

PRIX 
EUROPA

Changing Europe:

diverse & united!

10 – 15 October 2021, Potsdam

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PRIX EUROPA 2021
Special Events
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Under the
high patronage of the
European Parliament

Changing Europe: diverse & united!

We have chosen the motto:

‘Changing Europe: diverse & united’, because we believe that Europe can grow together more smoothly if you see diversity as an opportunity. We want to stand up against the threat of a fragmenting society, and here the European public broadcasters have a central part to play: with their programming for everyone, for all members of society, they act as social adhesive. In this sense we want to honour the best European television-, radio- and digital media productions this year inspired by the principle ‘diverse and united’.

I am looking forward to fascinating productions and keeping my fingers crossed for all nominees. PRIX EUROPA is one of the most important and influential media awards on the continent. And near to my heart.



Dr. Alexander Wrabetz

PRIX EUROPA President

Director General Österreichischer Rundfunk – ORF



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

PRIX EUROPA 2021

Digital Media Projects

Digital Audio Projects

This category recognises the most original presentation of creative audio on digital platforms and enjoys the Patronage of BBC Radio.

Online Media Projects

Includes the full range of digital media projects (cross-platform projects, web-based, AI, AR or VR productions, apps etc.)

PRIX EUROPA 2021 Awards:

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

01	Excessive Police Force Against Teenagers: ‘I thought that my best friend was dead’	Belgium
02	Božena	Czech Republic
03	Digital Writer	Czech Republic
04	The Planet is Prima	Czech Republic
05	Secrets, Death and Instagram	Denmark
06	Donate Your Speech	Finland
07	Troll Bunker – Escape Game	Finland
08	Voices from the Year of the Plague – A Time Travel Through the Autumn of 1710	Finland
09	ARTE FAQ	France
10	Seven Grams	France
11	Machiavelli Sessions	Germany
12	MrWissen2go History	Germany
13	safespace – Your Team for Intimate Topics	Germany
14	Tatort – The Interactive Audio Drama. Episode 1: Hellfire	Germany
15	TKKG – The Cursed Easter Egg	Germany
16	Welcome to the Club – The LGBTIQ*-Podcast and Welcome to the Club – Instagram	Germany
17	Binnenhof Online	The Netherlands
18	The Cycle Club	The Netherlands
19	Trust in the Blockchain Society	The Netherlands
20	Your Climate Future	Norway
21	Birth in the 21st Century	Spain
22	FLAMENCO	Spain
23	News Values – The Public Service Algorithm at SR	Sweden
24	Susanne’s Pantry	Sweden
25	SRF WE, MYSELF & WHY	Switzerland
26	Atom and Luna AR	United Kingdom
27	The Joe Wicks Podcast	United Kingdom
28	User Not Found	United Kingdom

TUESDAY 12 October

09:30		Jury Briefing	
10:00	20	Your Climate Future	Norway
10:40	09	ARTE FAQ	France
		Break	
11:40	01	Excessive Police Force Against Teenagers ...	Belgium
12:20	17	Binnenhof Online	The Netherlands
		Lunch	
14:00	28	User Not Found	United Kingdom
14:40	16	Welcome to the Club – The LGBTIQ* ...	Germany
15:20	03	Digital Writer	Czech Republic
16:00	23	News Values – The Public Service Algorithm at SR	Sweden
		Break	
17:00	05	Secrets, Death and Instagram	Denmark
17:40	04	The Planet is Prima	Czech Republic
18:30		Discussion & Voting	

WEDNESDAY 13 October

09:30	07	Troll Bunker – Escape Game	Finland
10:10	13	safespace – Your Team for Intimate Topics	Germany
10:50	19	Trust in the Blockchain Society	The Netherlands
		Break	
11:50	21	Birth in the 21st Century	Spain
12:30	24	Susanne's Pantry	Sweden
		Lunch	
14:00	14	Tatort – The Interactive Audio Drama. Episode 1: Hellfire	Germany
14:40	08	Voices from the Year of the Plague ...	Finland
15:20	11	Machiavelli Sessions	Germany
		Break	
16:20	26	Atom and Luna AR	United Kingdom
17:00	25	SRF WE, MYSELF & WHY	Switzerland
18:00		Discussion & Voting	

THURSDAY 14 October

09:30	02	Božena	Czech Republic
10:10	18	The Cycle Club	The Netherlands
10:50	10	Seven Grams	France
		Break	
11:50	22	FLAMENCO	Spain
12:30	12	MrWissen2go History	Germany
		Lunch	
14:00	06	Donate Your Speech	Finland
14:40	15	TKKG – The Cursed Easter Egg	Germany
15:20	27	The Joe Wicks Podcast	United Kingdom
16:20		Discussion & Voting	

EXCESSIVE POLICE FORCE AGAINST TEENAGERS: ‘I THOUGHT THAT MY BEST FRIEND WAS DEAD’

https://www.instagram.com/p/CMAgjB1HOWD/?utm_source=ig_web_copy_link

How @nws.nws.nws adapted a 40 minute documentary on excessive police violence for a teenage audience. What is @nws.nws.nws? In 2019, the news department of the Flemish Public Broadcasting Company, created a news channel on Instagram for teens (aged 13-17). Our content consists of both news and context and is tailor-made for our audience and suited for the platform we use.

News on socials is often consumed ‘on the go’. Therefore we need to be snappy, but of course reliable and relevant to our followers.

