulls from soda cans.

For many years, thousands of people in Norway and from around the world have been collecting ring pulls to help a project in Thailand that makes prostheses.

But is this project just a scam? Have the ring pulls really been sent all the way to Thailand? And has the metal from the ring pulls really been used in prostheses for the poor, as everyone believes?

Wouldn't it be much more practical to just send money?

And how on earth did all this start?

Grete Strøm wants to find the answers to these questions and sets out on an investigation about people wanting to do good.

The journey takes her to dedicated ring pull collectors. She follows the rings to Denmark and then to the North of Thailand.

There must be someone behind the whole idea? If he exists, will Grete be able to track him down?

Standing on the steps outside a clinic in Chiang Mai, she is hoping to finally get some answers.

After receiving answers Grete sums up the loose ends and summarises her journey and investigation. She wonders about the conflict between the present and former Chief Physician of the prosthesis clinic. They certainly seem to have different opinions about the value of collecting ring pulls. It is not easy to do good. But who says that it should be?

HIDDEN IN THE MEMORY

When it comes to uncomfortable historical facts, the human memory is deftly selective. This is particularly true of facts that cast horrific events in an entirely different light. Then, it seems better to relegate truth to the depths of the memory. Polenlagry, was a term that the feature's author stumbled upon by accident. Step by step, she begins to delve into the history of the long-forgotten 'Camps for Poles', micro concentration camps created in secret by the Third Reich, during the Second World War, and hidden throughout southern Poland. The author manages to track down Danuta, Jacek and Alfred – now 80-year old pensioners who had survived the Polenlagry as young children. After 75 years, they return to what they themselves call 'hell for children'. Why is it that no one remembers these camps today? Why is history deaf to what happened here? Why the silence? Some camps have been turned into ballrooms, others into hotels and still others have become breweries. There are no memorials, no commemorative plaques or events. The national institutions which should be ensuring these memories surpass the lifetimes of those who lived through them and have seemingly washed their hands of these small, but equally abhorrent concentration camps. The author discovers that there are people who endeavour to hide the truth, because the truth is uncomfortable. Why? Because in history it is always better to be a hero than a traitor, a victim and not an executioner. The history of forgotten camps for Poles hurts. War demons disturb the calmness of modern Poles. The author of the reportage shows how difficult it is for Poles to accept uncomfortable truth. They do not want to remember. But silence does not bring peace. No one is without guilt, if truth is hidden in the memory.

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SCHOWANE W PAMIĘCI POLAND

Submitting organisation

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Director Ewelina Kosalka - Passia

Sound Jacek Kurkowski

Commissioning editor Anna Sekudewicz

Producer Ewelina Kosalka - Passia

Production company Polskie Radio Katowice

Length 33 min

Original language Polish

First broadcast by Polskie Radio

Date of first broadcast 25 November 2018, 17:15

Competing for

Best European Radio Documentary

24

KONIEC / POCZATEK

POLAND

THE END / THE BEGINNING

Submitting organisation
Polskie Radio S.A.

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Production company Polskie Radio Bydgoszcz
(Radio Pomorza i Kujaw)

Length 29 min
Original language Polish

First broadcast by Bydgoszcz
(Radio Pomorza i Kujaw)

Date of first broadcast 9 February 2019, 16:05

Competing for
Best European Radio Documentary

This story started for me when I heard that the girl who came last place in a series of runs would get a prize. At first, I thought it was a consolation prize. Pretty soon it turned out, however, that this was meant as an award for her extraordinary strength of will to fight and find joy in each step, because in fact, we do not know how many steps we still have left in life. The patron of this award is Weronika – a girl who started running right after she learned to walk. Soon she fell seriously ill. The treatment was effective. Weronika came back on track. However, even though she would always reach the finish line last, she did not mind. It was the participation that mattered. When she was six years old, the disease came back with a vengeance. The girl died. Weronika's parents, faced with the death of their beloved child, confronted a huge challenge. They had to put their lives back together. Have they won this battle? This is a story of the power of love, and of the fundamental questions faced by parents of terminally ill children. Does a parent have a moral right to insist on persistent medical treatment of a child? What is persistent treatment? Do parents fight for their children's lives because they fear loneliness? It is also a story about the unpredictability of life. Life may surprise us positively even when we think that there is no hope for us anymore.

THE BOX

Shortly before she died Sofia Saldanha's grandmother Angelina showed her an unusual box that she had been saving for years. While the box itself was made of ordinary cardboard, the contents inside made it extraordinary.

Within the box Angelina kept a collection of mementos from her two dead children: locks of hair, photographs, and an obituary. Her dying wish was to be buried with this box in order to be closer to the children she had lost.

Angelina passed away in the autumn of 2010. At the time Sofia Saldanha was abroad and unable to attend the funeral, but she did visit the family house one last time before it was sold. While looking through Angelina's bedroom she stumbled upon a burden: the old box that she wanted to spend the afterlife with. Why was it still there?

Several years have passed and a question still remains: What is she supposed to do with it?

The author reflects on these events and tells an intimate story about loss and memories: Sofia's memories and Angelina's memories entangled.

The Box also evokes and celebrates the memory of places we remember as home and their very distinctive sounds. Places we will never see again and sounds we will never hear again. And also people that crossed our paths that we won't see again either, but nevertheless still lurk in our emotional memory.

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A CAIXA

PORTUGAL

Submitting organisation

Sofia Saldanha

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Director Sofia Saldanha

Sound Sofia Saldanha

Producer Sofia Saldanha

Length 7 min

Original language Portuguese

First broadcast by Radio Atlas

Date of first broadcast 1 May 2019, 09:00

Competing for

Best European Radio Documentary

26

CAS NA PRITOMNOST
SLOVAK REPUBLIC

TIME FOR PRESENCE

Submitting organisation
Radio and Television Slovakia - RTVS

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Dramaturg Tereza Krizkova
Commissioning editor Terezia Simanova
Producer Lubica Holicka

Length 54 min
Original language Slovak

First broadcast by RTVS, Radio Devín
Date of first broadcast 25 November 2018, 12:00

Competing for
Best European Radio Documentary

'Artistic expression is a manifest of the human ability to concentrate on certain things', says composer Roman Berger. The author who works as scriptwriter, editor, director and documentary producer, draws on his personal experience of hectic life and the inability to concentrate and keep his mind in the present moment, resulting in problems with his creative work. He sets off on a fictive survey path to explore the mysteries of concentration, personal immersion, as well as the aspects of purifying solitude and life in the present moment. He meets and interviews his inventive friends. Each of them had in different way been somehow confronted with these issues. For instance, the life of poet Maria Ferencuhova was unwillingly slowed down due to her serious illness, in the case of music composer Roman Berger, his personal slowness was a result of a forced social isolation after the occupation of Czechoslovakia by the Warsaw Pact troops in 1968. The author visits the so-called Cabinet of Slowness where people can come to break themselves free from hectic life and simply devote themselves to concentration or meditation. In the interview with poet Simon Ondrus and cameraman/photographer Martin Kollar the author analyses concentration, hidden in walking and movement and when talking to physicist Marek Mihalkovic, he perceives internalisation and present moment from a scientific and philosophical point of view. The feature is structured as a series of interviews, supported by author's notes and comments, poems by Maria Ferencuhova and Mila Haugova and reading of excerpts from the essay 'Walking' by Henry David Thoreau.

GRETA'S SCHOOL STRIKE

15-year old Greta Thunberg was worried about the climate and the future for all living things on earth. While many chose to go on, business as usual, she decided to act. Three weeks before the Swedish general election of 2018, on the same day school would start for thousands of Swedish students, she began a school strike for the climate. She became a permanent fixture, day after day, sitting down outside the Swedish Parliament, in order to bring attention to and, above all, force politicians to act on the issue of climate change. This documentary tells the story of Greta – her life before and after she became involved with environmental issues. In just a few months, Greta went from being an unknown teenager to becoming a world-famous climate activist. She has inspired similar protests across the globe and addressed the UN COP24 climate talks in Katowice as well as the World Economic Forum in Davos. She has been featured by Time magazine and international news organisations. But she has also paid a personal price. Angry opponents have often resorted to ugly, personal attacks against Greta and her family. A year has gone by since she began her strike. Back then, no one could have imagined the impact she would have, not only in Sweden, but worldwide. Barnaministeriet (The Ministry of Children's Affairs), is the only radio series in Sweden to portray stories of children and young people under age from their own perspectives. This is the first documentary that was made and published about Greta, and her now world famous, school strike. This is the story of how it all began.

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GRETA'S SKOLSTREJK

SWEDEN

Submitting organisation
Sveriges Utbildningsradion - UR

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Title of series Barnaministeriet dokumentär
Episode 19 of 23
Length 32 min
Original language Swedish

First broadcast by Sveriges Radio - SR P4
Date of first broadcast 22 September 2018, 11:03

Competing for
Best European Radio Documentary Series

28

HJÄLP! MINA VÄNNER
ÄR PEDOFILER

SWEDEN

HELP! MY FRIENDS
ARE PAEDOPHILES

Submitting organisation
Sveriges Radio - SR

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Sound Ludvig Jansson
Commissioning editor Sofia Kottorp
Producer Håkan Engström

Length 50 min
Original language Swedish

First broadcast by SR P1
Date of first broadcast 13 January 2019, 15:03

Competing for
Best European Radio Documentary

In January 2017 a new and remarkable thread appears on the Swedish Internet forum, Flashback.

‘Hi, I’m friends with two paedophile brothers. Besides the fact that they’re paedophiles and technically they’ve abused me, they’re really good friends of mine. They’ve brought a lot of joy and happiness into my life.’

Under a cloak of anonymity a dark secret is revealed. It concerns two brothers in their mid-30s. The brothers befriend bullied children.

They give them superhero characters in their comic strip series and boast

400 different video games in their rooms, and the children are allowed to play them as much as they like. The older brother tells the kids about certain tribes in Africa and ancient Greece: It was common for young

boys entering manhood to have sex with one of the older men in the village. The two brothers have been abusing children for over 15 years.

They boast to the older victims that they’ve found new children to rape. Some of the boys have told a parent, a brother about the rapes or and

anonymously reported them to the police - but nothing happens. No one seems to be able to stop them. Most of the victims are adults today and

carry a big burden. On the Internet forum Flashback, one of the victims reveals that he’s going to lure the brothers into a trap. But how does one

stop a paedophile? How do you report your best friends to the police?

THE RIDING SCHOOL

In the late eighties, the riding instructor Mårten sets up a riding school outside Stockholm. The school quickly becomes popular. In the early 1990s hundreds of children ride at the school. Mårten is respected for his horse-training skills. The young girls on the show-jumping team are winning competitions and the ward rosettes are displayed in the stalls at his stables. Some of the young girls leave their homes and families to work as stable girls, and to stay at the riding school.

At night Mårten arranges parties, they drink wine together and dance. The riding school – where they have their best friends and the horses – becomes their entire world. But in 1992 everything is about to change. Mårten is reported for sexual abuse. The first one to report him is the 15-year old stable girl Lucy. Shortly after, four other girls (all young teens) report Mårten. However, parents and other pupils still believe Mårten is innocent, they claim that Lucy and the other girls are lying, and Lucy is accused of stealing money from the cafeteria at the riding school. When Robert Barkman and Daniel Velasco start investigating the case in 2017, Mårten is still instructing young students at the riding school.

29

HÄSTGÅRDEN

SWEDEN

Submitting organisation

Sveriges Radio - SR

Contact

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Author Robert Barkman, Daniel Velasco

Director Robert Barkman, Daniel Velasco

Sound Robert Barkman, Daniel Velasco,
Magnus Arvidsson, Ylva Lindgren;

Fredrik Nilsson (Mixing)

Dramaturg Robert Barkman, Daniel Velasco

Commissioning editor

Lisa Helgesson (Investigation department),

Marie-Jeanette Löfgren

(Documentary department)

Producer Robert Barkman, Daniel Velasco,

Magnus Arvidsson, Ylva Lindgren

Title of series The Riding School

Episode 2 of 5

Length 33 min

Original language Swedish

First broadcast by SR P1

Date of first broadcast 16 May 2018, 06:00

Competing for

Best European Radio Documentary Series

30

A SENSE OF QUIETNESS

UNITED KINGDOM

A SENSE OF QUIETNESS

Submitting organisation
Falling Tree Productions

Contact
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Author Eleanor McDowall
Director Eleanor McDowall

Sound Mike Woolley
Commissioning editor Mohit Bakaya

Producer Eleanor McDowall;
Alan Hall, Rachel Hooper (Executive producers)

Length 28 min
Original language English

First broadcast by BBC Radio 4 Lights Out
Date of first broadcast 26 November 2018, 23:00

Competing for
Best European Radio Documentary

A Sense of Quietness follows a line of connection through four women across two referendums to explore the unexpected consequences of talking about abortion. Starting on live television at a beauty pageant, we hear from a journalist, a radio producer, the founder of a woman's clinic and a woman travelling from Ireland to the UK - and discover the quiet power and hidden dangers of speech itself. Featuring the voices of Brianna Parkins, Siobhan McHugh, Anne Connolly and an anonymous woman.

TARA AND GEORGE: LONG HOT SUMMER

Life on the streets is hard and precarious but every soul who sleeps on a pavement has a story.

This six-part series explores the lives of two people in their late forties who sleep rough in London's Spitalfields. It asks the simple questions - what led them there and why do they remain? Journalist Audrey Gillan has come to know Tara and George as neighbours in this diverse and fashionable area of the capital. She's been recording her conversations with them for nearly two years. We share time with Tara and George on the streets of London, experiencing their day-to-day life, gaining an insight into the health, addiction and personality issues that make life for them so complicated. And further, Audrey traces their stories back to where they've come from – in George's case, she visits County Durham in the north of England and, with Tara, she finds her mother and the fact that she has three children and is a grandmother.

In this fifth episode, Tara and George endure the hottest summer the country has experienced for years. Their health is visibly deteriorating, and, while Tara stays on the street, George returns increasingly often to his hostel.

31

TARA AND GEORGE: LONG HOT SUMMER

UNITED KINGDOM

Submitting organisation

Falling Tree Productions

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Author Audrey Gillan, Alan Hall

Director Alan Hall

Sound Mike Woolley

Commissioning editor Mohit Bakaya

Producer Alan Hall, Audrey Gillan;

Eleanor McDowall (Executive producer)

Title of series Tara and George

Episode 5 of 6

Length 28 min

Original language English

First broadcast by BBC Radio 4

Date of first broadcast 14 August 2019, 15:00

Competing for

Best European Radio Documentary Series

32

THE PATCH - SPALDING
UNITED KINGDOM

THE PATCH - SPALDING

Submitting organisation
British Broadcasting Corporation - BBC

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Sound Ilse Lademan
Commissioning editor Mohit Bakaya
Producer Polly Weston,
Jolyon Jenkins (Executive producer)
Production company
BBC Radio Production Bristol

Length 28 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 18 December 2018, 10:30

Competing for
Best European Radio Documentary

In 2018, producer Polly Weston discovered a random postcode generator on the Internet. It sparked a radical idea. Maybe by randomly generating postcodes, and then going there, we'd find stories which are being overlooked – important stories, stories that tell us about the world we live in, and stories we never would have noticed without stumbling into them. Each week, a new postcode is randomly generated. This postcode becomes Polly's patch. Near or far, populated or not, this is the area where she must go to make the programme. Week three takes us to a Lincolnshire town, where illegal cigarettes are a hot topic everywhere you go.

THE RATLINE

This is an investigation into Otto von Wächter, a senior Austrian Nazi indicted for mass murder, who escaped justice after the war. Over ten episodes presenter Philippe Sands uncovers remarkable new evidence about what exactly happened to Otto von Wächter leading up to his unexpected death in 1949. Sands embarks on a journey that goes right to the heart of ‘the ratlines’, the post-war Nazi escape route out of Europe, and tries to discover the circumstances of Otto’s death in Rome.

We hear about the passionate relationship between Otto and his wife Charlotte, through their secret private correspondence. We gain insights on the ratlines and the enigmas that surround them from a host of contributors. We hear from Nazi hunters working for the US government, and for the first time from the former soldier who as a young man helped Otto hide in the mountains for several years. The series examines major questions such as Otto’s responsibility for war crimes: the Vatican’s complicity in aiding and abetting Nazis postwar: and the significance of Project Los Angeles, the American anti-Soviet spy operation, which actively recruited former senior Nazis. There are crucial insights from David Cornwell, better known by his pen name of John Le Carre, who was working in British military intelligence in the region during the period. Sands reveals previously unknown information about the secret contacts whom Otto met before his death and their relationships to intelligence agencies. And he investigates Charlotte’s suspicions that Otto was murdered by American agents. He is accompanied throughout by Wächter’s son Horst, who continues to believe that his father was innocent. Philippe Sands QC is Professor of Law at University College London and a barrister and arbitrator.