Police violence: hot topic

When our colleagues of Pano told us about their programme ‘Legal use of force’ (see TV Current Affairs), we immediately felt that this was a hot topic for our audience. But how could we summarise a 40 minute documentary in less than 10 slides?

The personal story of Adam and Kagiso (16) became the backbone of our post. The boys were out with some friends after their exams and broke the Covid-rules. One of them was punched by a policeman and fell unconscious. They both spent a night in jail and suffered several injuries. Besides those testimonials, we wanted to answer some basic questions our audience would have: Can police officers use force? Does it go wrong often? And why is that so?

To explain this broader context, we selected 3 short clips from the documentary, with quotes of different experts that captured the essence of the documentary.

With this post, we succeeded in reaching young people with content that they otherwise probably would have missed, even if it is a very relevant topic for them.

01

OVERDREVEN POLITIEGEWELD TEGEN TIENERS: ‘DACHT DAT M’N BESTE MAAT DOOD WAS’

BELGIUM

Submitting organisation

Vlaamse Radio- en Televisieomroep - VRT

Contact

Franky Audenaerde

franky.audenaerde@vrt.be

Authors @nws.nws.nws for VRTNWS

Director Gonda De Beule

Commissioning editor

Katrien Van der Slycken

Producer Gonda De Beule

Production context post on news channel on Instagram for teen audience

Digital distribution March 2021, we had about 140,000 followers. This post reached 199,715 unique accounts. Half of them did not follow @nws.nws.nws at the time. The post gathered 31,932 likes and was saved more than 2,600 times. There were 464 comments and almost 3,000 people visited our profile via this post.

Date of publication 4 March 2021

Competing for

Best European Online Media Project of the Year

02

BOŽENA

CZECH REPUBLIC

BOŽENA

<https://art.ceskatelevize.cz/bozena-nemcova>

Submitting organisation
Česká televize - Czech Television

Contact
Jitka Prochazkova
Jitka.Prochazkova@ceskatelevize.cz

Authors Eva Jaresova, Stepanka Sunkova

Director Eva Jaresova

Commissioning editor Alzbeta Suchanova

Producer Stepanka Sunkova

Key staff Marie Muravski (Illustrations),
Michal Sanda (Screenwriting),
Hana Włodarczyková (Dramaturgy)

Digital distribution The project had 35 000
views from the total number of 31000 users.

Date of publication 3 January 2021

Competing for
Best European Online Media Project of the Year

An interactive story about the life of Czech novelist Bozena Nemcová is created with a distinctive visual look. The Russian illustrator Marie Muravski created six scenes which are accompanied by the captivating voice of Josef Nemeč, husband of Bozena Nemcova (dubbed by Jan Hajek).

In this fictitious visual story written by Michal Sanda, Josef Nemeč sorts through the correspondence of his deceased wife, while reminiscing and recollecting the life of this distinguished woman novelist of the 19th century. This way the story lets us inside her mind, concerns and dreams. “A woman’s heart is made of wax, every image is easily imprinted on it. But what does it matter, as everything seems to be so dim, idle and cold when I write it down. And I too feel as if ice were going through my veins. Watching myself – I feel like crying, yet inside me burns a flame of the fiercest passion,” wrote Nemcová in 1855 in one of her letters.

The project is part of the online package accompanying Bozena, the television miniseries written by Hana Włodarczyková and Martina Komarkova and directed by Lenka Wimmerova (see TV Fiction).

The creators’ goal was to portray a woman of great talent, intelligence and passion. Yet she was also unconventional which made her socially unacceptable, ambitious which made her unbearable, and outspoken and thus vulnerable.

DIGITAL WRITER

<https://www.mujrozhlas.cz/digitalni-spisovatel>

This fiction podcast is written entirely by artificial intelligence. The five part series tackles five genres: Sci-fi, horror, romance, historical novel and detective fiction. The algorithm responsible for the texts is the GPT2 and GPT3 engine. It was tasked with creating its own story based on thousands of books from renowned authors. The results are surprising and often uncanny and stand as a prime example of AI created content with a distinct human touch. The text generated in English was translated into Czech and performed by leading Czech actors Jan Cina, Filip Kaňkovský, Petra Bučková, Matěj Hádek and Tereza Hořová. The whole project is complemented by subtle and non-invasive sound design. An entire visual identity was created to reflect the distinct tech roots of the project. Each episode features an image of the actor interpreting the piece all under one visual identity based on the actual code of the GPT 3 algorithm. The series also features an interview with the creators of the technical solution behind the stories. The interview aims to start a wider discussion about the ethics of AI based creative content, the technical specifications of the project and the future of AI/ author cooperation. The project received wide coverage in the Czech media and caught the attention of the Slovak media as well all the while sparking a lively debate in the academic field and on social media. The Digital Writer succeeded not only in bringing to life an artificially generated story, but to also start a society wide debate on the role of AI. Lastly, the project displays a distinctly innovative approach to audio both in terms of direction, sound design and the initial creative process.

03

DIGITÁLNÍ SPISOVATEL

CZECH REPUBLIC

Submitting organisation
Český rozhlas - Czech Radio

Contact
Anna Vosalikova
anna.vosalikova@rozhlas.cz

Author Anna Vošalíková
Director Anna Vošalíková
Commissioning editor Anna Vošalíková
Producer Anna Vošalíková
Key staff Dita Malečková (Co-author),
Jan Tyl (Co-author, Technical advisor),
Jan Hokeš (Translation),
Studio Družina (Visuals)

Production context Series

Digital distribution over 31,000 playthroughs
across platforms, over 51,000 pageviews,
wide media coverage

Date of publication 9 December 2020

Competing for
Best European Digital Audio Project of the Year

04

PLANETA JE PRGA
CZECH REPUBLIC

THE PLANET IS PRIMA

<https://decko.ceskatelevize.cz/planeta-je-prga>

Submitting organisation
Česká televize - Czech Television

Contact
Jitka Prochazkova
Jitka.Prochazkova@ceskatelevize.cz

Authors Petr Hauzirek, Daniel Spacek
Director Kristina Volna
Commissioning editor Tomas Fomin
Producer Stepanka Sunkova

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

Digital distribution The website had 1,056,530 visits and we received 31,042 contributions.

Date of publication 1 October 2020

Competing for
Best European Online Media Project of the Year

This long-term multiplatform educational project by the children's channel Decko presents a different topic each school year. This year's aim was to encourage children and their parents to think about the environment and become actively involved in protecting it. Each month from 1st October 2020 to 31st May 2021 the children, together with Princess Prima, confront a villain which represents a different environmental problem each time, be it drought, air pollution, excessive use of plastic, consumerism, deforestation, etc. On the project's website, the children were always given two tasks regarding the topic – a basic task and an action task. The basic task consisted of giving some thought to the topic, for example, drawing a picture in which everyone treats nature with respect. The action task, in this case, encouraged children to go into nature with a bag and rubber gloves and clean up as much litter as possible and then draw a picture or take a photo of how they had successfully cleaned up the place. The children would send their creations to Czech Television via the website's form and compete for various prizes. After completing the task they would get a certificate for every monthly activity. In addition to the tasks, the children were able to download so-called 'science sheets' for each month. On the sheet, they would complete various additional assignments and learn new things about the environment. Throughout the entire contest, the children are accompanied by the fearless, adventurous and somewhat eccentric Princess Prima who is not scared to face even the biggest environmental villains. In all, participating children have sent tens of thousands of completed tasks.

SECRETS, DEATH AND INSTAGRAM

<https://www.dr.dk/nyheder/webfeature/instagram-selvmord>

The young woman, Maja Luna, took her own life. This is not just her story. It is much bigger and terrible, as we discover in this visually elegant and inventive piece of storytelling. As we unravel the events leading up to Maja Luna's death, the thread leads us to a network of at least a thousand young women, who share their pictures and thoughts of self mutilation, pain and, yes – suicide. And while secretly sharing, unbeknown to the professional carers looking after them, they in fact push each other. To get more likes and comments – hurt yourself. People have posted images of train tracks, rope and the like, moments before their end. We tell this story though Maja Luna and the reader follows along with that thread through testimonials, evidence and consequences.

Impact and strategy:

Seemingly nobody knew. Not the professionals, who never looked at their patient's phones. Not Instagram, who did not react to users' red flags. It was a secret. The young girls tried to keep it so. And it was hurting them. This story helped change that. Professionals are now actively educating each other about social media. Instagram in Scandinavia changed their strategy and started deleting more posts and images depicting or mentioning self-harm and suicide. There are numerous ethical considerations when you choose to write about suicide and self-harm. The mere mention can sadly encourage people in pain. We tried to walk the line as best we could and in the interest of bettering the situation.

05

MAJA LUNAS

HEMMELIGHEDER OG DØD PÅ INSTAGRAM DENMARK

Submitting organisation

Danish Broadcasting Corporation - DR

Contact

Kim Schou
KISC@dr.dk

Author Annegerd Lerche Christiansen

Director Maria Lyhne Høj

Commissioning editor Kim Schou

Producer Kim Schou

Key staff Maria Lyhne Høj,

Annegerd Lerche Kristiansen,

Clara Juliane Münniche, Thomas Rix,

Kim Schou

Production context Stand alone online feature, but published in connection with a series of news articles and a documentary on flow tv.

Digital distribution 130,000 views

Date of publication 16 February 2020

Competing for

Best European Online Media Project of the Year

06

LAHJOITA PUHETTA

FINLAND

DONATE YOUR SPEECH

<https://lahjoitapuhetta.fi/>

Submitting organisation

Yle, the Finnish Broadcasting Company

Contact

Jyri Loikkanen
jyri.loikkanen@yle.fi

Directors Pia Erkinheimo, Krister Linden

Commissioning editor Ville Alijoki

Producer Jyri Loikkanen

Co-producers Development partners:

Yle (Content), Solita Oy (Implementation),
The Finnish Climate Fund
(Project commissioner), University of Helsinki -
FIN-CLARIN - Language Bank of Finland

Key staff Terhi Marttila (Manager),

Sami Köykkä (Senior Consultant),

Ville Alijoki (Executive Producer),

Tiia Lappalainen (Concept Designer)

Journalists: Henna-Leena Kallio, Katja Solla,

Jenni Stammeier, Minna Lusa (AD)

Production context

Campaign (June-December 2020)

Digital distribution Over 4,000 hours of
donated speech collected to database for
Finnish language based AI development

Date of publication 16 June 2020

Competing for

Best European Digital Audio Project of the Year

The Finnish language is spoken by over 5 million Finns at home and abroad. As a relatively unknown language, it can easily be overlooked by multinational public and commercial language-based Artificial Intelligence developers. As a result, the Finnish language-based AI development has been lagging behind. In 2019 Yle joined a partnership with public and private entities with the aim of speeding up Finnish AI development.