33

THE RATLINE

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

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Director Gemma Newby
Sound Neil Churchill;
Catrin Finch, Seckou Keita (Music)
Commissioning editor Mohit Bakaya
Producer Gemma Newby
Production company
BBC Radio Current Affairs

Title of series The Ratline
Episode 1,2 of 10
Length 28 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 8 October 2018, 13:45

Competing for
Best European Radio Documentary Series



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2019

RADIO
CURRENT AFFAIRS

01	The Mathematics of Crime – For Your Ears Only	Czech Republic
02	Operation Uppsala	Finland
03	Dark Zone Democracy: Right Wing Populists and the Rise of ...	Germany
04	Headscarfless in Tehran	Germany
05	Painkillers	Germany
06	The Saudis' Strong Man – A Crown Prince and His Conflicting Power	Germany
07	Documentary On One: The Case of Majella Moynihan	Ireland
08	How 60 Vietnamese Children Disappeared From a Dutch Shelter ...	The Netherlands
09	The Scent of Dollars	Norway
10	Innocent	Poland
11	No Country for Dead People	Romania
12	Handcuffed at the Maternity Ward	Sweden
13	The Murder of Marzieh	Sweden
14	Crossing Continents – Assignment: Norway's Silent Scandal	United Kingdom
15	The Hurricane Tapes	United Kingdom
16	The Puppet Master	United Kingdom

TUESDAY 8 October

09:00	08	How 60 Vietnamese Children Disappeared ...	The Netherlands	43 min
10:00	13	The Murder of Marzieh	Sweden	51 min
11:00		Break		
11:30	05	Painkillers	Germany	53 min
12:30	15	The Hurricane Tapes	United Kingdom	36 min
13:10		Lunch		
14:15	01	The Mathematics of Crime – For Your Ears Only	Czech Republic	50 min
15:05		Break		
15:30		Discussion & Voting		

WEDNESDAY 9 October

09:00	02	Operation Uppsala	Finland	26 min
09:40	03	Dark Zone Democracy: Right Wing Populists ...	Germany	44 min
10:30		Break		
11:00	07	Documentary On One: The Case of Majella Moynihan	Ireland	42 min
11:50	10	Innocent	Poland	21 min
12:15		Lunch		
13:15	06	The Saudis' Strong Man – A Crown Prince and ...	Germany	53 min
14:15	14	Crossing Continents ... Norway's Silent Scandal	United Kingdom	28 min
14:45		Break		
15:15		Discussion & Voting		

THURSDAY 10 October

09:00	04	Headscarfless in Tehran	Germany	29 min
09:45	11	No Country for Dead People	Romania	35 min
10:20		Break		
10:50	12	Handcuffed at the Maternity Ward	Sweden	59 min
12:00		Lunch		
13:00	16	The Puppet Master	United Kingdom	56 min
14:00	09	The Scent of Dollars	Norway	52 min
14:55		Break		
15:30		Discussion & Voting		

01

MATEMATIKA
ZLOČINU – NIC
PRO CIZÍ UŠI

CZECH REPUBLIC

THE MATHEMATICS OF CRIME –
FOR YOUR EARS ONLY

Submitting organisation
Magdalena Sodomkova

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Director Brit Jensen

Sound Martin Ožvold, Roman Špála,
Dominik Budil, Jiří Slavičinský

Dramaturg Daniel Kupšovský

Commissioning editor Daniel Moravec

Producer Daniel Moravec

Production company Independent

Co-producer The Endowment Fond
for Independent Journalism

Title of series The Mathematics of Crime

Episode 2 of 5

Length 50 min

Original language Czech

The investigation began in 2012 when one of its authors, Magdalena Sodomkova, got wise to expert witness and professor of biomechanics, Jiri Straus. Within forensics Straus' calculations often deal with falls from tall buildings and injuries caused by human interaction. Since the end of the 1990s Jiri Straus has appeared before Czech courts around 700 times and his calculations have served as proof in both criminal and civic cases. In the media Jiri Straus has dubbed himself 'the mathematician of crime'. However, as Magdalena and her colleague Brit Jensen, show during this series, Jiri Straus repeatedly presents faulty calculations in court. And his faulty conclusions repeatedly have been paving the ground for unjust sentences. Despite this - and despite repeated warnings and complaints from fellow experts in the field of biomechanics - the Czech courts keep inviting Jiri Straus into the witness stand. Over five episodes some of the dubious ways in which Straus performs his mathematics, are examined. First there is the trial of Tomas Toman, where Jiri Straus' calculations seem to prove that Toman beat another man to death during a bar fight. But as it turns out, Straus did his calculations without any reliable input data. The next example is the trial of Jakub Jurena where Jiri Straus once again plays a shady role: He delivers two conflicting expert standpoints without any explanation as to why his standpoint changes. During the five episodes Magdalena and Brit also show how the Prague City Court as well as the Czech Ministry of Justice continue to cover up for Jiri Straus.

First broadcast by Podcast: Matematika zločinu

Date of first broadcast 30 October 2018, 08:00

OPERATION UPPSALA

In the early 1950s, Finland was recovering from the hardships of war. The Olympic Games of 1952 manifested a new era, but at the same time there was a mobilisation behind the scenes. The Cold War cast its cold shadow over the war-tired nation and its neighbouring countries. To avert a possible Eastern attack, a secret military operation, in which the Norwegian intelligence service held a central role, was established. Norwegian ‘instructors’ were stationed in Helsinki to teach Finnish soldiers weapon handling, sabotage and other intelligence operations. Part of the training also took place in Norway and the USA. How come a NATO country trained Finnish agents for their own cause? What was the agents’ assignment? What part did the Norwegian spy chief Magnus Bratten play in this world power drama and what were the thoughts of Lauri Solehmainen and Reino Sappinen, two war-tired and poor veterans who for one million Finnish markka had promised to provide secret information to the West?

02

OPERATION UPPSALA

FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

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Director Petter Lindberg
Sound Jyrki Häyrinen
Dramaturg Are Nikkinen
Commissioning editor Staffan von Martens
Producer Staffan von Martens

Title of series Operation Uppsala
Episode 3 of 4
Length 26 min
Original language Swedish

First broadcast by Yle Arena
Date of first broadcast 22 March 2019, 07:00

03

DUNKELKAMMERN
DER DEMOKRATIE:
POPULISTEN UND IHRE
SCHATTENSPENDER

GERMANY

Submitting organisation
FF Productions

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Sound Hendrik Manook
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Producer Peter Kreysler
Production company FF Productions

Length 44 min
Original language German

First broadcast by Deutschlandfunk
Date of first broadcast 8 July 2018, 19:10

DARK ZONE DEMOCRACY:
RIGHT WING POPULISTS AND
THE RISE OF ‘DARK MONEY’
IN ELECTION CAMPAIGNS

Illegal campaign financing has supported the AfD election campaigns with an estimated 13 million euros - without this money appearing in the financial reports of the party. In England, substantial funds for the Brexit campaign came from nebulous sources. The election commission investigated these sources, but it was a futile effort.

Throughout Europe, populist right wing parties benefit from dark money invested into election campaigns. Millions of euros from an unknown origin are used for manipulative digital election campaigns. In order to gain power through elections, the populist parties exploit the loose party laws extensively. For the Brexit campaign in the UK, businessman Arron Banks paid £12 million - supposedly out of his private fortune, though it far outweighed his financial resources. In Germany, the right wing populist party AfD used an illegal trick ‘from a third party campaign’ to keep the foreign sources of the money anonymous. The election commission in England as well as in Germany could not determine who the true donors were. The money was used very effectively in emotional digital election campaigns. They are cheap, misleading, and very direct. Populists addressed citizens using the Internet and social media, disseminating half-truths or flawed information. Companies such as Cambridge Analytica were able to contact and manipulate citizens with pinpoint accuracy using microtargeting thanks to extensive illegal data acquisition. Meanwhile, the danger of this development is dawning on politicians, particularly how the foundations of democracy are crumbling. Outdated regulations and laws are no longer effective. It is not only citizens who demand uncompromising transparency: if the helpers of the populists can continue to operate in the dark.

HEADSCARFLESS IN TEHRAN

Dena is a 38-year old teacher. She lives in Iran, where the religious leadership has been insisting on compulsory hijab for almost forty years. Dena's story started in December 2017, when she saw an image on social media which went through the world: A young woman with long, black hair in Tehran climbs on to a power distribution box and stretches her white headscarf upwards like a flag. The woman was arrested by the moral police and sentenced to two years in prison. Dena is shocked when she reads about the case. This woman is her friend. This is the moment she decides to join the women's protest. From now on she decides to go to work without a headscarf, despite the danger for her and her family, despite her husband's sceptical attitude towards her protest. He thinks Iranian society needs more time for this kind of change. But Dena does not let herself be intimidated. This is her silent form of protesting against the mullahs' misogynist dress codes. The author Weronika Bohusz (Pseudonym. For security reasons we do not want to publish her real name) met her protagonist several times. She interviewed her for many hours. In order to reveal the protagonist's inner perspective on her situation, Weronika Bohusz chose to replace the usual author's narration by letters. These are fictional letters that are entirely based on the interview with the protagonist.

04

KOPFTUCHLOS IN TEHERAN

GERMANY

Submitting organisation

Rundfunk Berlin-Brandenburg - rbb / ARD

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Director Friederike Wigger

Sound Bodo Pasternak

Commissioning editor Gabriela Hermer

Producer Gabriela Hermer

Length 29 min

Original language German

First broadcast by rbbkultur, MDR Kultur

Date of first broadcast 8 December 2018, 09:04

05

PAINKILLERS

GERMANY

PAINKILLERS

Submitting organisation
Norddeutscher Rundfunk - NDR / ARD

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Director Lorenz Rollhäuser
Sound Lorenz Rollhäuser
Commissioning editor Christiane Glas
Producer Ulrike Toma
Co-producer Deutschlandfunk

Length 53 min
Original language German

First broadcast by NDRInfo
Date of first broadcast 26 August 2018, 11:05

A drug epidemic of unprecedented scale has changed everyday life in the United States dramatically. Every day more than 150 people of all backgrounds die of an opioid overdose.

The origin lies in the mid 90s, when pressure from the pharmaceutical industry, especially from the company Purdue Pharma, led to a significant easing of opiate-based painkiller prescription laws. This caused predominantly inhabitants of small American towns to become addicted to the painkillers. While sales of opioids have now fallen and the owners of Purdue Pharma, the Sackler family, have become engulfed in a series of lawsuits, the social systems are almost collapsing under the weight of the epidemic. That does not, however, stop pharmaceutical manufacturers in their attempt to conquer new markets in other parts of the world with their promise of a pain-free life.

THE SAUDIS' STRONG MAN – A CROWN PRINCE AND HIS CONFLICTING POWER

Saudi Arabia and 'freedom of the press' – can they ever exist side by side? Even reporters who succeed in getting a visa are monitored closely and are forbidden to research freely.

Back in 1998, journalist Marc Thörner travelled to the secluded country for the first time, only receiving permission to cross the border on the instructions of the then Minister of Information, Abdelaziz Ibn Saud. The grandson of the state's founder was keen to present Saudi Arabia as a model for success.

20 years on, in 2018, Marc finally manages to get another visa, but only on conditions and with strings attached. It is a few months before the journalist Jamal Khashoggi's mysterious death and at a time when Saudi Arabia's new supposedly strong man, Crown Prince Mohammed bin Salman (MbS) is busy presenting himself as a pioneering ground breaker. Within the country, he is seen as a 'liberal' – enforcing women's rights and opposing Wahabism as the ideological basis of jihadist groups in spite of resistance from Sunni hardliners.

Yet, Marc Thörner's research reveals an entirely different side to the young leader. It shows that what MbS dictates to his subjects at home is in many ways the opposite of what he advocates abroad, acting more aggressively outside of Saudi Arabia than any other leader in Riyadh before him.

On the international stage, MbS not only calls for the isolation of his arch rival Iran, he orders air strikes in Yemen, and continues to arm jihadist groups in Syria fighting against the criminal Assad regime.

While officials in Saudi Arabia remain silent, Marc is surprised in Riyadh when he gets a call from a Berlin PR agency. Politicians and experienced German journalists contact him, to ask him to help bolster Saudi Arabia's new image.

06

DER STARKE MANN DER SAUDIS – WAS WILL KRONPRINZ MOHAMMED BIN SALMAN?

GERMANY

Submitting organisation
Westdeutscher Rundfunk - WDR / ARD

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Director Philippe Bruehl
Commissioning editor Dorothea Runge
Producer Dorothea Runge
Co-producer BR, DLF

Length 53 min
Original language German

First broadcast by WDR
Date of first broadcast 16 December 2018, 11:04

07

DOCUMENTARY ON
ONE: THE CASE OF
MAJELLA MOYNIHAN
IRELAND

DOCUMENTARY ON ONE:
THE CASE OF MAJELLA MOYNIHAN

Submitting organisation
Raidio Teilifís Éireann - RTÉ Radio 1

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Sarah Blake, Liam O'Brien
Commissioning editor Liam O'Brien
Producer Aoife Kelleher,
Sarah Blake, Liam O'Brien

Length 42 min
Original language English

First broadcast by RTÉ Radio 1
Date of first broadcast 15 June 2019, 14:00

In 1984, an unnamed Irish policewoman was charged by her employer, the Irish Police Force (An Garda Síochána), with giving birth outside wedlock. What led to those charges utterly changed her life. Majella Moynihan remained silent until this documentary – which exploded onto the national airwaves and spurred an immediate wave of political response.

Five hours after the broadcast, the Irish Police Commissioner issued an unprecedented apology 'On behalf of An Garda Síochána, I fully apologise to former garda Majella Moynihan for the manner in which she was treated and the subsequent lifelong impact this had on her.' The following morning, the Irish Minister for Justice and Equality issued a further apology on behalf of the Irish Government.

This programme led the TV and radio news and the front pages of newspapers across the country. By the time the Irish House of Parliament (Dáil Éireann) reopened 3 days after the first broadcast, the Irish Prime Minister, An Taoiseach Leo Varadkar, addressed the Irish Government on the documentary:

'This is a story that has very much gripped the nation in the last couple of days. I pay tribute to the RTÉ Radio 'Documentary on One' team for putting together a really fascinating programme that gives us further insight into our country and into our past. It is a true example of public service broadcasting and I want to recognise that here. It was deeply moving. It was almost unbelievable except that those of us who did grow up in Ireland in the 1980s can believe how it was true. What was done to her was wrong on every level. Her privacy was invaded. She was made to feel shame.'

Majella Moynihan's story has opened up a culture within the Irish Police force that has never been investigated.

HOW 60 VIETNAMESE CHILDREN DISAPPEARED FROM A DUTCH SHELTER AND NOBODY WENT LOOKING FOR THEM

At least 60 Vietnamese children have disappeared from protected shelters for unaccompanied, underage refugees in the Netherlands. They were staying in the shelters because they were at high risk of becoming victims of human traffickers. Still, no one went looking for them. Argos did. Hundreds of internal police and refugee centre documents, which Argos obtained, show that Vietnamese children form a distinct group, 'These refugees always disappear', writes a COA (The Dutch Central Agency for the Reception of Asylum Seekers) employee. Sanne Terlingen is the first journalist to have ever been given permission to make recordings at the undisclosed locations the children were staying at before they disappeared. At night there are cars with blinking headlights in front of the shelter, the employees say. 'The children are picked up from different locations on the same day', coordinator Victoria says. 'They are observing us', tells mentor Dominique. 'We just can't put a stop to that.' For each disappearance a police report is filed. But the police still have not started an in-depth investigation. Argos travels to Germany, France and the UK, and discovers that the Vietnamese human smugglers cooperate with mafia from Eastern Bloc countries. The children have to do forced labour in order to pay off their debts from the trip to Europe. The 8 o'clock television news opened with the Argos investigation and several current affair programmes reported about our findings. The National Rapporteur on Trafficking in Human Beings calls for an international investigation into the disappearances. 'This group forms the superlative of vulnerable: underage, unaccompanied and most have been through a lot already.' His call is supported by the entire Dutch Parliament.

08

HOE 60 VIETNAMESE KINDEREN UIT DE BESCHERMDE OPVANG VERDWENEN EN NIEMAND NAAR HEN OP ZOEK GING THE NETHERLANDS

Submitting organisation
Argos - VPRO / Human

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Director Huub Jaspers
Sound Alfred Koster
Commissioning editor Huub Jaspers
Producer Dini Bangma
Production company VPRO / Human

Length 43 min
Original language Dutch

First broadcast by NPO Radio 1
Date of first broadcast 30 March 2019, 14:03

09

DUFTEN AV DOLLAR

NORWAY

THE SCENT OF DOLLARS

Submitting organisation
Norsk rikskringkasting - NRK

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Director Ola Helness, Christer Aasheim
Sound Christer Aasheim
Commissioning editor
Eivind Undrum Jacobsen
Producer Kjetil Saugestad

Length 52 min
Original language Norwegian

First broadcast by NRK Podkast /P2
Date of first broadcast 7 May 2019, 00:03

A small town in the north of Norway is in desperate need of big investors. An unknown American dressed in a slick suit arrives and claims he can raise billions.

Is it too good to be true? Can he really help build a big server park and a new, smart, high tech city in Northern Norway? Where is the money coming from? And when?

The Scent of Dollars tells a story of hope, conflict and broken dreams. The documentary project investigates what really happened and the very different opinions of what could have happened.

INNOCENT

‘He killed my son, and I have to pay him for it?’ asks the desperate father of 11-year old Kacper. It was before 7 pm, when Kacper’s mother was on the phone to her husband. Kacper had just left on his bike to join his friends at the football pitch and play ball. Nothing foretold the tragedy. Suddenly the woman heard a loud bang. Concerned, she went outside to see what had happened. She saw her son’s mangled bicycle, but she could not see the boy anywhere. Only her neighbours helped her find her son’s massacred body. Every year such accidents happen all over the world. This one, however, was exceptional in view of what happened next. It turned out that the driver of the car that hit the boy did not have a driver’s license, was under the influence of alcohol, and acted in so-called aggravated circumstances of recidivism. However, to the surprise of Kacper’s family and other residents, the driver, Stanisław G., was acquitted. The court found the boy entirely guilty. Shortly afterwards, the driver, Stanisław G., went to the prosecutor’s office claiming he was a victim of assault and battery, and pointed out Kacper’s father as the perpetrator. This time the court believed the testimony of Stanisław G., and sentenced Kacper’s father to pay damages to Stanisław G. The reportage, apart from a retrospection of the events, presents the image of the emotions that accompany Kacper’s family and the residents of the village. The authors are also trying to find the answer to the question ‘Why?’

10

NIEWINNY

POLAND

Submitting organisation

Polskie Radio S.A.