Firstly, a mass of speech was needed for research purposes. A campaign 'Donate Your Speech' was launched in June 2020, directing people to start donating their speech by going to an online site or downloading a mobile application. Donation means answering a set of questions – as long-windedly as possible. Subjects range from miseries of Covid-19, to weather, sports, everyday life – and of course the Finns' favourite subject – the consumption of alcoholic beverages. Your online device's microphone records your speech and the speech is stored securely in a database for use by the researchers.

The main campaign took place from June to December 2020 on Yle's broadcast channels, programming and online & social media channels. So far, over 4,000 hours of speech have been collected by over 200,000 separate donations. We have received donations from a wide variety of different demographic groups, including people from various dialect areas, children, the elderly, immigrants and people with speech impediments.

The campaign for collecting Finnish speech for AI usage is still ongoing, and we receive new donations daily. Researchers are studying the material and working on AI development. Furthermore, in autumn 2021 we plan to expand the campaign to start collecting Finnish-Swedish language and the Sami dialects.

TROLL BUNKER – ESCAPE GAME

<https://link.yle.fi/trollbunker>

You step into a room and the door locks behind you. You realise you have been trapped by an Internet troll who produces misinformation and fake news. You should find your way out of the house – but how?

In this Troll Bunker game based on 3D technique, the player is a reporter trapped in the apartment of a lie-manufacturing Troll. The player must solve a series of tasks in order to find clues to progress from room to room and, eventually, out of the house. Most of the tasks are related to media skills such as identifying false information, unrevealing fake social media profiles and recognising misleading photoshopping.

The game does not leave the player in trouble: if the journey gets too tricky, the player can get hints from a phone located in the apartment. The game follows the logic of escape rooms, and the visual and aural expression are familiar from the game world. The game is like any other modern-day video game that the player experiences from a first-person perspective. The main target group of this game is teenagers ranging from 12-18 years of age. While the game is appealing and addictive, it is also educational. Both teens and their educators love it. Troll Bunker is a browser game, so you do not need to download anything on your device. The experience is enhanced on a larger screen, so a computer rather than a phone is recommended. Only right information can help a player escape the house. Are you ready for an exciting adventure?

07

TROLLIBUNKKERI- PAKOPELI

FINLAND

Submitting organisation

Yle, the Finnish Broadcasting Company

Contact

Anna-Leena Lappalainen
anna-leena.lappalainen@yle.fi

Author Raili Löyttyniemi

Director Mikko Lehtola

Commissioning editor Antti Saarenpää

Producer Anna-Leena Lappalainen

Key staff Mikko Lehtola (AD), Antti Saarenpää (Developer), Raili Löyttyniemi (Editor), Tapio Kantele (Concept), Lauri Niinimäki (Developer), Eve Mantu (Sound designer)

Production context stand-alone

Digital distribution Page views: over 117,000, Average time spent on game: 8 mins, Hours spent on game: over 15,000 hours, Playthrough percentage: 34 (exceptionally high).

Date of publication 11 November 2020

Competing for

Best European Online Media Project of the Year

08

RÖSTER FRÅN PESTENS
ÅR – EN LJUDVANDRING
GENOM HÖSTEN 1710

FINLAND

VOICES FROM THE YEAR OF
THE PLAGUE – A TIME TRAVEL
THROUGH THE AUTUMN OF 1710

<https://svenska.yle.fi/artikel/2020/10/31/hosten-da-helsingforsborna-bad-om-guds-forlatelse-for-att-undkomma-pandemin>

Submitting organisation

Yle, the Finnish Broadcasting Company
(Swedish Yle)

Contact

Jessica Edén
jessica.eden@yle.fi

Author Jessica Edén

Director Jessica Edén

Commissioning editor Marina Meinander

Producer Marina Meinander

Co-producer Echoes interactive sound walks

Key staff Niko Ingman (Sound design),

Timo Hietala (Music), Johan Hellman,

Christoffer Westerlund (Technical solutions),

Mathias Heinänen (Graphics)

In the autumn of 1710, the plague swept through the small town of Helsinki and killed two-thirds of its inhabitants. The dead were buried in a graveyard that is today called Plague Park.

In 2020 Swedish Yle released a time travel back to the year of the plague. The binaural and site-specific audio drama takes place in the same park where the victims of the plague lie buried.

Voices from the Year of the Plague was created to be produced and performed safely during the Corona pandemic. The visitors use their own phones, their own headphones and the GPS-guided app Echoes to experience the audio drama in the park. It was recorded using binaural technology that gives the audience the feeling of being inside the drama. The drama consists of seven scenes that lead the audience through the increasing horror of 1710, and out through to the other side of the pandemic into the spring of 1711 – and the beginning of a new life.

All the scenes are played out in the graveyard. The events in the drama correspond to reality. Many of the people depicted really did live – and die – in Helsinki in 1710.

Production context Open every weekday, around the clock (to avoid crowds during the pandemic), but only to be heard in the Plague Park.

Digital distribution

999 visitors during July and August 2020.