Contact

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Author Zaneta Walentyn, Adriana

Andrzejewska

Director Zaneta Walentyn,

Adriana Andrzejewska

Sound Paris Music

Commissioning editor

Jolanta Kuligowska - Roszak

Production company Polskie Radio Bydgoszcz

(Radio Pomorza i Kujaw)

Length 21 min

Original language Polish

First broadcast by Bydgoszcz

(Radio Pomorza i Kujaw)

Date of first broadcast 16 February 2019, 16:05

11

ȚARA FĂRĂ MORȚI
ROMANIA

NO COUNTRY FOR DEAD PEOPLE

Submitting organisation
Societatea Română de Radiodifuziune - SRR

Contact
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Director Mihnea Chelaru

Sound Mihnea Chelaru, Bogdan Isopescu

Dramaturg Bogdan Isopescu,
Mihnea Chelaru

Commissioning editor Emilian Blînda

Producer Emilian Blînda

Production company

Radio Romania Actualități

Co-producer Radio Drama Department

Length 35 min

Original language Romanian

First broadcast by Radio Romania Actualități

Date of first broadcast 4 July 2019, 21:30

According to statistics, 3 million people from the European Union annually contract a nosocomial infection and 50,000 of them die because of that. In countries like Germany, these nosocomial infections reach up to 5 percent of the hospitalised patients. Romania seems to be the safest country in the EU with just 1,5 percent. There is a direct relation between the nosocomial infections and the biocides' quality used in hospitals. Romanian scandals of the last four years showed that, despite the regulation, inefficient biocides can be commercialised on the national market. Romania's legislation complies with... European regulation. Apparently, Romania has the cleanest hospitals although they are using the most inefficient disinfectants.

HANDCUFFED AT THE MATERNITY WARD

An opportunity to make good money and make a difference. This was the rationale behind the decision by the Swedish healthcare company, GHP, to join forces with one of the world's most repressive dictatorships: the United Arab Emirates (UAE). In 2016, GHP wins a lucrative contract with the UAE Presidential Ministry. The Mandate: to run all public hospitals in the Emirate of Ajman. GHP recruits some of Sweden's most prominent physicians to run the project. Press releases describe how the company has made great progress, especially in women's healthcare. But there is one detail that the company does not make public: that unmarried women who give birth at the hospital are reported to the police, arrested and imprisoned, as sex outside of marriage violates the country's strict Sharia laws. The report received strong condemnation from Swedish healthcare workers. The Swedish Society of Nursing and the Swedish Association of Midwives issued a statement in which they advised all Swedish nurses and midwives against working for GHP in the UAE. One of Sweden's largest hospitals, Sahlgrenska, stated that they will probably stop granting leave of absence to staff who want to work in the UAE. Following a request from Amnesty International, GHP has commissioned an audit firm to conduct a corporate investigation, due diligence, in line with the UN Guiding Principles on Business and Human Rights.

12

NYFÖRLÖST OCH FÄNGSLAD

SWEDEN

Submitting organisation

Sveriges Radio - SR

Contact

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Director Markus Alfredsson, Sofia Boo

Sound Markus Alfredsson, Sofia Boo

Commissioning editor Annika H Eriksson

Producer Annika H Eriksson

Length 59 min

Original language Swedish

First broadcast by SR Kaliber, P1

Date of first broadcast 18 March 2019, 10:04

13

MORDET PÅ MARZIEH

SWEDEN

THE MURDER OF MARZIEH

Submitting organisation
Sveriges Radio - SR

Contact
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Author Randi Mossige-Norheim
Director Randi Mossige-Norheim
Sound Ludvig Jansson
Commissioning editor Lisa Helgesson,
Marie-Jeanette Löfgren
Producer Håkan Engström

Length 51 min
Original language Swedish

First broadcast by SR P1
Date of first broadcast 18 February 2018, 15:03

For almost seven months, 19-year old Marzieh was in Sweden before she was murdered. Those who met her during that period saw a teenager in hoodie and jeans. The documentary shows what none of all the government officials that Marzieh was in contact with saw. They did not see that Marzieh was married to a man twenty year's older than her, a man she was forced to marry when she was fourteen. They did not see that her husband had told her what to say to the Migration Agency, that she was a minor and unaccompanied. They did not see that her husband was constantly in the background, that he controlled Marzieh while she was living her ordinary life, when she was studying Swedish, doing her make-up and staying at a residential home for unaccompanied minors. In May 2016, Marzieh's body was found buried in woodland in Hökarängen, close to the residential accommodation where she stayed. Randi Mossige-Norheim produced the radio documentary during a period when very little information is available. Marzieh's friends and relatives are afraid, as the suspected murderer is at liberty. The preliminary investigation into the murder is surrounded by confidentiality. Those who had professional contact with Marzieh are prevented from talking due to confidentiality. Despite this, Randi Mossige-Norheim manages to get us close to Marzieh and her dreams of a life of freedom.

CROSSING CONTINENTS- ASSIGNMENT: NORWAY'S SILENT SCANDAL

This is an investigation into the question why Norway's Child Protection Service (Barnevernet) employed, over many years, a senior psychiatrist later convicted of downloading child pornography – and why the conviction appeared to raise no public concern in Norway. The programme examines two contested cases where children were separated from their families following interventions from the psychiatrist, one of a small number of experts overseeing the entire child protection system. It follows an earlier investigation by the author into allegations that Barnevernet forcibly removes too many children from their parents without adequate justification. That investigation, in 2016, was the first by a foreign journalist into Norway's increasingly controversial social services. It attracted major attention in Norway and abroad - and one of the families profiled regained custody of their children soon after the programme was aired. 'Norway's Silent Scandal' – the first journalistic examination of the case of the convicted psychiatrist, in Norway or abroad, revealed how resistant to reform Barnevernet remained, despite mounting criticism abroad, and from experts within Norway.

When Norway's Silent Scandal was broadcast, the Norwegian authorities were refusing to make any full review of the psychiatrist's cases. But the programme sparked an impassioned debate in Norway, provoking many newspapers to discuss the conviction for the first time. Experts, politicians, and the media criticised the Children's Minister, Linda Helleland, for not taking part in the BBC programme. Soon afterwards, one of the families who complained about the psychiatrist's role in their case was reunited with their children after five years. Subsequently, the Minister completely reversed her position.

14

CROSSING CONTINENTS- ASSIGNMENT: NORWAY'S SILENT SCANDAL

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

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Director Bridget Harney
Sound Rod Farquhar
Commissioning editor Bridget Harney
Producer Tim Whewell
Production company
BBC Radio Current Affairs

Length 28 min
Original language English

First broadcast by BBC
Date of first broadcast 2 August 2019, 11:02

15

THE HURRICANE TAPES

THE HURRICANE TAPES

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
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Author Joel Hammer, Steve Crossman
Director Joel Hammer
Sound Tom Brignall
Commissioning editor Steve Titherington
Producer Joel Hammer
Production company BBC World Service
Co-producer Joel Hammer,
Steve Crossman, Neal Razzell

Title of series The Hurricane Tapes
Episode 4 of 13
Length 36 min
Original language English

First broadcast by BBC World Service
Date of first broadcast 20 January 2019, 03:00

In 1966, two black men walked into the Lafayette Bar and Grill in Paterson, New Jersey and shot four white people, killing three of them. One of America's most famous boxers – Rubin 'Hurricane' Carter – was convicted of committing these brutal murders.

Throughout his 18 years of imprisonment he insisted he'd been framed by a corrupt and racist police force.

The Hurricane Tapes investigational podcast met the people involved in the case, almost all of them. We travelled across North America to see everyone from John Artis, who was convicted of the murders alongside Carter, to the cops and detectives who put them away and the judge who overturned their guilty verdicts.

Rubin died in 2014 but we uncovered 40 hours' worth of audio recordings that he made. The revelations in these cassette tapes have never been heard before and paint a picture of a dark, poetic, anti-hero, born into an American era of racial violence which strikes a chord with the modern day life of black people in the US. The relationship between the black community and the police (Black Lives Matter, Charlottesville) is arguably as bad now, if not worse, than it was in the era in which our podcast is set.

More than 50 years on from his conviction, The Hurricane Tapes gave a chance to hear from those caught up in one of the most contentious court cases in America and sought the truth of what happened that night. Along with the tapes, Presenter Steve Crossman and Producer Joel Hammer uncovered disturbing evidence about potential suspects who were never properly investigated.

The Hurricane Tapes did not solve the case, doing so in 2019 is almost impossible. What it did was provide the most accurate account of Rubin Carter's life story, discover a potential suspect who was never investigated.

THE PUPPET MASTER

The Puppet Master gets to the bewildering heart of contemporary Russia by exploring the fortunes of a secretive, complicated and controversial man few have ever heard of: Vladislav Surkov. He can spot an ex-spy with presidential potential and help turn him into a world leader. He creates opposition movements out of thin air. He has got a nation's news directors on speed dial. Billionaires seek his advice. He has even got his own little war. He is at the heart of the standoff between East and West. Reporter Gabriel Gatehouse - formerly the BBC's Ukraine Correspondent - speaks fluent Russian and has access to a cache of leaked emails from Surkov's Kremlin office. Using these, plus archive and sources gained over a decade of covering Russia and its wars, Gatehouse goes in search of the man pulling the strings. The journey is by turns dramatic, surprising and surreal, ranging from the battlefield to the theatre and the Kremlin itself. The destination? The post-truth world we inhabit today.

16

THE PUPPET MASTER

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

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Author Neal Razzell
Director Neal Razzell
Sound Tom Brignell
Commissioning editor Bridget Harney
Producer Neal Razzell
Production company
BBC Radio Current Affairs

Length 56 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 24 May 2019, 21:02



A series of horizontal dotted lines for writing notes.

PRIX EUROPA 2019

RADIO MUSIC

01	FM4 Excursions: Violin Concerto No. 2	Austria
02	Misia	Belgium
03	Beethoven – MARATHON	Denmark
04	Tasty Tones: The White Foods of Erik Satie	Finland
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WEDNESDAY 9 October

09:00	02	Misia	Belgium
10:00	03	Beethoven – MARATHON	Denmark
10:40		Break	
11:00	11	A Sailor Went to Sea Sea Sea	United Kingdom
11:45	06	From Pink to Blue – The Voice of Joni Mitchell	Germany
12:30		Lunch	
13:30	07	The Woods and Grandma	Ireland
14:15	09	The Man Who Sings From the Heart	Poland
15:00		Break	
15:30	12	Inside Music	United Kingdom
16:15		Discussion & Voting	

THURSDAY 10 October

09:00	01	FM4 Excursions: Violin Concerto No. 2	Austria
09:45	14	This Classical Life	United Kingdom
10:30		Break	
11:00	04	Tasty Tones: The White Foods of Erik Satie	Finland
11:45	05	Exercises in Styles of Music	Germany
12:30		Lunch	
13:30	08	Acoustic Venice – Diary of a Sound-Hunter	Italy
14:15	13	The Raw Pearl Bailey	United Kingdom
15:00		Break	
15:30	10	Ask the Music Professor	Sweden
16:15		Discussion & Voting	

01

FM4 EXCURSIONS:
VIOLIN CONCERTO NO. 2

AUSTRIA

Submitting organisation
Radio FM4

Contact
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Sound Stefan Trischler
Commissioning editor Martin Pieper
Producer Stefan Trischler

Title of series FM4 Excursions
Episode 10 of 14
Length 60 min
Original language no spoken word

First broadcast by Radio FM4
Date of first broadcast 28 June 2018, 00:00

FM4 EXCURSIONS:
VIOLIN CONCERTO NO. 2

FM4 Excursions tries to highlight the musical connections between various genres & eras through the medium of Sampling. This technology and art practice first emerged in the 1980s and allowed its users to re-purpose and re-contextualise older recordings. Its use of electronic styles of music such as HipHop, House or Breakbeat music was not without controversy, since it initially was often employed without asking for the permission of the copyright holders. Although often miscategorised as theft or misappropriation of musical ideas, the practice mostly involves a good amount of creativity on the part of the Samplers. They have to find the right bits of sound to restructure and edit them together for an acoustic version of collage.

But even the examples for relatively 'lazy' sampling, in which a beautiful melody or chord progression is simply taken and looped up can build bridges between different generation of music lovers, exposing new audiences to musical movements they might not have discovered themselves.

FM4 Excursions tells these stories without words, by simply montaging the songs together to uncover the musical connections across continents and eras. Every episode focusses on a particular style or region as the source for many different new songs, from Jazz to Reggae or movie soundtracks to Brazilian music.

The episode submitted explores the immense influence of the Classical Music canon on HipHop, R&B and Bass music, from the obvious bombastic symphonic sounds to subtle and obscure melodies.

MISIA

Misia is a musical narrative about the life of Misia Sert (1872-1950): the queen of the Paris salons, but also of the broken dreams and unmasked love. Her life of glory and tragedy, fascinating artistic network and scorching musical passion.

Misia's life reads like an artistic, cultural and social history of France and Belgium in the year 1900, a chronicle of the Belle Époque. In Misia, radio maker Katharina Smets tries to find out who she really was, following the memoirs Misia dictated to her loyal secretary in the last three years of her life. Following the words of Misia, we dive with our noses into the plush of society salons and the velvet of theatre seats. We read along over the shoulders of the greatest poets of the Belle Époque, and look through the eyes of Misia's legendary portraitists.

The life of Misia is an amazingly rich source of musical inspiration. As a young pianist she was a student of Fauré and Liszt. Later she became friends with top composers like Debussy and Ravel, who dedicated several works to her. She was also the business partner, artistic touchstone, musical conscience and heart friend of Sergej Diaghilev - founder and impresario of the Ballets Russes. Without Misia, groundbreaking works such as Satie's Parade and Stravinsky's Le Sacre du Printemps would have been unthinkable. In the midst of this extraordinary entourage, Misia thrones - sometimes as a beloved patron, sometimes as a ruthless 'arbitre du gout'. Katharina Smets searches for the woman behind the myth.

02

MISIA

BELGIUM

Submitting organisation
VRT

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Director Katharina Smets
Sound Wederik De Backer
Commissioning editor Wederik De Backer
Producer Katharina Smets

Title of series Misia
Episode 1
Length 117 min
Original language Dutch

First broadcast by VRT Klara
Date of first broadcast 6 January 2019, 18:00

03

BEETHOVEN MARATON
DENMARK

BEETHOVEN - MARATHON

Submitting organisation
Danmarks Radio - DR

Contact
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Sound Kristian Leth, Søren Krabbe
Commissioning editor Susanna Arpi
Producer Esben Tange
Co-producer
DSQ with Kristian Leth

Title of series Beethoven MARATON
Episode Excerpts 1,2,3,4 & 6 of 6
Length 35 min
Original language Danish

First broadcast by DR P2
Date of first broadcast 22 October 2018, 18:05

This is a six-day journey into Beethoven's string quartets with Danish String Quartet.

The Quartet (DSQ) played all sixteen quartets in chronological order over six consecutive days. The audience could follow this marathon endeavour in two ways:

- Live in a concert hall fitted out like Beethoven's living room. Cultural figures warmed up the audience with a talk about Beethoven's era and thinking. Refreshments were available.

- Live on the radio on a radiophonic journey: Beethoven's string quartets according to Kristian Leth, in which author and presenter Kristian Leth set the scene for the creation of Beethoven's iconic string quartets, the myths about them and the timeless qualities of the music.

After the introductions, everyone was brought together for the concerts, during which the DSQ played all sixteen quartets. The radio coverage deliberately featured the physical challenges faced by the musicians while playing this extraordinarily extensive repertoire, and the mental and spiritual profundities of Beethoven's music. The project lasted 24 hours overall, with daily broadcasts six evenings in a row – a marathon for the players, the audience and the reporters, who built up an intense, intimate club atmosphere together as the days progressed.

The excerpts selected for the competition show components of the concept: A radiophonic journey into Beethoven's string quartets with Kristian Leth, reportage with DSQ on their way to a night performance, presentation and reportage from the concert hall, interviews with players and audience. And - last but not least - Beethoven's music.

TASTY TONES: THE WHITE FOODS OF ERIK SATIE

We all eat, talk about food and listen to music.

In this programme series, music researcher Susanna Välimäki and reporter Janne Koskinen cook to recipes of classical music composers. In the Satie episode, Susanna Välimäki and Janne Koskinen transport listeners to the bizarre world of composer Erik Satie (1866-1925).

Lamb chops sizzle in the pan as the conversation meanders from cooking to Satie's music and his peculiar habits, cultural history and social themes. 'White is important for Satie,' says Susanna Välimäki. 'Whiteness is a pure mind-free from conventional thinking and stupid intellectuality. And from everything else that prevents us from experiencing art, food and the world directly. Some of Satie's pieces bear the performance instruction 'white' or 'even whiter'. The sound design is an important element of the programme's dramaturgy.

The cooking is recorded so that the listener can hear the movements, clatter and handling of the ingredients.

The sounds also overlap with the music, which gives rhythm to the work as a whole and accents the mood. Tasty Tones is a new way of talking about classical music.

04

SYÖTÄVÄT SÄVELET FINLAND

Submitting organisation

Yle, the Finnish Broadcasting Company

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Director Soila Valkama

Sound Pentti Männikkö

Commissioning editor Miikka Maunula

Producer Katri Henriksson

Title of series Tasty Tones

Length 55 min

Original language Finnish

First broadcast by Yle Radio 1

Date of first broadcast 1 July 2018, 11:00

05

STILÜBUNGEN,
MUSIKALISCH

GERMANY

EXERCISES IN STYLES OF MUSIC

Submitting organisation

Susanne Franzmeyer

Contact

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Author Susanne Franzmeyer

Adapted from No adaptation,
but referring to the literary “Exercises in Style”
from Raymond Queneau.

Director Susanne Franzmeyer

Sound Susanne Franzmeyer;
Tilman Ehrhorn, P.R. Kantate,
Katrin Schüler-Springorum (Composers)

Commissioning editor Tanja Runow

Producer Susanne Franzmeyer

Title of series Exercises in Styles of Music

Episode 8 of 8

Length 40 min

Original language German

First broadcast by Deutschlandradio /

Deutschlandfunk Kultur

Date of first broadcast 4 May 2019, 16:45

Inspired by Raymond Queneau’s ‘Exercises in Style’ (99 re-tellings of the same story, each in a different style), I wanted to try something similar - but in different styles of music.

As in Queneau’s work, the topic always had to be the same, but it could be presented from different perspectives, varying in its language and other paradigms with a maximum of credibility within each style. For every song, I wrote the lyrics including all the information needed, and the composer wrote the music for it.

I started with six variations:

Schlager’ (a special kind of German popular music - the lyrics are mostly about love and romance), Choral, Hip Hop, Reggae, Electro (House-Glitch) and Indie Pop.

But six styles of music are not enough for me. It does not have to be 99 songs in the end, but at least some more to have a similar effect as Raymond Queneau’s work had.

So, I connected with more composers for the exercises Opera, Metal, Minnesong, Blues, Moritat, Swing, Oriental Pop, Children’s Song and Country. More may follow.

FROM PINK TO BLUE – THE VOICE OF JONI MITCHELL

She has just turned 75, and singer-songwriter Joni Mitchell continues to fascinate music lovers worldwide. Many stories about her circulate, often focussing on a few well known biographical facts. Yet the core of her iconic personality, her incomparable musical brilliance and her urge to tell stories to people is rarely explored: her voice. Shifting from an ethereal soprano to a dark and complex alto, it tells a life story of its own. In our feature, companions of and passionates for Joni - with drummers Peter Erskine and Max Bennett and music producer Daniel Levitin among them - contemplate her through the lens of her both mesmerising and miraculous voice. Beyond the stories and reflection, exquisite montages of her music make up the most prominent part. While many music documentaries tend to kill their topic with explanations, this one resonates with what it is talking about.

06

FROM PINK TO BLUE – DIE STIMME VON JONI MITCHELL GERMANY

Submitting organisation
Deutschlandfunk Kultur

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Director Friederike Wigger
Sound Thomas Monnerjahn
Commissioning editor Ingo Kottkamp
Producer Ingo Kottkamp

Length 54 min
Original language German

First broadcast by Deutschlandfunk Kultur
Date of first broadcast 3 November 2018, 18:05

07

THE WOODS
AND GRANDMA
IRELAND

THE WOODS AND GRANDMA

Submitting organisation
Raidio Teilifis Eireann - RTÉ

Contact
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Author Rachel NiChuinn, Cal Folger Day
Director Eoin O Kelly
Sound Rachel Ni Chuinn, Forest Christenson
Commissioning editor Eoin O Kelly
Producer Rachel NiChuinn, Eoin O Kelly
Production company RTÉ lyric fm
Co-producer Rachel NiChuinn, Eoin O Kelly

Title of series The Lyric Feature
Episode 1
Length 46 min
Original language English

First broadcast by RTÉ lyric fm
Date of first broadcast 15 September 2019, 18:00

Cal Folger Day shares the compositional process of her new opera The Woods and Grandma describing how she shaped her source material and how the folk songs of Cecil Sharp guided her hand. The Woods and Grandma is a verbatim opera which tells the story of Lady Gregory and her literary visitors the Nobel prize winning authors George Bernard Shaw and WB Yeats at Coole Park, Galway, Ireland through the eyes of her granddaughters Anne and Catherine. The source text comes from a radio documentary by John Quinn called ‘Two Ladies of Galway’. The programme brings two contemporary women to the piano to revisit the construction of an opera about the childhoods of two women from an era that is now just a memory. This is a documentary about the making of a contemporary pop opera, made for The Lyric Feature which is a weekly documentary strand about topics relating to the arts. Many of the episodes are about music and music making. In this episode we tried to communicate the joy of music making and also to say something about the specific processes involved in the making of a particular piece of music. The programme has a number of elements: There is music from The Woods and Grandma. There are clips from the old (1994) radio documentary Two Ladies of Galway which provides the text for the opera. This documentary featured the voice of two old ladies remembering their childhood in the 1920s and 30s in Coole Park Galway, Ireland. There is also singing by Cal and fellow musician Anna Clock from a 100-year old songbook of English folk songs by Cecil Sharp. It is from these songs that Cal took inspiration for the melodies for her opera.

ACOUSTIC VENICE – DIARY OF A SOUND-HUNTER

Allow me to suggest a game to you.

A game that contains both a risk and a revelation. The game consists of walking with your eyes closed, possibly between 5 and 6 am, in Venice.

The risk, of course, is to fall into a canal, but the revelation that awaits you is to find the sounds of your illusory and personal silence.

The sounds of your breath, the steps, the keys hanging on your belt, which might be perceived as ‘single, isolated sounds’ can become kind of a polyphony, deeply connected with all the other voices and sounds in the city. Because that’s what Venice is, apart from being a city worn out by gazes and selfies: a huge musical instrument that never stops playing. Moving inside it, with care and delicacy, is like moving in the belly of a giant cello, right there, very close to the area that, in bowed instruments, is called ‘soul’ as long as it generates the acoustic vibrations of the instrument itself. Acoustic Venice – Diary of a Sound Hunter, is an imagined radio broadcast like a piece of music in eight movements – the Overture, six episodes dedicated to the six Venetian districts and a Grand Finale.

08

VENEZIACUSTICA – DIARIO DI UN CACCIATORE DI SUONI ITALY

Submitting organisation

Radiotelevisione Italiana - Rai

Contact

Paola Damiani

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Author Andrea Liberovici

Director Andrea Liberovici

Sound Andrea Liberovici

Commissioning editor Paola Damiani

Producer Andrea Liberovici

Production company Rai Radio3

Title of series

Acoustic Venice – Diary of a Sound-Hunter

Episode 6 of 8

Length 44 min

Original language Italian

First broadcast by Rai Radio 3

Date of first broadcast 8 June 2019, 23:00

09

CZLOWIEK
SPIEWAJACY SERCEM

POLAND

THE MAN WHO SINGS
FROM THE HEART

Submitting organisation
Polskie Radio S.A.

Contact
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Author Agnieszka Czyzewska Jacquemet
Director Agnieszka Czyzewska Jacquemet
Sound Piotr Król
Commissioning editor
Agnieszka Czyzewska Jacquemet
Production company Polskie Radio Lublin

Length 30 min
Original language Polish

First broadcast by Polish Radio Lublin
Date of first broadcast 25 July 2018, 20:08

In the Caucasus, singers, like poets, are not ordinary people. They have a spiritual connection with the supernatural. Their singing has the power of affecting human fates, explaining the world, breaking bad spells. It may also bring misfortune to the singers themselves who cannot escape their artistic destiny.

Ashot Martyrosiyan who received his gift from his forefathers was brought up in this tradition. He has followed his song since he was a child. In Armenia – it brought him fame, in Poland – it helped him through the worst times. And although song rules his life with absolute power, now and then getting him into trouble, his worst memories are the times when he had to remain silent. As an immigrant in a foreign country he did not even dare to dream of releasing his own album. When he got his chance, he saw it as a gift from heaven but with some reservation, not quite believing his luck.

ASK THE MUSIC PROFESSOR

Was Mozart scared of trumpets?
Why are all hymns written in a key that is so tricky to sing?
Who is the most underrated composer of all time? And why is the recorder such an easily ridiculed instrument, while the saxophone on the other hand is considered sexy?
These are some of the questions answered in this programme that is entirely based on the listeners' own thoughts about music. The two hosts, Maja Åström and Mattias Lundberg, guide the listener through the history of music and provide infotainment of the highest order that is both entertaining and witty. Ask the Music Professor has answered more than a hundred questions from listeners.

10 FRÅGA MUSIKPROFESSORN SWEDEN

Submitting organisation
Sveriges Radio - SR

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Director David Rune
Sound Samuel Lindberg,
Nils Svennem-Lundberg
Commissioning editor David Rune
Producer David Rune
Production company Munck Studios AB
Co-producer Emmy Bergkvist,
Navid Bavey, Johanna Olofsson

Title of series Ask the Music Professor
Episode 1 of 30
Length 59 min
Original language Swedish

First broadcast by SR Channel 2
Date of first broadcast 15 June 2019, 11:00

11

A SAILOR WENT
TO SEA SEA SEA

UNITED KINGDOM

Submitting organisation
Boom Shakalaka Productions

Contact
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Director Bethany Clayton
Sound Steve Wyatt

Commissioning editor James Runcie
Producer Claire Crofton

Production company
Boom Shakalaka Productions
Co-producer Emma Lee Moss, Bethany Clayton

Length 27 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 24 November 2018, 15:30

A SAILOR WENT
TO SEA SEA SEA

Singer-songwriter Emma Lee Moss (aka Emmy the Great) returns to the playground to re-explore one of her earliest musical influences, the clapping game.

Emma finds the playground very much alive with song, new and old. So how is this seemingly old-fashioned pastime surviving in an age of YouTube and smart phones?

Emma speaks to children and researchers, as well as exploring the archive of amateur folklorist Iona Opie, to understand the secrets of the clapping game's success since the 1950s.

How are songs created? How do they spread? How do they last generations? What makes them catchy? These are the fundamental questions at the heart of any songwriter's profession and Emma thinks the answers lie with the overlooked songwriting prodigies of our time – children.

Listening to games from her own primary school in Hong Kong, to the playground songs of England and Iceland, Emma traces the global passage of clapping games and tries to unpick their craft.

Could she learn from the creative process behind the clapping game? As children borrow lyrics and melody from adult culture to work into their games, Emma borrows from the playground – composing riffs and rhythms as she goes.

With contributions from Dr Kate Cowan, Dr John Potter, Professor Andrew Burn, Dan Jones (aka the Rhyme Collector), Una Margret Jonsdottir and Dr Julia Bishop.

INSIDE MUSIC

Inside Music launched in April 2018 as a completely new way of encouraging listeners into the world of classical music – and beyond. Each week a different professional musician from around the world introduces a wide range of pieces, and talks about each one from their perspective as an ‘insider’. They share thoughts about how music works and how it has an impact on their emotions. The programme is produced entirely without scripts and then carefully post-produced. This process means we are able to work with musicians regardless of broadcast experience. It relies upon a team of experienced producers who bring their musical knowledge into the studio and are able to instil confidence in presenters, creating a warm and friendly studio atmosphere. They are also excellent editors. In this relaxed environment musicians are able to communicate their unique insights so that listeners can hear each piece in a different and often unexpected way: ‘I found it a revelation to hear someone explaining what music is and means, rather than just playing the piece.’ ‘Everything is free and passionate and full of insights.’ The musicians’ personal, light-touch introductions really bring the music alive. The stuffiness sometimes associated with classical music is completely absent, and knowledge and expertise are clearly present throughout each show.

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INSIDE MUSIC

UNITED KINGDOM

Submitting organisation
Tandem Productions Ltd

Contact
Alex Anderson
alex.anderson@tandempro.uk

Author Sarah Devonald
Director Sarah Devonald
Sound Morgan Roberts
Commissioning editor Edward Blakeman
Producer Sarah Devonald

Title of series Inside Music
Episode 45 of 84
Length 118 min
Original language English

First broadcast by BBC Radio 3
Date of first broadcast 2 March 2019, 13:00

13

THE RAW
PEARL BAILEY

UNITED KINGDOM

THE RAW PEARL BAILEY

Submitting organisation
HR Presents

Contact
Hayley Redmond
hayley@hrpresents.co.uk

Author Hayley Redmond
Director Hayley Redmond
Sound Steve Wyatt

Commissioning editor Robert Gallacher
Producer Hayley Redmond
Production company Sue Clark Productions

Length 57 min
Original language English

First broadcast by BBC Radio 2
Date of first broadcast 2 April 2018, 22:00

2018 celebrated the centenary year of Pearl Bailey's birth and here we hear from those who admired her the most and understood her unique qualities as both a singer and an actress. Hollywood actor Morgan Freeman, who presents the programme, is one of Pearl's biggest fans. He made his Broadway debut with Pearl when she starred in David Merrick's all-black production of Hello Dolly in 1967. Morgan says it was a monumental moment for him watching Pearl Bailey 'sass the audience' as well as absorbing her professionalism and says he feels wholeheartedly that Hello Dolly! is among the top five best shows of his career. We hear how this African-American show broadened the perspective of audiences at that time. The New Yorker drama critic John Lahr describes Pearl's performance in Hello Dolly! as one of the best he has ever seen and how playing the title role won her a Tony Award. Pearl Mae was a preacher's daughter who sang and danced her way from Depression coal mining towns to Broadway and into the hearts of America. She saw herself more as a singer than an actress - 'I tell stories to music' whereas most audiences saw a combination of the two. Pearl had a distinguished charm - with her warm, lusty singing voice accompanied by an easy smile and elegant gestures that always enchanted audiences and later translated smoothly from the nightclub stage and Broadway to film and television. This programme not only celebrates the music of old Broadway and Hollywood but uses it to weave the story of life and career from her perspective. With contributions from The New Yorker Drama critic John Lahr, singer songwriter Imelda May, Black music historian Stephen Bourne, and writer and producer Suzanne Kay.

THIS CLASSICAL LIFE

This show is hosted by one of classical music's rising stars, 21-year old British saxophonist Jess Gillam, the first ever saxophone finalist in BBC Young Musician, star of 2018's Last Night of the Proms, and now BBC Radio 3's youngest ever presenter. Jess is joined each week by another young classical musician to swap tracks and share their passion for discovering new music.

It's a youthful programme which appeals to all ages, and breaks new ground in classical music radio: informed yet informal, with a sense of fun and warmth through Jess' infectious personality and relaxed interaction with the guests. The innovative music mix ranges from classical to jazz, folk, alt-pop and beyond, and with surprising segues, playful excerpts and short bursts of illustration, the music is a constant presence, weaving in and out of the conversation. Jess and her guests ensure that non-expert listeners have the information they need to set out on their own voyages of musical discovery.

In this edition of the show, Jess is joined by the young electric and double bass player Sam Becker. Their music choices range from Debussy's Sarabande to David Bowie's Heroes, and from Dowland's Flow my teares to serpentwithfeet's take on Berlioz' Symphonie Fantastique.

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THIS CLASSICAL LIFE UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Andy King
andrew.king@bbc.co.uk

Author Andy King
Director Jessica Isaacs
Sound Andy King
Commissioning editor Edward Blakeman
Producer Andy King;
Martin Webb (Co-producer)
Production company BBC Radio 3 Production

Title of series This Classical Life
Length 29 min
Original language English

First broadcast by BBC Radio 3
Date of first broadcast 20 April 2019, 12:30



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2019

DIGITAL MEDIA
PROJECTS

01	Battle for Cattle	Austria
02	Occupation Reconstruction	Czech Republic
03	Project 68	Czech Republic
04	Scout Messengers	Czech Republic
05	ultra:bit	Denmark
06	Worm's Treasure	Denmark
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10	history360°	Germany
11	Me, Eisner!	Germany
12	Programming With The Mouse	Germany
13	WDR Soundbox	Germany
14	Blurred Border	Lithuania
15	#followme	The Netherlands
16	Home Smart Home – Ellis	The Netherlands
17	The Hunt for the Climate Changes	Norway
18	Radio Kids	Portugal
19	No Ecological Footprint	Spain
20	Gavias Sound Adventure	Sweden
21	Top News – Swedish Radio Playlists for Audio Clips in News	Sweden
22	My Survival Story	Switzerland
23	Tataki	Switzerland
24	13 Minutes to the Moon	United Kingdom
25	Forest 404	United Kingdom

TUESDAY 8 October

09:30		Jury Introduction	
10:00	02	Occupation Reconstruction	Czech Republic
10:40	12	Programming With The Mouse	Germany
11:20		Break	
11:50	23	Tataki	Switzerland
12:30	05	ultra:bit	Denmark
13:10		Lunch	
14:10	14	Blurred Border	Lithuania
14:50	08	Earn a Living	France
15:30	01	Battle for Cattle	Austria
16:10		Break	
16:40	19	No Ecological Footprint	Spain
17:20		Discussion & Voting	

WEDNESDAY 9 October

09:30	22	My Survival Story	Switzerland
10:10	03	Project 68	Czech Republic
10:50		Break	
11:20	09	Day X	Germany
12:00	21	Top News – Swedish Radio Playlists for Audio Clips ...	Sweden
12:40		Lunch	
13:40	25	Forest 404	United Kingdom
14:20	18	Radio Kids	Portugal
15:00	17	The Hunt for the Climate Changes	Norway
15:40		Break	
16:10	16	Home Smart Home – Ellis	The Netherlands
16:50	10	history360°	Germany
17:30		Discussion & Voting	

THURSDAY 10 October

09:30	13	WDR Soundbox	Germany
10:10	07	The Pattern of Destructive Love	Finland
10:50		Break	
11:20	20	Gavias Sound Adventure	Sweden
12:00	24	13 Minutes to the Moon	United Kingdom
12:40		Lunch	
13:40	06	Worm's Treasure	Denmark
14:20	15	#followme	The Netherlands
15:00		Break	
15:30	04	Scout Messengers	Czech Republic
16:10	11	Me, Eisner!	Germany
16:50		Discussion & Voting	

BATTLE FOR CATTLE

<http://battleforcattle.com>

Battle for Cattle is the world's first science vaccine game, which is modelled after a real-world synthetic biology vaccine research project for farm animals. The game allows its players to master the same challenges as the scientists from the EU-H2020 funded project Mycosynvac, who work on the development of a mycoplasma vaccine chassis using a synthetic biology approach. In the game, the player is confronted with sick farm animals and the problem of antibiotics overuse. The player experiences an increase in antibiotic resistance and learns about the importance and principle of vaccines. The player has to save the lives of cows on a farm and take control over the design of a synthetic biology vaccine. During the game, the player develops a strategy regarding when to use antibiotics, and when not.