Date of publication 31 June 2020

Download Echoes interactive sound walks on App store

<https://apps.apple.com/gb/app/echoes-interactive-sound-walks/id1021511722> or Play Store

<https://play.google.com/store/apps/details?id=xyz.echoes.android&hl=fi>. Search for 'Röster från pestens år'

or find it by searching for walks in Helsinki.

If you want to listen, you find the seven main scenes in this article:

<https://svenska.yle.fi/artikel/2020/10/31/hosten-da-helsingforsborna-bad-om-guds-forlatelse-for-att-undkomma-pandemin>. Use headphones!

Competing for

Best European Digital Audio Project of the Year

ARTE FAQ

<https://story.snapchat.com/p/da34de3d-c1bc-45bc-abcb-66aa1a4becdf>

This show published on Snapchat deals with societal issues. It starts with the realisation that our young audiences question themselves a lot: about identity, the relation to one's body, ecology, feminism, romantic relationships, etc. So, each week, our episode begins with a question. To answer them, we give the floor to young people, who deliver strong testimonies, and to citizens who got involved after having experienced an injustice. These two types of speakers mirror our audience, who can recognise themselves in these stories, these words, and come out with tools to take position on the subject. Finally, we like to conclude our episodes with interviews of experts (psychologists, academics, authors) to provide context and open up other perspectives for reflection.

Through questions, quizzes, swipe ups, the audience is given the opportunity to have a say on each subject, as well as to be exposed to thoughtful, didactic, fun, and engaging content.

A few of the latest themes include:

Is it hard to demonstrate faith in France?
Why am I ashamed to have been a victim?
Do I feel comfortable in my gender?

With more than 100 episodes published since 2019, Arte FAQ created a community of over 200,000 subscribers, and extends through Instagram, Twitch as well as the recently launched Arte FAQ Deutsch in Germany.

09

ARTE FAQ

FRANCE

Submitting organisation
ARTE France

Contact
Caroline Oltz
c-oltz@arte-france.fr

Author Lise Martin
Director Thomas Deyriès
Commissioning editor ARTE FRANCE
Producer Alexandre Brachet
Key staff Élise Koutnouyan, Arthur Laffargue,
Christelle Murhula (Journalists);
Claire Debost (Production manager),
Camille Solbès, Marion Lavedeau (Designers)

Production context weekly show

Digital distribution 221,000 subscribers,
360,000 average views

Competing for
Best European Online Media Project of the Year

10

SEVEN GRAMS

FRANCE

SEVEN GRAMS

Submitting organisation
France Télévisions

Contact
Dounia Taha
dounia.taha@francetv.fr

Author Karim Ben Khalifa
Director Karim Ben Khalifa
Commissioning editor Jeanne Marchalot
Producer Chloé Jarry
Co-producers POV, PBS, Think-Film

Key staff
TT Svoronos (Art concept and animation),
Quentin Noirfalisse (Investigative reporter),
Juan Diaz Bohorquez (Animation advisor)

Production context stand-alone

Digital distribution not specified,
Francetvlab platform under construction

Competing for
Best European Online Media Project of the Year

While filming in the Congo, Karim Ben Khelifa discovered, ten years into his career as a war correspondent and photojournalist, that there is an unspoken moral contract that is established between the subject and the journalist. Why else would people accept to be photographed during some of the most difficult times of their lives? Do the people portrayed believe that journalism can have an impact on the events they are experiencing?

For the last 5 years he has been experimenting with new ways of practicing journalism, using emerging media such as VR, AR and 360° soundscapes in order to find new ways to engage audiences. With this project, he wishes to provoke real awareness of the misdeeds inherent in the mineral trade in the Democratic Republic of the Congo (DRC).

Via a free AR app on both IOS and Android systems, Seven Grams aims to bring the DRC's tragedy straight to the smartphone that its mineral resources helped make. The total value of the mineral resources still buried in the DRC is estimated at 24 trillion US dollars. The world's largest economy, the United States of America, was valued at 21 trillion US dollars in 2018. So how can it be that the DRC ranks only 176th out of 181 countries on the Human Development Index? For the Congolese people, their country's wealth in mineral resources has been a curse, not a blessing.

Through AR sequences, and an animated film, Seven Grams offers an entirely new way for people to understand the human cost that went into producing their smartphones.

MACHIAVELLI SESSIONS

<https://www1.wdr.de/radio/cosmo/podcast/machiavelli/machiavelli-sessions-102.html>

This project has been in the making for over a year. An elaborate project with a simple concept: artists perform one of their political songs accompanied by the WDR Funkhausorchester, giving their important political messages an even more special stage. The political topics range from racial inequality and police brutality over the lives and empowerment of migrants in Germany to the struggles of growing up and living in former East Germany.

Performing artists are Jorja Smith, OG Keemo, Ebow and Kummer. The songs are arranged by Gordon Hamilton. The team is especially proud to be connecting topics, artists and audiences across borders in the spirit of the European idea.

The project was distributed across platforms. One main part being the videos shared through WDR's own website as well as Youtube, Facebook and Instagram. Furthermore, the songs were published on Spotify. This project was created by the team behind Machiavelli, a weekly podcast on the connection between HipHop and politics hosted by Jan Kawelke, Vassili Golod and Salwa Houmsi. A special podcast episode accompanies the Machiavelli Sessions project, featuring interviews with the artists and the team, as well as further information on lyrics and political context.