Game players also need to find out how viruses differ from bacteria, and finally how to transform a pathogen into a vaccine chassis that can harbour several immune stimulating epitopes - surface proteins triggering the immune response - that together work as a vaccine. During the game, the player goes back and forth between a farm environment and a laboratory, where the vaccines are designed. Battle for Cattle has been produced in close collaboration with scientists and game developers. It enables its players to understand the role of pathogens, antibiotics and vaccines by becoming the vaccine developer themselves.

01

BATTLE FOR CATTLE

AUSTRIA

Submitting organisation
Biofaction

Contact
Markus Schmidt
office@biofaction.com

Author Markus Schmidt
Director Markus Schmidt
Commissioning editor Markus Schmidt
Producer Markus Schmidt
Key staff Ege Kökel, Camillo Meinhart,
Isabel Prade, Markus Schmidt

Total budget € 60,000

Production context EU H2020
research project 'Mycosynvac'

Digital distribution Webpage,
Appstore, Playstore
Date of publication 1 July 2019

Competing for
Best European Online Media Project

02

REKONSTRUKCE

OKUPACE

CZECH REPUBLIC

OCCUPATION RECONSTRUCTION

<http://www.rekonstrukce-okupace.cz>

Submitting organisation
Česká televize - Czech Television

Contact
Veronika Součková
veronika.souckova@ceskatelevize.cz

Author Stepanka Sunkova
Director Filip Smetana
Commissioning editor Stepanka Sunkova
Producer Stepanka Sunkova
Key staff Jiří Hapala, Filip Smetana

Total budget € 9,000

Production context stand-alone

Digital distribution
40,000 page impressions/month
Date of publication 20 August 2018

Competing for
Best European Online Media Project

The project has emanated from a surprise finding of yet unknown and unpublished footage from the 1968 occupation by Soviet armed forces. As 1968 events are still deeply imprinted in the Czech and Slovak historical experience, which contributes to the perception of current affairs, the project Occupation Reconstruction has been launched by Czech Television with the objective to enable the viewers to share their experiences from this period. On 21 August 2018, a special website was launched which enabled a precise feedback. Hundreds of viewers responded and sent precise information on the locations, people or events published on the site. By using TV, social media and web we helped to identify many people and places.

PROJECT 68

<https://1968.rozhlas.cz>

Exactly 50 years after its August occupation, Czech Radio commemorated this event with Project 68. Reminders of the invasion and all the dramas of the year are not the only things included in the project. A huge 13 hour special Studio 68 broadcast reminds the users of the events of the occupation minute by minute. Commentated by Jan Pokorný and Martin Veselovský along with other guests and editors on places where the republic was being changed 50 years ago.

03

PROJEKT 68

CZECH REPUBLIC

Submitting organisation

Český rozhlas - Czech Radio

Contact

Nela Faltusová

nela.faltusova@rozhlas.cz

Author Ondřej Suchan

Director Ondřej Suchan

Commissioning editor Petr Dudek, Petr Pospíšil

Producer Ondřej Suchan

Co-producer Braninz VR, City of Prague, Cabani , Karlovy Vary International Film Festival, National Cinematography Fond, CinemaArt, CzechPhoto, Grand Veteran, Aby sny nezešedly, Ci5, Institute of Contemporary History, Institute for the Study of Totalitarian Regimes

Key staff Markéta Bouchalová,

Veronika Bošelová, Robert Candra,

Kristýna Hladíková, Dagmar Jegerová,

Martin Karlík, Anna Kolářová, Olga Kořánková,

Edita Kudláčová, Damian Machaj,

Vladimíra Neřoldová, Barbora Turazová

Total budget € 179,215

Production context stand-alone

Digital distribution FB reach - 300,000/day,

daily visits of the websites - 14,500

Date of publication 1 March 2018

Competing for

Best European Digital Audio Project

04

SKAUTSKA POSTA
CZECH REPUBLIC

SCOUT MESSENGERS

<https://decko.ceskatelevize.cz/skautska-posta/soutez>

Submitting organisation
Česká televize - Czech Television

Contact
Veronika Součková
veronika.souckova@ceskatelevize.cz

Author Tomas Fomin
Director Stepanka Sunkova
Commissioning editor Stepanka Sunkova
Producer Stepanka Sunkova
Key staff Lucie Lomova

Total budget € 20,000

Production context stand-alone + film

Digital distribution
85 000 page views/4 months
Date of publication 1 October 2018

Competing for
Best European Online Media Project

The Scout Messengers project was launched in autumn 2018 when we celebrated the 100th anniversary of the founding of Czechoslovakia. The project was linked to a TV series broadcast by the Czech TV kids channel Decko, which was based on an unknown fact that in 1918 scouts were in charge of the distribution of important messages and dispatches. The web project enabled children to experience the role of scout messengers. A popular Czech actor Pavel Zednicek played the role of a grandfather who used to be one of the scout messengers in his youth. In the opening phase of the project, grandfather found a letter, which seems to not have been delivered in 1918. This was a mystery. A mystery which the kids had to solve.

On the website of the project, kids found a special letter, which they printed out. Then they selected a near library (over 400 libraries cooperated in the project nationwide) and went there to pick up a copy of the so-called 'Scout Chronicle' – a printed brochure, in which clues for solving the mystery were hidden. Librarians gave them a copy of the Chronicle only in exchange for the letter printed from the web. Kids then continued to decipher the mystery: relevant clues were gradually published on the web after broadcasting of individual series' episodes. The experience then culminated by 'finding a treasure' on the website of the project.

DIGITAL MEDIA PROJECTS

ULTRA:BIT

<https://www.dr.dk/skole/ultrabit> <https://www.dr.dk/ultra/ultrabit> <https://makecode.microbit.org/>

ultra:bit is DR's 3-year campaign to inspire children to be creative and co-create with technology in order to be both creative and critical citizens in an ever more digital world.

It is a unique combination of cross-platform initiatives with extensive web-based digital and Instagram productions at the heart of the project together with real life events. It aims at strengthening the impact of cross-platform digital content by strong co-creation with the audience, kids age 9-12, parents and teachers, transcending traditional platforms and engaging civil society.

It includes a variety of digital productions targeting children - digital teacher training, digital classroom resources to teachers, coding-inspiration from Micro:bit Educational Foundation's digital platform and road shows and children's drama.

Together with more than 30 civil society partners, DR has distributed 60,000 micro-computers to schools (91% of all kids in 4th grade).

Kids learn how to code through a wide selection of digital material to be used in schools and at home, TV programmes and SoMe which presents technology and innovation in entertaining ways. It aims to involve both girls and boys with all kinds of different backgrounds, also the ones that do not know much about technology.

The project has engaged 60,000 kids, and 5,000 teachers use ultra:bit's educational resources on DR's digital platform. Furthermore, 10,000 kids participate in inspiring coding camps. The project has been so well received by kids and teachers, that the programme this September expands to engage 100,000 kids in 4th, 5th and 6th grade, their teachers and parents. ultra:bit aims at transforming kids from passive technology consumers to digital pioneers.

05

ULTRA:BIT

DENMARK

Submitting organisation

Danmarks Radio - DR

Contact

Katrine Strubberg
kstk@dr.dk

Director Trine Charlotte Hjort Jensen

Commissioning editor Morten Skov

Producer Ole Hjortdal

Co-producer DR,

Micro:bit Educational Foundation, STV

Total budget not specified

Production context

Part of overall ultra:bit campaign

Date of publication 1 September 2018

Competing for

Best European Online Media Project

06

WORMS SKAT
DENMARK

WORM'S TREASURE

<https://www.wormsskat.dk>

Submitting organisation
Third Ear Productions

Contact
Frederik Nielbo
frede@thirdear.dk

Author Krister Moltzen
Director Claudia Bille Stræde
Commissioning editor
Mette Damgaard-Sørensen,
Producer Tim Hinman
Co-producer DR TV2
Key staff Claudia Bille Stræde,
Henrik Koefoed, Laura H. Kunov,
Thure Lindhardt, Mads Lundgård,
Rosalinde Mynster, Finn Nielsen,
Gustav Pontoppidan, Maria Sandvig

Total budget € 160,800

Production context stand-alone

Digital distribution Downloads/streams per
June 25 in total: 424.382

Date of publication 6 April 2019

Competing for
Best European Digital Audio Project

Worm's Treasure is a documentary story about a spectacular crime in Copenhagen in 1836, in which a young poet killed another poet and escaped with a huge treasure in gold coins. The murderer was later caught and decapitated, but the money was never found.

It tells the story of a strange (but true) past populated with daydreaming flâneurs, devoted pastors and mad doctors, as well as Krister Moltzen's own hunt for the treasure in modern-day Northern Germany.

It is a multiplatform project comprising four different media, all of them with a strong focus on captivating auditive storytelling and rich sound design. A podcast series of 5 episodes tells the full story about the murder, the hidden treasure and Moltzen's hunt for clues. 3 animated short films show central scenes of the story from each of the 3 main characters' perspectives.

A theatre show at one of Copenhagen's main stages 4 Saturday nights, presenting a 1,5 hour version of the story with live sound design by two foley artists and electronics. And lastly, as a twist, it is revealed in the end that the story contains a real-life treasure hunt for the audience - a series of clues has been hidden in the podcast and animation films, and finding them and putting them together in the right order will lead to a spot where we buried a real golden skull worth 10,000 Euro.

The project has resulted in large numbers of listeners and viewers, sold out theatres and holes dug all over Denmark. We think Worm's Treasure is a strong example of audio-led, cross-platform storytelling with the highest production standards and a massive reach.

THE PATTERN OF DESTRUCTIVE LOVE

<https://yle.fi/teos/tuhoisanrakkaudenkaava/index.sv.html>

This is an online documentary about surviving violence in an intimate relationship. Violence in intimate relationships is very rarely an isolated incident. Usually, it is a chain of violent acts that start imperceptibly and get more brutal over time. The violence that affects the way we think about ourselves is mostly psychological. Psychological violence is the reason why it is so difficult to end a violent relationship.

The Pattern of Destructive Love tells the stories of eight women. In the first chapter they recount how they met the partner of their dreams. In the second chapter they talk about the early stages of violence, the times when it was still difficult to understand what was going on. The third chapter is about the worst part of the relationship - that is when the violence is usually already life threatening. In the fourth chapter they say how they managed to deal with the unbearable situation and finally, in the fifth chapter they reveal how they are today.

You can listen to the stories of these women one at a time, or make your own story by mixing the chapters of different women. If you wish, you can focus on one stage at a time and compare the chapters of different women. Even when the person telling the story changes, the violence follows the same pattern.

The women were interviewed in 2014-2017 in Finland. In 2014, Finland had the most cases of domestic violence in the EU. More than half of the women in Finland have experienced psychological violence by their current or former partner (European Union Agency for Fundamental Rights, FRA 2014).

07

TUHOISAN RAKKAUDEN KAAVA / MISSHANDLAD KÄRLEK FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Staffan von Martens
staffan.von-martens@yle.fi

Author Katriina Raine
Director Katriina Raine
Commissioning editor Hannu Karisto, Staffan von Martens
Producer Hannu Karisto, Staffan von Martens
Co-producer Viiksipojat
Key staff Saara Asmundela, Samuli Kaipainen, Hannu Karisto, Katja Kostiainen, Janiina Mieronkoski, Jussi-Pekka Nelson, Saara Paasikivi, Kai Rantala, Noora Siivonen

Total budget € 40,000

Production context stand-alone

Digital distribution 15,000 pageviews
Date of publication 31 January 2018

Competing for
Best European Digital Audio Project

08

EARN A LIVING

FRANCE

EARN A LIVING

<https://www.earn-a-living.com/en>

Submitting organisation
ARTE France

Contact
Caroline Oltz
c-oltz@arte-france.fr

Author Yuval Orr, Margaux Missika,
Malika Zouhali-Worall, Hyoue Yamamoto,
Peter Murimi, Toni Kamau, Auriane Meilhon

Director Yuval Orr, Malika Zouhali-Worall,
Hyoue Yamamoto, Peter Murimi

Commissioning editor Martin Morales

Producer Margaux Missika

Co-producer ARTE France, Upian,
BR, VPRO, HAMSA Films

Key staff Alexandre Brachet,
Sébastien Brothier, Gregory Trowbridge

Total budget € 588,646

Production context stand-alone

Digital distribution 6 weeks after publishing:

Facebook: 720,000 views on ARTE page;

YouTube: 215,000 views,

ARTE website: 154,000 views.

Date of publication 19 November 2018

Competing for
Best European Online Media Project

Imagine this: a world where we all receive a set amount of money every month – a basic income with no strings attached and no questions asked. Would you stop working? Would your life be any different?

The idea has proponents and opponents on both sides of the political spectrum and around the planet – even though nobody knows all that much about its actual implications. Can you trust people when you give them money without asking them for anything in return? Who should pay for a basic income for a society's most vulnerable members? Is basic revenue an answer for the millions of people whose jobs will be jeopardised by artificial intelligence (AI) and automation?

This is an interactive documentary series about our changing relationship to work and money. The creators of the series – Margaux Missika and Yuval Orr – travelled to Israel, Kenya, Japan, the United States and beyond to report on six out-of-the-ordinary initiatives that involve wages without work (at least what we'd consider 'normal' work). The creators ask amusing and thought-provoking questions to guide viewers through the interactive experience, where your answers determine the order in which you view the episodes. And they take it one step further – with a last episode in augmented reality (the mobile app is online since June 2019) that provides users with the opportunity to try and increase their basic income by teaching human emotions to an AI bot. In a future where joblessness is the new normal, will we end up missing work?

DAY X

<https://web.br.de/tag-x>

You wake up. You cannot see anything. And you remember almost nothing. Why can you hear gunfire only a few blocks away? And what happened to your eyes?

Day X is a postapocalyptic thriller with a twist. You, the user, have to take fate into your own hands. It relies on smart speakers like Amazon's Alexa or Google's Voice Assistant to create an interactive radio drama offering a truly novel experience. Instead of using the built-in voice technology of these platforms, it features a unique sound design in order to create a high degree of immersion. You become the protagonist, making decisions, shaping the story using voice commands. This story takes you on a journey through a city in crisis.

Berlin has descended into chaos and urban warfare. Very quickly, you have to make life or death decisions: Do you help a fatally wounded woman reach for her gun? How do you avoid getting killed by a runaway polar bear in a mini mart – climb out of a window or hide in the freezer? The plot of Day X uses recent events in Germany as a backdrop.

Right-wing fanatics within the military and police have staged a coup and released a deadly virus. However, there is hope: a child, lost, on its own, somewhere in the city. With Day X we want to explore several different aspects of interactive storytelling. Most of the radio drama is structured along a classic decision tree, not unlike a 'Choose Your Own Adventure' book, but some features are more advanced. Early decisions can have major implications much later on, and sometimes there are hidden features or 'easter eggs'.

Day X is the first interactive radio drama for the German-speaking market, that features an ensemble cast of professional voice actors and the production values of big radio drama productions.

09

TAG X

GERMANY

Submitting organisation
Bayerischer Rundfunk - BR / ARD

Contact
Elisabeth Thiele
elisabeth.thiele@br.de

Author Daniel Wild
Director Martin Heindel
Commissioning editor Till Ottlitz
Producer Klaus Uhrig
Key staff Manuela Baldauf, Ulrike Ebenbeck,
Andrea Fenzl, Simon Heimbuchner,
Katrin Nachbar, Tim Pfeilschifter,
Helge Schwarz, Marie Telschow

Total budget € 30,000

Production context stand-alone project
for smart speakers

Date of publication 26 July 2019

Competing for
Best European Digital Audio Project

10

HISTORY360°

GERMANY

HISTORY360°

<https://history360.zdf.de>

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
Gudrun Borenberg
borenberg.g@zdf.de

Author Hubert Krech

Director Hubert Krech

Commissioning editor Hubert Krech

Producer ZDF - Hubert Krech

Co-producer ZDFdigital, Gruppe5 Film

Key staff Marion Böhm, Christian Deick,
Thomas Dewald, Nora Edel, Florian Gerhartz,
Manfred Gördes, Friederike Haedecke,
Ralph Kammer, Julia Kiehne,
Katharina Kolvenbach, Winfried Laasch,
Michaela Waldow, Marion Weppler

Total budget € 1,4000,000

Production context Cross Media Project

Digital distribution 3,33 Mio PI since 12/2018,
streaming video: 1,2 Mio since 12/2018

Date of publication 1 December 2018

Competing for
Best European Online Media Project

History 360° makes historical connections, developments and events tangible for spectators. The ZDF relies on linear documentaries, innovative 360° video productions and a walk-in, virtual space. The seven 360° short documentaries give users the opportunity to travel back in time to certain places in Germany: Hamburg, Frankfurt, Goseck, Nürnberg, Zeche Zollverein and Weimar. By combining original locations, archive material and animation technology, the movies offer a new look at the history of each location. The VR-game ‘Tempelhof’ offers a journey through history. Thanks to photogrammetry and modern 3D-animation technology, an impressive space is created: the user is no longer just a viewer from the sofa, but eyewitness up close, he even becomes an actor in that walk-in space: The users can watch historic films at the original places, for example they can unpack a virtual CARE package and watch virtual historic planes. If they want, the users can take part in a historic scavenger hunt in the virtual space – and learn about history. Four linear documentaries present the history of mankind: How did we become what we are now? A spectacular voyage through millions of years – completed by monumental pictures and helpful interactive graphics. All elements of the project are shown on the website history360.zdf.de. On that page the users can also find an interactive timeline with hundreds of historic clips – a special tagging concept offers the users the possibility to find their own way through history. History 360° is a cross media project that presents various formats: linear documentaries for television and streaming, 360 ° films for web and mobile, a historical VR game for VR headset, web and mobile and a non-linear time tunnel with hundreds of historical clips. The entire project was built from the Internet. All individual parts can be used alone, but the overall project has a common graphical ‘language’ and recurring elements. The users can look for their own access to history - and they experience an exciting virtual journey through time. With the interactive elements they are even eyewitnesses and actors in the middle of historical scenes.

ME, EISNER!

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

Kurt Eisner (1867-1919), leader of the revolution of 1918 and first Prime Minister of the Free State of Bavaria sends messages – text, video, photos and audio – to our users’ smartphones from 14 October 2018 until 27 February 2019 – so to speak in real time, only 100 years later. The aim of the project was to make history come alive in the present and to explain complex historical contexts by sending messages over a long period. In order to be both relevant and approachable at the same time, communication was set to be very close to the user: A historical person sends messages – like a good friend does.

These messages were based on thorough research and were in line with original sources, such as contemporary eye witness reports, minutes of conferences of the council of ministers, as well as on Kurt Eisner’s own notes. When Kurt Eisner sent a voice message, it was always a confirmed quotation of his. At the same time, the project takes the liberty of using Kurt Eisner as an emotional historical figure – in the style of a digital biopic. Much of what Eisner and his revolutionary combatants achieved at the time in Bavaria, still holds today: women’s suffrage, the eight-hour-day, provisions for the unemployed and measures against housing shortage. Many phenomena of our time spelt trouble in Munich already 100 years ago: fake news, nationalism among the bourgeois and xenophobia were also permanent challenges at the time. Eisner’s messages make these references visible.

11

ICH, EISNER!

GERMANY

Submitting organisation
Bayerischer Rundfunk - BR / ARD

Contact
Eva Deinert
eva.deinert@br.de

Author Eva Deinert, Matthias Leitner, Markus Köbник
Director Eva Deinert, Matthias Leitner, Markus Köbник
Commissioning editor Philipp Grammes
Producer Eva Deinert, Matthias Leitner, Markus Köbник
Key staff Christian Baumann, Susanne Dietrich, Kurt Eisner, Simon Heimbuchner, Matthias Leitner, Ralf Orthofer, Dagmar Petrus, Verena Thies

Total budget approx. € 50,000

Production context Daily messages between from 14 October 2018 until 27 February 2019 sent per messages via WhatsApp and Telegram

Digital distribution over 15,000 User
Date of publication 14 October 2018

Competing for
Best European Online Media Project

12

PROGRAMMIEREN

MIT DER MAUS

GERMANY

PROGRAMMING WITH THE MOUSE

<https://programmieren.wdrmaus.de/welcome>

Submitting organisation

Westdeutscher Rundfunk - WDR / ARD

Contact

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Author Patricia Ennenbach, Christine Gotthardt,
Marcus Weiner (Concept, Programming)

Commissioning editor Matthias Koernich

Producer Torsten Fischer (WDR),
Oliver Schwarz (Project manager WDR)

Co-producer Machbar GmbH

Key staff Daniel Barthelme, Hans-Joachim Belz,
Daniel Blanke, Patricia Ennenbach,
Andreas Feischen, Torsten Fischer,
Sarah Heller, Andreas Streichardt

Total budget not specified

Production context part of a focus week,
continues as project

Digital distribution Mouse Homepage,
MausApp, Facebook, Twitter, Instagram

Date of publication 23 September 2018

Competing for

Best European Online Media Project

The project Programming with the Mouse wants to empower children to apply the basics of programming according to their age. It is a programming kit presented on the website of the 'Show with the Mouse' and also works on mobile devices. The aim of the project is to teach children (and interested adults) the basics of programming according to their age, in a simple and clear way, so that they can change from passive consumers to designers of the future. The project is cross media (website, MouseApp, social media) and continues. A team of specialists (journalists, programmers, media educators) develops the contents and their implementation, users can become active themselves and let their experience flow into the project. First, in interactive tutorials, children learn various basic programming commands (variables, loops, and branches) and their combinations through learning games. On another level, they can then freely programme applications (small animations, hidden object images and first games). The children have the opportunity to make each game their own by customising figures, sets and sounds. These applications can then be stored to present them privately.

In addition to the core offering of programming with the mouse, the subject of the digital and online world is a focal point in the Show with the Mouse and on the online platforms and continues to be a cross-media component in factual stories, the MausApp, social media or the MouseHomepage: www.wdrmaus.de/extras/mausthemen/digitalisierung/index.php5

Such a broad offer is so far unique in Germany, corresponds to the claims of public service broadcasting.

WDR SOUNDBOX

<https://klangkiste.wdr.de>

How to teach children classical music and jazz in an entertaining way? The answer lies in the new WDR Klangkiste (Soundbox), an interactive web application. The core of the WDR Klangkiste is called ‘DoReMix’ – a kind of composition kit with which recordings of the four musical ensembles of WDR can be edited and put together. Children can create their own little pieces of music. In addition to the WDR musicians, the popular TV character ‘Die Maus’ (the mouse) is part of the WDR Klangkiste. ‘Die Maus’ is famous for its funny sounds, which are included in the application and can be used to sample individual pieces. Recording your own sounds and noises is also possible – the perfect kit to get creative and learn how to compose pieces of music. Furthermore there are games, which can be played by using your voice or remembering certain sequences of sounds. The WDR Klangkiste also contains a quiz about music as well as lots of interesting facts about the WDR orchestras (Sinfonieorchester, Funkhausorchester, Big Band) and the radio choir (Rundfunkchor). The web application is aimed at children between the ages of six and twelve - but should be fun for all music fans and those who want to become one. It is also used in schools and music schools as an entertaining way to get kids in touch with classical and jazz music and to offer them a playful way of composing individual songs.

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WDR KLANGKISTE

GERMANY

Submitting organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
Michael Kaes
Michael.Kaes@WDR.de

Author Anton Riedel
Director Stefan Moll
Commissioning editor Michael Kaes
Producer Anton Riedel

Total budget not specified

Production context stand-alone

Date of publication 1 March 2019

Competing for
Best European Digital Audio Project

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NUPUCIAMA SIENA

LITHUANIA

BLURRED BORDER

<http://blurredborder.com>

Submitting organisation
VSI '360 laipsniu filmai'

Contact
Andrius Lekavicius
andriuslekas@gmail.com

Author Andrius Lekavicius
Director Andrius Lekavicius
Commissioning editor Lithuanian National
Commission for UNESCO
Producer Laura Almantaite
Key staff Adomas Jablonskis

Total budget € 80,000

Production context stand-alone

Date of publication 7 September 2018

Competing for
Best European Online Media Project

Blurred Border is a character driven webdocumentary portraying two sides of a 100 km long peninsula, which with the collapse of the Soviet Union was divided into half-Lithuania, half-Kaliningrad.

The Curonian Spit is a narrow sand peninsula, 98 km in length, which separates the Curonian Lagoon from the Baltic Sea. In the South, the Lithuanian part of the Spit borders with the Kaliningrad region of the Russian Federation (former German Königsberg, lith. Karaliaučius). Nowadays the borderline marks the external borders of the European Union. This land went through extremely turbulent historical events that touched today's inhabitants and nature. In the centre of this interactive documentary there are eight characters: four on each side (4 in Kaliningrad and 4 in Lithuania). Two protagonists of the same profession from different sides will form the basis of a mirrored portrait. These four portraits of Curonian locals also reflect the four seasons on the Curonian Spit. The fisherman is linked with autumn; a writer with winter; a forester with spring and a taxi driver is the most active in summer. The local people on both sides of the border have quite similar lifestyles. Two pictures of characters are merged into one portrait with a (border) line in the middle. In this way the borderline between the Lithuanian and Russian parts is integrated into the storytelling of the webdoc. The user will see a virtual borderline on the screen, scrolling to the right unveils the Lithuanian part of the story, scrolling to the left picture, the Russian part.

#FOLLOWME

<https://www.instagram.com/tv/BxZd8sVgnFr/>

and <https://youtu.be/-zjkkWIyNZk>

In #followme – the first documentary about Instagram released on Instagram – documentary filmmaker Nicolaas Veul dives into the lawless economics of Instagram, exposing a shocking world behind the medium that currently holds 1 billion users. Instagram is one of today's most popular social media platforms. A place where people promote themselves and their products. With this, a new industry has emerged where likes and followers are the new currency and the dodgy business with user accounts is changing the rules: a huge number of fake profiles emerged, and bots are creating new followers for those who want to feel more successful. So what is still real? And what is fake? And who is profiting from all of this? Nicolaas Veul dives into the network's inner workings and uncovers a well-oiled machine based on fraud. He sets out to unravel the shady fakery on this platform. Who are the people behind the fake profile business? How are they making money off the platform? What is their motive? And is Instagram taking responsibility for it? From celebs faking their popularity, moms who buy fake followers for their kids, to networks of Russian housewives selling comments-on-demand: who is fooling whom in the circus called Instagram?

The making of #followme was published on Instagram on the account @followme.doc, which was bought along with 10,000 followers, following the Wild Western style rules of the platform. The Dutch version was broadcasted via IGTV and on public TV NPO3 in November 2018. In 2019 VPRO has developed a brand new international version in 18:9 ratio, optimised for smartphone screens, and that is the version that is submitted here.

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#FOLLOWME

THE NETHERLANDS

Submitting organisation

VPRO

Contact

Lotje IJzermans

lijzermans@vpro.nl

Author Nicolaas Veul

Director Nicolaas Veul

Commissioning editor Lotje IJzermans

Producer Rens Mevissen

Key staff Duco Coops, Josëff Iping, Anouk Kamminga, Wiesje Kuijpers, Anna Meijer van Putten, David Meulenbeld, Jim Schulpen, Jurgen van Uden, Obbe Verwer

Total budget € 150,000

Production context stand-alone; submitted as cross-platform project

Digital distribution 12,200 followers in 12 weeks, itv Dutch version 13,000 views, online 23,000 streamstarts, web only content 1,100 streamstarts, tv 258,000 viewers

Date of publication 25 November 2018

Competing for

Best European Online Media Project

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HOME SMART
HOME - ELLIS

THE NETHERLANDS

HOME SMART HOME - ELLIS

<https://www.vprobroadcast.com/medialab/news/2018/Home-Smart-Home.html#>

Submitting organisation

VPRO

Contact

Geert-Jan Strenght
g.strenght@vpro.nl

Author Daan Colijn, Annelies Termeer

Director Daan Colijn

Commissioning editor Geert-Jan Bogaerts

Producer Samantha Castano

Co-producer VPRO, OneSeconds, Daan Colijn

Key staff Thorsten Alofs, Jade de Bie,
Rianne Haak, Sebastian Kox, Volle Kracht,
Anne-Linde Munsterman, Elize Nieuwboer,
Jasper Saman, Elly Scheele, Marcel Sloots,
Roman Strijbos, Ivo van Aart, Bas van Eijk,
Levi Verspeek, Anouk Vleugels, Nils Vleugels

Total budget € 160,000 (total project),
€ 40,000 (ELLIS experience)

Production context Immersive experience as
part of crossmedia project and exhibition on
Smart Objects and the Internet of Things

Digital distribution Hard to quantify.

6 visitors/hour, in 1,5 weeks

The thru-put in the context of
Dutch Design Week: 300,000 visitors

Date of publication 28 October 2018

Competing for

Best European Online Media Project

One in six Americans has smart speakers in their home, and more and more household devices are becoming 'smart'. These devices make life easier, but they also record, exchange and send all our data to large companies. Do these devices simply carry out our wishes, or do they also have an influence on our behaviour, relationships and identities? VPRO Medialab researched these questions, resulting in the crossmedia project Home Smart Home, launched at the Dutch Design Week 2018. Centrepiece to the project was the immersive, location based audio experience ELLIS, developed as part of 4 near-future scenarios on Smart Objects and the Internet of Things. The experience takes you into a world where care has to be earned. In the role of SomeBuddy volunteer, you visit the home of Ellis, who is in the early stages of dementia but able to live independently thanks to the smart devices at home. But can an automated system really deliver care? What happens when a glitch in the care AI tips the balance in the carefully crafted timeloop of Ellis' home? How essential is human contact for quality of life in our old age? ELLIS is an individual experience, guided by a smartphone and headset connecting you to the SomeBuddy coach. SomeBuddy helps you during your visit, asking questions and monitoring your behaviour. The mobile story engine is both narrator and dataminer. Your actions are recorded and converted into credits for your own future healthcare. The blend of online/offline storytelling with the smartphone as mediator provide a natural and highly personal immersive experience. The smartphone, which totally absorbs us in digital reality, also provides an active way of looking at the physical world. Video shorts, an exhibition and a public debate formed the lead-in and context of the experience.

THE HUNT FOR THE CLIMATE CHANGES

<https://www.nrk.no/jakten-pa-klimaendringene-1.14375177>

In this huge online project we wanted to show the climate changes that we can see in Norway NOW. Not in 50 or 100 years, but now. The Journalist Mads Støstad and photojournalist Patrick da Silva worked for one year, and they were surprised by how much they found. They travelled around Norway to show climate changes in all the parts of the country. They travelled to Finnmark, in the very North of Norway and met a worried owner of reindeers. They travelled to the Norwegian island Svalbard in the Arctic Ocean, where the temperature has risen three times more than in the rest of the country. The team were there at a farm in the Middle of Norway when the summer was extremely dry, and they came back when the farmer had to slaughter her cows in the Autumn. And they visited a lot of other places. The project is unique for NRK.no. We try to tell the story easily, so that as many as possible will understand. There is not much text, and the photos and the text work together. The story is specially designed for mobile reading. Even if there is not much text, there is really much research behind. The story has a lot of footnotes that describe the details, for the readers who want to know more. Every visual effect has a meaning. We wanted to prove that it is possible to get the audience to learn about the climate changes happening now. And we really feel that we succeeded.

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JAKTEN PÅ KLIMAENDRINGENE NORWAY

Submitting organisation
NRK - Norwegian Broadcasting Corporation

Contact
Maria Elsness
maria.elsness@nrk.no

Author Mads Nyborg Støstad,
Patrick da Silva Sæther
Director Mads Nyborg Støstad
Commissioning editor Frank Gander
Producer Maria Elsness

Total budget € 40,000

Production context The main online story is a stand-alone for NRK.no. First the main online story was published, then smaller articles on NRK.no in the months following and cooperated with many of the other departments. The week following NRK radio programmes and social Media followed up.

Digital distribution 900,000 clicks on the main story, the second best read article at NRK.no since 2014

Date of publication 12 January 2019

Competing for
Best European Online Media Project

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RÁDIO MIÚDOS

PORTUGAL

RADIO KIDS

<http://www.radiomiudos.pt>

Submitting organisation
Associação Portuguesa Rádio Miúdos

Contact
Verónica Milagres
veronicamilagres@radiomiudos.pt

Author Verónica Milagres
Director Verónica Milagres
Commissioning editor João Pedro Costa
Producer Ana Bravo
Key staff Ana Bravo,
Frederico Cláudio, Ana Raquel Pires

Total budget € 150,000 over 3 years

Production context online radio broadcasting 24/7

Digital distribution half a million views
on website and app

Date of publication not specified

Competing for
Best European Digital Audio Project

The first Portuguese language radio for kids. This is an online radio station broadcasting 24/7. Here kids do their own shows live from 3 to 6 pm and choose the playlist and participate on shows about citizenship subjects.

NO ECOLOGICAL FOOTPRINT

<http://lab.rtve.es/huella-ecologica/en/>

This is an interactive project presented by the actress Irene Escolar who reflects on the individual responsibility each of us has to reduce our ecological footprint. This recently-coined term defines the impact or 'print' that our way of life has on the ecosystem. The strong point is the webdoc that links the end user to climate change effects, but not in a negative way: teaching how you can reverse its impact by modifying certain everyday habits. The knowledge of the four kinds of ecological footprints (water, soil, materials, co2) can be the start to reverse the climate crisis.

The interactive documentary has three main types of interaction: Parallel Videos, in which you can see the same scene from two viewpoints; Challenges, where you can decide where to start reducing your environmental impact; and Extras, content that expands on the information you are receiving. Further, there is a participation site for TV audiences where they can send their pic of those places they don't want to disappear due to the climate change, a young cut videos (Youtube) giving some ecotips; and a short lifetime bot at Facebook Messenger to inform you of your hydric footprint. All this content combines to give the users the basic tools to fight against their own ecological footprint.

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SIN HUELLA

ECOLÓGICA

SPAIN

Submitting organisation

RTVE

Contact

Concepcion Merina

concepcion.merina@rtve.es

Author Lab RTVE.es

Director Miriam Hernanz,

Estefanía de Antonio

Commissioning editor César Peña

Producer Esther Pérez-Amat

Co-producer RTVE

Key staff Irene Escolar, Félix Martín García,

Ismael García, Luismi García,

Diana Guillén, Marcos Martín, Eva Rojas,

Guillermo Francisco Veloso Nuñez

Total budget not specified

Production context Urgent public service to

reverse the climate change

Digital distribution 70K users,

200K pages views, 200K Twitter impressions,

300K Facebook Interactions

Date of publication 5 June 2018

Competing for

Best European Online Media Project

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GAVIAS LJUDÄVENTYR

SWEDEN

GAVIAS SOUND ADVENTURE

<https://assistant.google.com/services/auid/00000098e74c01d8?hl=sv>

Submitting organisation
Sveriges Radio - SR

Contact
Magnus Suneson
magnus.suneson@sverigesradio.se

Author Magnus Suneson
Director Magnus Suneson
Commissioning editor Linda Gomes
Producer Linda Belanner

Key staff Tobias Björnsson, Frida Derwinger,
Marie Persson, Carl-Johan Rosén

Total budget € 9,000

Production context stand-alone

Digital distribution not specified
Date of publication 1 December 2018

Competing for
Best European Digital Audio Project

One of the major challenges facing a public service company today is how to stay relevant for a younger audience. Content of course is key. Producing high quality content is one part, being innovative the other. Gathering around The Advent Calendar is an old, family tradition in Sweden. Wanting to respect both that tradition and the need for innovation, we created an interactive calendar where the audience, mainly children, could have fun and learn something together with their parents. Last years' advent calendar 'Tonje in Glimmerdalen' is about Tonje, the only child in the village of Glimmerdalen. She knows everyone who lives in the village as well as she knows the river, the valley and the ancient mountain Silpevaerie. One day everything changes. Tonje discovers that her best friend, the old man Gunnvald, hides a dark secret. The audience could listen to the advent calendar on FM, in the App Swedish Radio play, and through smart speakers. In 2018 it was possible for the first time to interact with the advent calendar and the main character Tonje. We wanted to offer a possibility to enter the world where Tonje lives her daily life and to get to know the characters behind her. The interactive experience consists of several small adventures that are controlled by the listener's own voice and suitable for families with younger children. In the voice-controlled experience, the user accompanied by the seagull Gavia, which Tonje's mother found when it was small. Gavia invites the listeners to fly to Glimmerdalen to get to know the surroundings. It is the user who decides where the seagull should fly, what to decorate the gingerbread house with, how the mountain Silpevaerie should be cheered up or how Gavia should build a kick.