11

MACHIAVELLI SESSIONS

GERMANY

Submitting organisation

Westdeutscher Rundfunk - WDR / ARD Cosmo

Contact

Louis Huselstein

Louis.Huselstein@fm.wdr.de

Authors

Louis Huselstein, Jan Kawelke, Elfi Vomberg

Director Nils vom Lande

Commissioning editors

Louis Huselstein, Elfi Vomberg

Producer Elfi Vomberg

Co-producers WDR Funkhausorchester, WDR COSMO, 2Bild

Key staff Corinna Rottschy (Manager), Jan Kawelke, Louis Huselstein (Concept), Georg Niehusmann (Rec. producer, Mastering), David Schwage (Rec. engineer, Mixing), Lutz Rameisel (Rec. technician), Kevin Rühländer (Artist booking) Nils vom Lande (Video director), Jens Lahnor (2Bild GmbH Producer), Jan-Marco Wegmann (Camera), Christine Müller, Marco Ziegler (Ass. Camera), Nils vom Lande (Editor), Carina Wulf, Julian Steinberg (Ass. editors); Ingo Schulten (Colour grading)

Production context Serial, 5 eps. 1-2 months

Digital distribution more than 4,5mio streams/ views on Spotify, YouTube, Instagram, Facebook

Date of publication 15 December 2020

Competing for

Best European Digital Audio Project of the Year

12

MRWISSEN2GO
GESCHICHTE
GERMANY

MRWISSEN2GO HISTORY

<https://www.youtube.com/c/MrWissen2goGeschichte>

Submitting organisation
Zweites Deutsches Fernsehen - ZDF

Contact
Gudrun Borenberg
borenberg.g@zdf.de

Author Matthias Schöberl

Commissioning editors
Volker Ebert, Nicole Valenzuela

Producer Mirko Drotschmann

Key staff Mirko Drotschmann (Moderation),
Rainer Düring (Postproduction, Edit)

Production context weekly show

Digital distribution A new video goes up every Thursday on the YouTube channel, the funk platform, and in the ZDF Mediathek library. The show is part of TerraX's digital educational platform and currently has more than 700,000 subscribers on YouTube. The 200-plus videos on the YouTube channel count nearly six million views per month (last updated: June 2021).
5 Mio clicks per month

Competing for
Best European Online Media Project of the Year

On his YouTube channel Mirko Drotschmann – a.k.a. MrWissen2Go himself – shares concisely-formatted, well-founded, and highly-engaging information on the school subject history with his young community of viewers. A team of experts versed in history puts together the videos, which are usually around ten minutes long. This can vary, since the length depends on the content, which is given as much time as is necessary for students to come away with a more in-depth and comprehensive understanding of the topic. The emphasis is on straightforward language presented by a host who is relatable to the target group, authentic, and by extension, credible. In order to convey to students how Europe has become what it is today, much of Europe's history has been addressed over the last few years.

The videos walk viewers through some of Europe's major historical milestones, like the conquest of Napoleon and the end of the Second World War, as well as overarching themes like pan-European identity and how the European Union came to be. Quite often, the videos draw connections to topical present-day themes and outline the historical threads leading to current developments. The channel was launched in March 2017 under the name 'musstewissen Geschichte' (roughly: Gottaknow history) and renamed 'MrWissen2Go Geschichte' in February 2019.

SAFESPACE – YOUR TEAM FOR INTIMATE TOPICS

<https://www.tiktok.com/@safespace.offiziell>

Period struggles, body hair or stress at school? safespace has answers to all the questions about psychical and mental health that are important to our young female, trans and non-binary users.

In short and snappy TikTok videos, with medically sound advice and loads of empowerment, the five hosts offer orientation, information and entertainment that goes beyond common gender and beauty norms. The safespace hosts Säli, Whitney, Saphira, Lea and Rosa are not just ‘faces’, they are also part of the editorial team. They have different backgrounds (e.g. BIPOC, LGBTQA+), represent different body images and like sharing their own problems in very personal and authentic way – and even fool around from time to time.

Säli and Rosa study medicine at the Charité. Saphira, Whitney and Lea are dealing intensively with intersectional feminism. All of them stand up against racism, sexism and discrimination.

The community is extremely important to the safespace team.

The opinions, questions and wishes of our users play an important role in finding relevant topics and for the further format development.

safespace was developed together with our young audience based on several interviews, product testings and online polls. As a result we developed a deep understanding of the needs and wishes of our young target group.

The look is derived from the expectations of the target group, it fits TikTok, does not look too styled and is fun. Our colour scheme focuses on three clearly defined groups and tries to get by with as few gradations as possible. It is colourful but not gaudy, contemporary without becoming too adult and creates recognisability in a fast-paced environment like TikTok.