TOP NEWS - SWEDISH RADIO PLAYLISTS FOR AUDIO CLIPS IN NEWS

Link to SR app in Appstore: <https://apps.apple.com/se/app/sveriges-radio-play/id300548244>.

The playlist consisting of news clips in the Swedish Radio app is a new way of consuming audio news that has become a tremendous success in 2019. This form of playlisted news is unique to Swedish Radio and includes playlists for top news, local news (choice of 25 local radio stations), sports, culture and science. Once the user starts the first clip, they will be served a continuous audio stream of 10-15 short format clips that provide an informative and efficient news experience. Every clip is presented in a compelling visualised form, adapted to the mobile screen. The clips are skipable in accordance with the digital logic found in music apps. In 2019 alone, more than 19 million clips have been played in the SR app. Over one million clips were played by 92,000 unique users during the last week in May. These numbers have made playlisted news one of SR's most important distribution channels, a remarkable development considering the fact that the first version of audio clips was introduced in 2018. The Top News clips are also used online and in an adapted format for voice-controlled speakers. Asked for 'the latest news', the smart speaker serves an updated collection of the most relevant news clips. All the clips are customised for digital audio consumption in 'stand-alone versions', which means that they have to be fully understandable without the traditional radio intro and they cannot just be cut-outs from linear radio. This has revolutionised the way our reporters tell their stories. The news clip stand-alone format is now a third, strategic pillar alongside live streams and podcasts in the SR digital audio strategy. There are several plans for further enhancing the user experience, including personalised playlists based on interests and geographic location.

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TOPPNYHETER - SVERIGES RADIO SPELLISTOR FÖR NYHETER SWEDEN

Submitting organisation

Sveriges Radio - SR

Contact

Olle Zachrison

olle.zachrison@sr.se

Author Olle Zachrison

Director Josef El Mahdi

Commissioning editor Björn Löfdahl

Producer Tomas Granryd

Key staff Jörgen Bang, Ursula Haas,

Nils Lindström, Mark Malmström

Total budget € 200,000

Production context Permanent new format in SR app

Digital distribution All-time-high weekly use: 1,036,410 clips played in app, 91,735 unique users (week 23,2019). More than 19 million clips played in 2019. Average 5-6 clips played per user session.

Date of publication 1 March 2019

Competing for

Best European Digital Audio Project

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MY SURVIVAL STORY
SWITZERLAND

MY SURVIVAL STORY

<https://podcasts.apple.com/us/podcast/my-survival-story/id1438019751>

Submitting organisation
My Survival Story

Contact
Katarina Hagstedt
khagstedt@gmail.com

Author Katarina Hagstedt
Director Katarina Hagstedt
Commissioning editor Martin Inderbitzin;
Michael Brönnimann (Transmedia Projects)
Producer Katarina Hagstedt
Co-producer Schweizer Radio und
Fernsehen - SRF / SRG SSR, Panimage
Key staff Whitney Henry Lester

Total budget € 80,000

Production context podcast stand-alone series
with the web platform My Survival Story

Digital distribution 10,000 listens
Date of publication 16 October 2018

Competing for
Best European Digital Audio Project

This is an eight part podcast series, which is a part of a web project called My Survival Story.

The story is the following: After being confronted with grim statistics and sad stories online when researching his pancreatic cancer diagnose, Martin, a 32-year old Swiss guy, decides to look for more relatable stories. So he travels once around the world together with his wife Katarina to interview cancer survivors to hear more about how cancer can be a catalyst. In this narrative eight part series you will join the couple on their journey and hear from the people they met.

TATAKI

<https://www.tataki.ch/>

From Los Angeles to Europe, via Switzerland, the series 'Flesh' takes us into the complex universe of contemporary tattooing. Thanks to different meetings with famous tattoo artists, this series leads us through themes such as values, training, technique and marketing. The aim of this project - designed and built for social networks (7 episodes of 5 minutes) – is to offer an immersive and authentic travel into the tattoo universe, through the eyes of two young passionate personalities. This series is produced by Radio Télévision Suisse, via 'Tataki', its digital channel (www.tataki.ch), dedicated to 15 to 25-year olds.

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TATAKI

SWITZERLAND

Submitting organisation
Radio Télévision Suisse - RTS / SRG SSR

Contact
Serge Gremion
serge.gremion@rts.ch

Author collective Tataki
Director Serge Gremion
Commissioning editor Serge Gremion
Producer Julien Bagourd
Co-producer Home made content and ecosystem of video producers

Total budget € 500,000

Production context Brand/offering - 600 content in 2018 - 1,000 minutes

Digital distribution 60,000 subscribers
Date of publication 21 September 2018

Competing for
Best European Online Media Project

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13 MINUTES TO
THE MOON

UNITED KINGDOM

13 MINUTES TO THE MOON

<https://www.bbc.co.uk/programmes/w13xttx2>

Submitting organisation

British Broadcasting Corporation - BBC

Contact

Anna Doble
anna.doble@bbc.co.uk

Author BBC World Service

Director Rami Tzabar

Commissioning editor Jon Manel

Producer Andrew Luck Baker

Key staff Amelia Butterly,

Katherine Campbell, Stephanie Constantine,
Kevin Fong, Oliver Jarvis, Martin McCall,
Meabh Ritchie

Total budget not specified

Production context Live digital event based on
12-part podcast series

Digital distribution There have been more than 3.5 million downloads/streams of the series (as of 30 July 2019) with a further 1.5 million views of the 13 Minutes countdown on the BBC News & BBC World Service websites and on social media (Facebook, Twitter, YouTube). The podcast has caught the imagination of people around the world with more than 6,000 reviews on podcast apps.

Date of publication 20 July 2019

Competing for

Best European Digital Audio Project

On July 20 1969 millions of people around the world listened and watched as two astronauts landed on the Moon for the first time in history.

Exactly 50 years later, to the precise moment, BBC World Service created a real-time audio-visual experience to mark the anniversary of Apollo 11 and to bring new understanding to the perilous last 13 minutes of the landing. 13 Minutes to the Moon is a podcast and multimedia project which gives our audience the inside story of the young men and women who made it all possible. Listeners are then invited to follow a visualisation, immersing them in the events of the final descent.

We hear mission controllers calmly telling the crew they are running low on fuel. We watch as the Sea of Tranquillity appears from the window as Neil Armstrong manually pilots Eagle to the lunar surface. And we hear the wobble in his voice as he tells Houston 'the Eagle has landed'. The team exploited the potential of digital audio storytelling by building up to this unique audio-visual moment across web, podcast and social platforms in languages including English, Arabic, Spanish, Turkish and Russian.

The as-live digital event on 20 July 2019 was the culmination of a 12-part podcast series presented by Dr Kevin Fong, a former Nasa trainee.

We meet the people and technology that made Apollo 11 happen, from the flight controllers, whose average age was 27, to the computer punch card operators and the insulation technician who says it was 'just a job' but the greatest of his life. And we learn that one of the mission's main legacies was the portable computer.

The epic theme music was created by composer Hans Zimmer.

<https://www.facebook.com/bbcworldservice/videos/1271425283018907/>

<https://twitter.com/i/moments/1152675802871422976>

FOREST 404

Forest 404: <https://www.bbc.co.uk/forest>

The Forest 404 Experiment: <https://nquire.org.uk/mission/forest-experiment/contribute>

Can you feel loss for something you have never known? Forest 404 revolves around listening to sounds of nature. It is both an online citizen science experiment hosted by The Open University and a podcast series for BBC Sounds. Both feed off each other. The Forest 404 Experiment explores the mental health effects of listening to different sounds of nature. Sounds that, one day, we may grieve for. Since launching in April 2019, we've had over 7,000 responses. The experiment is over 10x bigger than any previous surveys in the field. The Forest 404 podcast has 27 episodes in 3 parts. At its heart lies a thriller (9 episodes). These are accompanied by 9 factual talks and 9 soundscapes, mixed in binaural sound for an immersive 3D headphone experience. 'It is an all-female environmental sci-fi podcast that does more than tick boxes, with Ted talk-style footnotes that explore themes such as whether humans could live without sunlight and how being surrounded by nature affects mental health.' Alex Smalley, Lead researcher: 'By building this alongside the BBC podcast series, we have received a huge and diverse response. It is at times like this that collaboration really works.' Early research from the experiment has generated high-level interest from the UK Department of Education, Farming and Rural Affairs. We are now feeding into their planning processes for 2030. We have also made links with the UK Civil Service, National Health Service departments, and tech companies for future partnerships.

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FOREST 404

UNITED KINGDOM

Submitting organisation

British Broadcasting Corporation - BBC

Contact

Paula McDonnell

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Author Timothy X Atack

Director Becky Ripley

Commissioning editor Rhian Roberts

Producer Becky Ripley

Co-producer Arts & Humanity Research Council

(AHRC), BBC Sounds, University of Exeter,

University of Bristol, The Open University

Key staff James Aldred, Tim Atack, Bonobo

(aka Simon Green), James Cook, David Haskell,

Pippa Haywood, Eliza Lomas, Pearl Mackie,

Andy Miah, Tanya Moodie, Michael Rivera,

Cosmo Sheldrake, Alex Smalley, Elsa Sotiriadis,

Katie Thornton, Herman Wijnen, Graham Wild

Total budget € 76,000 from BBC Sounds/BBC

Radio 4 and € 38,000 from AHRC

Production context 27 episodes total as a

boxset for BBC Sounds alongside an

accompanying online experiment for listeners

Digital distribution 1.4 million downloads and

plays. Over 7,000 people took part in the Forest

404 experiment number 1 in the UK Apple

Podcasts Chart. 318,193 engagement on social

media platforms.

Date of publication 4 April 2019

Competing for

Best European Digital Audio Project



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2019

DIGITAL MEDIA
RISING STARS

01	Grey Time	France
02	Helena	Germany
03	Into the Red	Germany
04	Power Game	Germany
05	Rooms	Germany
06	The Rain That Is Falling Now Was Also Falling Back Then	Germany
07	Control	Poland
08	Raspberries	Poland
09	Marie	Romania
10	A Guide to the Apocalypse	Switzerland
11	Journey Untold	Switzerland
12	Stand Up	Switzerland
13	A Plastic Bag, Drifting Through the Wind, Wanting to Start Again	United Kingdom
14	inspirare.	United Kingdom
15	Refracted Mindscape	United Kingdom

TUESDAY 8 October

09:30		Jury Introduction	
10:00	10	A Guide to the Apocalypse	Switzerland
	03	Into the Red	Germany
	07	Control	Poland
11:00		Discussion	
11:20	14	inspirare.	United Kingdom
	11	Journey Untold	Switzerland
	13	A Plastic Bag, Drifting Through the Wind, Wanting ...	United Kingdom
12:20		Discussion	
12:40		Lunch	
13:30	05	Rooms	Germany
	12	Stand Up	Switzerland
	09	Marie	Romania
14:30		Discussion	
14:50	04	Power Game	Germany
	15	Refracted Mindscape	United Kingdom
	02	Helena	Germany
15:50		Discussion	
16:10		Break	
16:30	01	Grey Time	France
	06	The Rain That Is Falling Now Was Also Falling ...	Germany
	08	Raspberries	Poland
17:30		Discussion	
18:00		General Discussion & Voting	

01

SALE TEMPS

FRANCE

GREY TIME

<https://vimeo.com/349520527>

Password: vimeonao

Submitting organisation
Ecole Nationale Supérieure Louis-Lumière

Contact
Mehdi Aït-Kacimi
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Author Naomi Amarger
Director Naomi Amarger
Commissioning editor Sylvie Carcedo
Producer Christine Aubry
Key staff Pauline Braz, Guillaume Camous,
Léa Cribier, Mathieu Fraticelli,
Jean-Mathieu Fresneau, Lisa Lamy,
Martin Peigner, Valérian Ponsoero,
Denis Sixou, Kelly Thouroude-Vaz

Total budget € 800

Production context Graduation Film

Date of publication 22 July 2019

Competing for
Online Media Rising Star

Joseph is 35 years old, he lives alone, with his cat, in a small apartment in a big city that slowly sinks into an extreme political regime, the Grey State. Joseph turns his eyes away, he works and prefers drinking beer with his friend Charlie and watching football on television rather than getting in trouble criticizing laws that do not directly affect his daily life. But do we know enough about how people's little acts of cowardice can impact an entire society?

In this film, I used framing and lighting to make the audience feel the growing grip of the dictatorship. The characters evolve in an increasingly dark atmosphere. My goal as both the director and the cinematographer was to change my way of framing during the film. I was also interested in the role that technical imperfections, such as lens flare, shaky camera movements, over-exposure, can have in storytelling.

This graduation film accompanies my Master's Thesis 'Expressing sensitivity through the frame'. The idea of this thesis comes from my will to have a better understanding of how the camera operator is working, and how he manages to share his emotion through the frame, especially in handheld camera work. I wanted to study the evolution of the relationship between the operator and the camera, and the impact that the different ways of framing and different points of view have on the viewer.

HELENA

<https://www.uni-weimar.de/de/kunst-und-gestaltung/professuren/experimentelles-radio/>

Friendship is a story that tells itself.

With a beginning and end, a room within a room, continuously reinventing itself, where endings are marked with new beginnings.

Helena tells a story of a friendship between two women. When one friend receives forgotten recordings of the other's dreams she begins to recount their experiences - the love and time they shared and how they came to lose each other.

The play features original sound recordings of a dream diary recorded from 2013 to 2015 showing an absurd, sensitive dream world and its strange connection to the women's real-life friendship.

This audioplay is an intimate and honest account of women's friendship but at heart it is an attempt to give this particular friendship another chance and a new perspective.

The work was developed at the Bauhaus-University Weimar as a master thesis at the chair Experimental Radio, advised by Professor Nathalie Singer and Dipl.-Ing. Astrid Drechsler.

02

HELENA

GERMANY

Submitting organisation
Bauhaus-University Weimar

Contact
Nathalie Singer
nathalie.singer@uni-weimar.de

Author Elena Zieser
Director Elena Zieser
Commissioning editor Elena Zieser
Producer Bauhaus-University Weimar
Key staff Gostenhofer Gesangsverein,
Rosemarie Kaiser, Niklas Kammermeier,
Elke Schröder, Hella Vahl, Bettina Wiehler

Total budget not specified

Production context stand-alone

Competing for
Digital Audio Rising Star

03

INTO THE RED

GERMANY

INTO THE RED

https://drive.google.com/drive/folders/1Gq8yT_UZcquS-Sin6reImbvBEnaubJUV?usp=sharing

Submitting organisation

Film University Babelsberg KONRAD WOLF

Contact

Christina Marx
distribution@filmuniversitaet.de

Author Linda Brieda

Director Linda Brieda

Commissioning editor

Esther Rothstegge (Medienboard Berlin)

Producer Paul Bullinger

Key staff Markus Gembaczka,

Florian Isikci, Adrian Lorenz,

Evgeny Kalachikhin, Maximilian Welscher

Total budget € 57,600

Production context stand-alone

Date of publication 14 August 2019

Competing for

Online Media Rising Star

This is a virtual journey to Mars - and into the psyche of the missing mission leader Kara: 'There is life on Mars!' – this is the last message received from Mars Mission Leader Kara Chander, an android who has been living on the Red Planet for over 140 years. But since this ground breaking news there has been nothing but silence.

Now, Into the Red enables a small group of chosen astronauts to travel to Mars in order to discover the secret behind Kara's disappearance and her mysterious message. Step by step, the user dives into Kara's past, her memories, dreams and traumas. Only at the end, when the user meets Kara's father and reconciles him with Kara, he understands what Kara meant when she said, there was life on Mars.

Because the immersive VR experience Into the Red is no ordinary Mars mission: it's a journey into the psyche of the missing Mars crew leader. An absorbing experience, combining VR, volumetric video and 360° video – and discovering the borders of memories, dreams and reality. Into the Red is the PhD project of writer and director Linda Brieda and the Master's Project of Producer Paul Bullinger.

It was funded by Medienboard Berlin Brandenburg and produced in partnership with Germany's first volumetric studio, the Volucap Studio.

POWER GAME

<https://vimeo.com/181828961>

password: machtspiel

From which side would the web be woven between the ruled and the rulers?

Joined at the hip. Strained to bursting point. In a framework of steel and wood, they play, exchange, break and remain silent.

04

MACHTSPIEL

GERMANY

Submitting organisation
Filmakademie Baden-Württemberg

Contact
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Author Irina Rubina
Director Irina Rubina
Producer Irina Rubina
Key staff Hannah Ebenau, Martin Grütter,
Marius Kirsten, Timm Kröger, Roland Mönch,
Luis Schöffend, Thorsten Schütte, Paula Schwabe

Total budget € 10,000

Production context new academic music

Digital distribution festivals
Date of publication 23 March 2019

Competing for
Digital Audio Rising Star

05

ROOMS

GERMANY

ROOMS

https://drive.google.com/drive/folders/12h6I1SsakVWmMIGEkB75RZ_TEq2Wzw7G?usp=sharing

Submitting organisation
Film University Babelsberg KONRAD WOLF

Contact
Cristina Marx
distribution@filmuniversitaet.de

Author Christian Zipfel
Director Christian Zipfel
Commissioning editor Evgeny Kalachikhin
Producer Niklas Burghardt
Co-producer
Film University Babelsberg KONRAD WOLF
Key staff Jana Pape, Olga Molchanova Reed,
Ludwig Müller, Sharon Ryba-Kahn,
Christian Dellacher

Total budget € 12,000

Production context stand-alone VR installation,
online distribution ZDF Kultur

Digital distribution <https://vr.zdf.de/rooms/>
Date of publication 28 August 2019

Competing for
Online Media Rising Star

ROOMS is a 360° video. Please use VR goggles and headphones to watch the video.