13

SAFESPACE – DEIN TEAM FÜR INTIME THEMEN

GERMANY

Submitting organisation

Rundfunk Berlin Brandenburg - rbb / ARD

Contact

Ariane Böhm

ariane.boehm@rbb-online.de

Authors Säli El Mohands,

Saphira Siegmund, Whitney Bursch,

Rosa Fabry, Lea Wessels (Hosts)

Directors Dörte Caspary (rbb Praxis);

Tom Kölm, Elisabeth Kirchner (Fritz)

Commissioning editors

Ariane Böhm (Lead editor); Elena Münker,

Susanne Faß, Kim Neubauer

Producers Christiane Seifart

(Head of departement); Kerstin Gitter

Key staff Hendrik Niefeld (Lead design),

Bettina Ruhland-Neitzke (Head of design),

Daniela Härle (Head of illustration),

Caroline Rilat, Tu-Phuong Ly (Illustrators),

Ariane Böhm, Elena Münker, Susanne Faß,

Kim Neubauer, Hendrik Niefeld, Yelda Türkmén,

Isabel Hummel (Format development team)

Production context 3-7 TikTok Videos per week

Digital distribution Views per month: 261,294;

Follower: 26,564; Likes: 464,400

Date of publication 14 September 2020

Competing for

Best European Online Media Project of the Year

14

TATORT –
DAS INTERAKTIVE
HÖRSPIEL. FOLGE 1:
HÖLLENFEUER
GERMANY

Submitting organisation
Bayerischer Rundfunk - BR / ARD

Contact
Klaus Uhrig
klaus.uhrig@br.de

Author Daniel Wild
Director Martin Heindel
Commissioning editor Till Ottlitz
Producers Klaus Uhrig;
Manuela Baldauf, Ulrike Ebenbeck,
Martina Müller-Wallraf (Executive producers)
Co-producer WDR
Key staff Rachel Roudyani (Project manager),
Tim Pfeilschifter (Voice manager),
Marcus Huber, Helge Schwarz,
Fabian Zweck (Sound engineers);
Ralph Haarman (Composer),
Bianca Taube (Photographer); Sebastian Bayerl,
Stefan Oberholz, Leni Wesselman (Designers)

Production context First instalment
in a series of interactive audio dramas

Digital distribution 300,000 Interactions on
Alexa, Google and Browser
Date of publication 15 April 2021

Competing for
Best European Digital Audio Project of the Year

TATORT – THE INTERACTIVE
AUDIO DRAMA.
EPISODE 1: HELLFIRE
<https://tatort.de/interaktiv>

Interactive content for smart speakers goes big with this blockbuster audio drama featuring Germany's most popular brand of TV crime dramas, Tatort.

Every Sunday, 10-15 millions of Germans tune in for their favorite TV show: Tatort. The long-running series is a phenomenon. On Sunday evenings, Twitter and other social media platforms are abuzz with speculation: "Who's the murderer this week?"

Finally, you can find out yourself – with this immersive and complex audio drama featuring characters from the beloved TV series. In its first instalment, titled Hellfire, a team of detectives from Munich takes the lead. The player takes the role of headstrong new detective Mavi Fuchs, working alongside fan-favorite Kalli Hammermann. The two are working on a missing persons case when they suddenly have to step up and stop terrorists from launching an attack.

The story takes place against the backdrop of Munich's world-famous Oktoberfest which has been the target of terrorists before.

While other interactive audio dramas have based their story structures on classic decision trees, Tatort: Hellfire uses a system of 'delayed outcomes' to mask the story structure and emphasise the perception that any decision could be important later on. A hidden 'trust score' system manages the interactions with other characters while constantly keeping the player guessing what their colleagues and bosses might think of them. Hellfire is the first in a series of interactive audio dramas for smart speakers, with the second instalment coming out in summer.

TKKG – THE CURSED EASTER EGG

<https://www.play-europa.de/produktwelt/hoerspiele/produktdetail/das-verfluchte-osterei>

This year Sony presented Audio Play Fans with a completely new digital cross-platform-experience. For the first time the teenage detectives of the German successful audio play series TKKG (Tim, Karl, Klößchen and Gaby) entered our everyday life! The clou: the fans communicated with TKKG via WhatsApp as if they were real people. With text and audio messages as well as photos and graphics. The reality of the audio play characters became the fans' own reality. The user helped with the investigation by solving riddles on WhatsApp. On the last day all users were united digitally in a live event on Twitch.

Phase 1: Streamed Audio Play

The story deals with a mysterious Fabergé Egg that seems to be hidden in a historic castle, where the four teenagers of TKKG spend a weekend alone. After several mysterious incidents they realise: a group of robbers are breaking into the castle. TKKG fight back and successfully put the robbers behind bars. TKKG find a piece to an even bigger puzzle that leads to the precious egg.

Phase 2: Real Time Treasure Hunt via WhatsApp

The audio play is followed by an invitation to a private WhatsApp chat group. A treasure hunt of ten days begins to find the Fabergé Egg. In the chat group TKKG and the user update each other as well as exchange clues and hints. Every morning the users received a short audio play. After dangerous chases and challenging quests they reveal the villain: The castle owner tricked TKKG! She took advantage of TKKG's legendary investigating talents to find the egg for her.

Phase 3: Live Audio Play Escape Room on Twitch.tv

For the dramatic showdown TKKG asked for the help of the whole audience and connected them on Twitch. Together they saved Tim from freezing to death and found the Fabergé Egg.