Ever since sedentism, mankind has been creating closed and strictly regulated rooms. They facilitate the satisfaction of human drives and therefore provide a basis for our culture.

Rooms will let you immerse into five intimate room realities. Having an anthropological view on the presented world, the narration follows the rooms' archaic processes and watches the rooms' dramatised physical development. The rooms are defined as a socially important construct rather than just a space framed by walls. Which fundamental functions do rooms have for mankind? Is it possible to disobey or question our culture's rules? What happens to a room, when civilisation has left its space?

The idea was to make the room a protagonist. Working with a frameless medium, we focused on creating a suspenseful 'room dramaturgy'. The viewer's interactive task is to find his own point of interest in the portrayed rooms. The spectator is responsible for deciding how explicitly he wants to experience the documental processes.

THE RAIN THAT IS FALLING NOW WAS ALSO FALLING BACK THEN

<https://drive.google.com/file/d/1SXOSqWO-C8jPT-q5FEKeeuWgKH9wHMCgy/view?usp=sharing>

At the very edge of the European Union, close to the Moldavian border, there is the prison of Botoşani. The prisoners Busliuc, Cristian and Manix spend the last days of their penalties in prison before facing the mammoth task of reintegrating into society. Poverty, rejection, solitude, but also themes like family and hope are omnipresent. They had a lot of time to reflect about life. What made me who I am? What does a human being need to be happy?

Imprisoned between steel and concrete, the answers pounded themselves into their heads. Far away from impressive and elitist European metropolises, there is a place framed by concrete walls and fences that shows the shady side of European society. Europe suffers from political and social disturbances because politics has ignored social injustice and, in contrast, consolidated the established affluent society for too long. Since 2019, Romania presides over the Council of the European Union, thus it is interesting to take a look at this country. During the shooting and research, it became more and more obvious that being in prison is strongly connected to poverty as a failure of society. This fact should not be taken as an excuse for the committed crimes, but society's problems concern everyone, not just those who have to experience the direct consequences. I chose an immersive medium to tell my protagonists' stories because it offers the strongest and most empathic way of immersing in their hidden everyday lives. The prison itself is also a strong narrative protagonist. Using VR is a unique opportunity for the viewer to enter these rooms that are sealed for the public.

06

THE RAIN THAT IS FALLING NOW WAS ALSO FALLING BACK THEN GERMANY

Submitting organisation

Film University Babelsberg KONRAD WOLF

Contact

Cristina Marx

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Author Christian Zipfel

Director Christian Zipfel

Commissioning editor Jonatan Lorincz

Producer Viktoria Janssen

Co-producer UNATC Bukarest

Key staff Christian Dellacher, David-Simon Groß, Kevin Jahnel, Evgeny Kalachikhin, Siri Klug, Fabian Koppri, Jonas Römmig

Total budget € 6,000

Production context stand-alone,
online distribution

Digital distribution festivals

Date of publication 9 October 2019

Competing for

Online Media Rising Star

07

KONTROLA - SERIAL

POLAND

CONTROL

https://www.youtube.com/playlist?list=PLtmzI8j0X2msB_5ScxEIHO9krn_aGMNeW

Submitting organisation
Warsaw Film School

Contact
Barbara Pawłowska
barbarapawlowska@szkolafilmowa.pl

Author Natasza Parzymies
Director Natasza Parzymies
Commissioning editor Barbara Pawłowska
Producer Natasza Parzymies
Co-producer Warsaw Film School,
Parada Równości,
Panavision Poland, ParkFilmowy.pl
Key staff Ada Chlebicka,
Magdalena Knapczyńska, Filip Pasternak,
Ewelina Pankowska, Aleksandra Rudzka

Total budget € 5,000

Production context web series (YouTube)

Digital distribution The 2 episodes released so far have over 8 million views on YouTube
Date of publication 14 April 2018

Competing for
Online Media Rising Star

Control is the first Polish LGBT Web series to ever exist. We made the first episode as an assignment at the Warsaw Film School. Following its huge success on YouTube our team decided to go further. Having been asked countless times by our fans from all over the world to make a sequel, we decided to make a YouTube series out of it. It took us six months to get it financed, partially by the fans, partially by us. We also got support from the Warsaw Film School, Parada Równości (Equality/Pride Parade) and Panavision Poland. Two episodes have come out so far – there will be seven in total. Most of the crew are still students on their way to becoming professional filmmakers. Natasza, the writer/director just recently turned 20. Nowadays hate spreads all across Poland so visibility is key to changing the approach towards LGBT Poles. Also, the representation of LGBTQ+ people in films and TV in Poland is somewhere below 0,2 percent so it needs to be upped asap! We feel this is our duty as the new generation to break the silence and show what hasn't been shown before. 'Control' shows that love is universal and so is the pain connected to it.

RASPBERRIES

<https://vimeo.com/229107481>

Password: Maliny2016

1947. The War is not over. Young Ada does her best to stop her brother from leaving the country. Little does she know that if communists find him, he will die.

Raspberries is a historical drama based on the director's family story, written and shot by students from Warsaw Film School during their first year of studies. As a bold attempt in recreating the 1940s war times it received recognition and awards all around the world. Recently it was placed 4th on the list of 'The Most Frequently Screened Polish Short Films at International Festivals in 2018'.

FaceBook Page: www.facebook.com/raspberriesthemovie/

08

MALINY

POLAND

Submitting organisation

Warsaw Film School

Contact

Barbara Pawłowska

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Author Warsaw Film School

Director Mateusz Motyka

Commissioning editor Barbara Pawłowska

Producer Maciej Ślesicki

Co-producer Warsaw Film School

Key staff Katarzyna Babicz, Mieszko Barglik,

Sara Cheredis, Mateusz Klimek,

Katarzyna Kunicka, Marek Lechowicz,

Adam Machalica, Michał Rusnarczyk,

Jakub Turniak, Stanisław Wójcik

Total budget € 2,000

Production context Student Short Film

written and shot by students of Warsaw Film School during their 1st year of studies.

Digital distribution Participated in over 25 film festivals since created.

Date of publication 1 January 2018

Competing for

Online Media Rising Star

09

MARIE

ROMANIA

MARIE

<https://vimeo.com/301407306>

Password: Chilia Veche

Submitting organisation
UNATC I L Caragiale

Contact
Doru Nitescu
doru@unatc.ro

Author [Letitia Popa](#)
Director [Letitia Popa](#)
Commissioning editor [Carina Puscasu](#)
Producer [Letitia Popa](#)
Key staff [Andreea Nedelcu](#)

Total budget € 200

Production context stand-alone

Digital distribution
<https://www.imdb.com/title/tt10548620/>
Date of publication 18 October 2018

Competing for
Online Media Rising Star

A short film dedicated to three generations of women from the village Chilia Veche, located in Delta Dunarii, an isolated area. The film follows the dynamics between Maria, a 10-year old girl, and her grandmother, and the exchange of responsibilities between them. Maria has four sisters. The depicted events are happening immediately after the birth of her fifth sister.

A GUIDE TO THE APOCALYPSE

<https://www.aguidetotheapocalypse.com>

In 2018, scientists set the Doomsday Clock to two minutes to midnight. This symbolic clock represents the likelihood of a man-made global catastrophe for humanity. Parameters such as nuclear arms, environmental factors and political uncertainty are taken into account. A Guide to the Apocalypse takes on five possible world-ending scenarios and tongue-in-cheek survival strategies.

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A GUIDE TO THE APOCALYPSE

SWITZERLAND

Submitting organisation
Zurich University of the Arts

Contact
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Author Adrian Graf
Director Adrian Graf
Commissioning editor Nico Lypitkas
Producer ZHDK
Key staff Dennis Ginsig, David Friedli,
Leslie Leuenberger, Kristen Vermilyea

Total budget € 1,000

Production context Bachelor project

Digital distribution Instagram, Instagram Stories,
Audience, Story Views, Video Views, Likes
Date of publication 7 June 2018

Competing for
Online Media Rising Star

11

JOURNEY UNTOLD
SWITZERLAND

JOURNEY UNTOLD

<https://journey-untold.com>

Submitting organisation
University of Applied Sciences Chur

Contact
Thomas Weibel
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Author Irem Bilen, Ricardo Fariña,
Gino Knöpfel, Joanne Urwyler

Director Irem Bilen, Ricardo Fariña,
Gino Knöpfel, Joanne Urwyler

Commissioning editor Thomas Weibel

Producer Irem Bilen, Ricardo Fariña,
Gino Knöpfel, Joanne Urwyler

Total budget not specified

Production context stand-alone

Digital distribution
total page impressions since Jan 08: 1821

Date of publication 8 January 2019

Competing for
Digital Audio Rising Star

This is an independently produced web comic that follows the story of a young woman living in a small village in Afghanistan. A wife and mother of two little children, she devotes her time to the family. But when the Taliban become an imminent threat to their village, they have to make a decision: stay in Afghanistan and endure the consequences of war, or flee their homeland and escape to the unknown. The initial idea of Journey Untold arose on a rainy afternoon in March 2017, when a group of four students sat together to brainstorm ideas for a project in the Media Engineering degree programme. We wanted to address the refugee crisis by telling a refugee's story, but we wanted to tell it in a different way than has been done so far – one that weaves together story, visuals, and sound in a more engaging and immersive manner. The idea of an interactive comic as a means to approach the topic of migration and immigration began to take shape. Jump forward a few weeks. After countless phone calls, emails, and meetings, we found ourselves assembling our audio equipment in a small room in Solothurn, where a woman and her brother had agreed to meet us to talk about the woman's journey from Afghanistan to Switzerland. And so began the process of turning the conversation into a story that could be told through a comic. What followed was the lion's share of the work: rotoscoping accurate images, recording the interpreter, animating, working on sound design, designing and coding the website, and gathering relevant information, to name only a few. And this is it. You are looking at our months worth of work, and we hope you appreciate the story as much as we do.

DIGITAL MEDIA RISING STARS

STAND UP

<https://cohu-webseries.com/episodes/>

They stand on Pristina's main promenade – in the middle of hundreds of people. Adelina Tërshani, known as a quick-witted feminist, leads the crowd with a megaphone and provocative slogans. Lendi Mustafa, leader of the LGBTI community also on site, wears a rainbow-coloured flag as a cape. Together they resist the patriarchy, which is strongly anchored in institutions, society and above all within their own four walls. Their main concern: equal rights for all sexes in Kosovo. Although both are repeatedly confronted with verbal and physical attacks, they are committed to their activism. The strong relationships with their friends and the community give them strength and hope to continue fighting for their cause in a country that has to re-form between modernism and tradition.

12

ÇOHU

SWITZERLAND

Submitting organisation
Zurich University of the Arts

Contact
Nico Lypitkas
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Author Arzije Asani, Céline Stettler
Director Arzije Asani, Céline Stettler
Commissioning editor Arzije Asani
Producer Zurich University of Arts
Co-producer Schweizer Radio und Fernsehen - SRF / SRG SSR,
supported by: ZHdK Avina Fonds
Key staff Robin Angst, Mimoza Avdiji, Batikan Bahceli, Kristian Fankhauser, Ilir Hasanaj, Nita Konjuhi, Alex Kühni, Marc Lepetit, Valentin Mettler, Daniel Mistic, Fernando Obieta, Seide Ramadani, Flavia Reinhard, Dorontina Rifati, Fjolla Shaqiri, Gregg Skerman, Katharina Tietze, Robert Wettstein

Total budget € 10,000

Digital distribution
https://www.instagram.com/cohu_webseries/
Date of publication 19 May 2019

Competing for
Online Media Rising Star

13

A PLASTIC BAG,
DRIFTING THROUGH
THE WIND, WANTING
TO START AGAIN
UNITED KINGDOM

A PLASTIC BAG, DRIFTING
THROUGH THE WIND, WANTING
TO START AGAIN

<https://soundcloud.com/laurenreis/a-plastic-bag-drifting-through-the-wind-wanting-to-start-again>

Submitting organisation
Goldsmiths, University of London

Contact
Richard Shannon
r.shannon@gold.ac.uk

Author Lauren Eisen
Director Lauren Eisen
Commissioning editor Richard Shannon
Producer Lauren Eisen

Total budget not specified

Production context stand-alone

Date of publication 20 June 2019

Competing for
Digital Audio Rising Star

This is the story of a lot of things. It is the story of a head injury, the story of a group of friends, the story of the city of Montreal on a rainy Halloween night in 2016. It is the story of shared memory, of memory lapses, and of what happens when someone else remembers for us. A Plastic Bag, Drifting Through the Wind, Wanting to Start Again aims to collect a single memory from a group of people, and asks what happens when we remember together? Using music, archival sounds from the streets of Montreal, and a variety of recording methods, a group of friends weaves together the story of a chaotic Halloween night in a city that they love.

Using multiple narrators, this audio feature tells the tale of a dance party, a hospital, and what happens in the aftermath of a concussion. Maurice Halbwachs' *La mémoire collective* shows us how memory can be constructed, shared, and passed on by social groups. In this era of increasing digitization, we are starting to lose collective documentation of our histories.

This project proposes audio as a memory sharing tool. Multiple versions of the same story enable a shared document of the past, a methodology for articulating the present, a practice for maintaining communities in the future. When individual memory fails us, we can rely on those around us, in our communities, to situate ourselves firmly in the present.

INSPIRARE.

https://drive.google.com/open?id=1Nch9GOU4WUdW__d7XdxFq7uraaW0tkjI

The short experimental audio-based film revolves around the main character Arlen, an artist who lost his friendship with his best friend Sage and also lost his inspiration in the process. The artist tries to find reasons why he cannot create art anymore and does not realise the inspiration is missing. To find answers and ways to get back on track he shows up unannounced to Lee's house with whom he had a long trusted friendship. For Arlen losing inspiration only provoked more delusion and questions where and when everything went wrong. In the meantime, Lee breaks up with his long-time girlfriend Sam and instead of accepting the truth he lives in denial.

Arlen and Lee have a long conversation about relationships and ways to deal with loss, during this conversation we discover that Lee is not interested in helping Arlen and is focused on his own problems and Arlen struggles to find answers. With the conversation not going as Arlen planned he goes back home and forces himself to clean up the mess. During the process he finds a book that turns his thinking around and inspiration comes back to him. In the end, he needs to choose either to save his friendship with Sage or keep inspiration because he cannot have both.

The story is supposed to raise questions and make the audience choose sides or disagree with arguments in general. Arlen and Lee express their thoughts that some audience members will not agree with. This is the whole purpose of the project, to challenge audience views and morals instead of absorbing information.

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INSPIRARE.

UNITED KINGDOM

Submitting organisation
Bournemouth University

Contact
Evi Karathanasopoulou
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Author Anna Lozian
Director Anna Lozian
Commissioning editor Evi Karathanasopoulou
Producer Anna Lozian

Total budget € 556

Production context stand-alone

Date of publication 1 May 2019

Competing for
Digital Audio Rising Star

15

REFRACTED
MINDSCAPE

UNITED KINGDOM

REFRACTED MINDSCAPE

<https://soundcloud.com/dropwhammy/refracted-mindscape-exhibition-podcast-masked>

Submitting organisation
Bournemouth University

Contact

Evi Karathanasopolou
evik@bournemouth.ac.uk

Author Matthew Cooper

Director Matthew Cooper

Commissioning editor Evi Karathanasopolou

Producer Matthew Cooper

Key staff James Gregory, Ollie Tunmore

Total budget € 107

Production context stand-alone graduate project as part of the BA Honours Media Production Course at Bournemouth University.

Digital distribution

Soundcloud Plays: Main - 34 people,
Secondary - 9 people

Date of publication 2 May 2019

Competing for

Digital Audio Rising Star

Refracted Mindscape was an audio-visual exhibition exploring the mind of someone with multiple personalities. This submission includes a link to a linear edit of the exhibition, which was posted online after its debut, as well as a follow-up podcast with the contributor. Using a multi-channel audio mixer and headphones, users swapped between the personalities' stories, or played them all at once, allowing the listener to experience the often overwhelming effects of this condition.

The exhibition was small-scale, with only 2-3 people using it at once, creating an intimate experience that fitted its content.

The content was built around interviews with an anonymous contributor, which were used both as stimulus and directly in the artefact. The aim of the audio was to build up the world of the contributor's mind, which for the sake of clarity will hereon be referred to as the Mindscape.

The two personalities interviewed were Janus (the main contributor whose real name has been redacted) and Hannah, the second oldest personality. Both their interviews were included as verbatim in the exhibition and have their own distinctive voices, and with that their own soundscapes. The soundscapes were built using binaural recordings of various Foley and environments, which were inspired by descriptions of the rooms, which each personality has within the mind of the contributor. Music was created in a similar manner to reflect the two. The soundscapes draw from several influences and mediums such as music concrete. A collection of both natural and artificial sounds were used, some in their raw form, other times transformed using software like Cecilia to create something new.

Follow-up Podcast with Contributor (Secondary): <https://soundcloud.com/dropwhammy/janus-mental-health-podcast-masked-voice>




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PRIX EUROPA from 6 to 12 October 2019

@ Internationales Kunst- und Kulturquartier Schiffbauergasse, 14467 Potsdam

@ Filmuniversität Babelsberg KONRAD WOLF Marlene-Dietrich-Allee 11, 14482 Potsdam

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