15

TKKG – DAS VERFLUCHTE OSTEREI GERMANY

Submitting organisation
Mantikor

Contact
Peter Stahmer
peter.stahmer@mantikorfilm.com

Author Kim Fuchs
Directors Falk Poetz,
Ralf Lippmann (Concept)
Commissioning editors
Elisa Linnemann, Svenja Bartsch
Producers Lara von Kroge;
Sebastian Lier (Executive producer)
Co-producers German Wahnsinn GmbH,
Philipp und Keuntje GmbH, Yes!Devs GmbH
Key staff Peter Stahmer (Creative Director
Digital), Steffen Lohrey (Key audio engineer,
Sound design), Simon Grund (Producer audio),
Jessica Gronau (Creative director: Art),
Christian Bosse (Creative director: Text),
Daniel Aykurt (Creative consultant), Benjamin
Kloof (Technical director), Moritz Beck
(Bot director), Prof. Alexander Marbach
(Escape Room conception)
Production context Easter Special for 40th
anniversary of a long-term Audio Series
Digital distribution 13,000 Chatbot Users
Date of publication 2 April 2021

Competing for
Best European Digital Audio Project of the Year

16

WILLKOMMEN IM
CLUB – DER LGBTIQ*-
PODCAST VON PULS
GERMANY

WELCOME TO THE CLUB – THE
LGBTIQ*-PODCAST AND WELCOME
TO THE CLUB – INSTAGRAM

<https://www.br.de/mediathek/podcast/willkommen-im-club-der-lgbtqi-podcast-von-puls/alle/832>

Submitting organisation
Bayerischer Rundfunk - BR (PULS) / ARD

Contact
Marion Lichtenauer
marion.lichtenauer@br.de

Authors Julian Wenzel, Katharina Roeb
Commissioning editor Miriam Harner

Production context Podcast,
produced in seasons. During a season the
episodes are published weekly.

Digital distribution
Podcast average of 40,100 hits per month,
instagram followers 3,515 (7 June 2021),
reaches over 11,000 profiles per month

Date of publication 6 May 2020

Competing for
Best European Digital Audio Project of the Year

Welcome to the LGBTIQ*- community's club! But who is it actually and why does this community need so many letters? The two hosts Kathi Roeb and Julian Wenzel are queer, but still do not know the scene. Together with their listeners they want to get to know the queer world with all its facets and faces. Which clichés do lesbians, gays, bisexuals, transgender and other queer people really regenerate themselves with? What are the current topics and where are the problems?

PULS, the young content network of the Bavarian Broadcasting Corporation, is devoting its new podcast 'Welcome to the Club' to precisely these and many other pressing topics from the world of the LGBTIQ* community.

The Instagram-Account 'Willkommen im Club' is dedicated to all trivia, interesting and worth-knowing facts around the recent podcast episodes and all topics concerning LGBTIQ*-communities. Here both hosts get to engage in an ongoing dialogue with the community and discuss mutual experiences, sorrows and hopes. Their approach is always respectful and with a personal touch.

'Willkommen im Club' is a Podcast, produced in seasons. During a season the episodes are published weekly.

BINNENHOF ONLINE

<https://binnenhofonline.nl>

Without trust from the public, no democratic government can function optimally. But can you really trust what you do not know? Previously only a limited section of the Binnenhof (the Dutch parliament) was open to the public, but recently all doors have been opened through the digital Binnenhof platform by 360° photographs of each room. Now, anyone can wander around virtually, exploring the rich history as they go from room to room. You can even get guided tours by former politicians and other ‘residents’ of the Binnenhof, showing you all the ins and outs of the government. An unprecedented see-all, tell-all view of how the Dutch government works, brought to you in an accessible and attractive way. With this immersive and informative interactive element we tried to show our visitors in a playful manner what the Binnenhof looks like, both inside and outside. Three tourguides show the Binnenhof from their own perspective in different episodes. Former politician Alexander Pechtold talks you through all the artworks of the Binnenhof, political reporter Charlotte Nijs tells you the structure of the Dutch democracy and television host Maurice Lede tells Dutch children all about politics. For this interactive project we used a mobile first approach. We based shapes and graphic elements in our design on characteristic elements found in the exterior and interior of the Dutch Parliament. It makes the design feel more unique and improves the overall experience of Binnenhof online.

Aside from allowing you to virtually visit the Binnenhof, the website also offers the option of watching a series of episodes on political leaders who have played a crucial role in the history of the Dutch democracy. These episodes have previously been aired on national television.

17

BINNENHOF ONLINE

THE NETHERLANDS

Submitting organisation
NTR

Contact
Ingrid Walschots
ingrid.walschots@ntr.nl

Author Jacco Ouwerkerk
Director Ingrid Walschots
Commissioning editor Marja Ros
Producer Coby van Dijk
Co-producers Suzanne van Beekum (In10),
Bas Banning (Prodemos)
Key staff Ferdy Pullens (Designer),
Bart Prinssen (Editor, Writer), Bjorn Stolte
(Management), Vivianne Werkhoven
(Producer), Piet van Hulst, Steven Gosseling,
Pierre van Rooden (Programmers);
Jules Verdijk (Front end designer),
Hannah Bults, Tess de Bruijn,
Rafaela van der Meer (Editors)

Production context stand alone

Digital distribution 60,000 unique views,
average watch-time 7 minutes
Date of publication 8 January 2021

Competing for
Best European Online Media Project of the Year

18

MAANDVERBOND

THE NETHERLANDS

THE CYCLE CLUB

<http://www.vpro.nl/maandverbond>

Submitting organisation

VPRO

Contact

Annelies Termeer
a.termeer@vpro.nl

Author Eefje Suijkerbuijk

Director Eefje Suijkerbuijk

Commissioning editor Annelies Termeer

Producers Eritia de Jonghe, Rens Mevissen

Key staff Dzifa Kusenuh, Lize Korpershoek,

Thorn Roos de Vries, Fatima Warsame (Hosts),
Charissa Promes, Vivienne de Wolff (Research),
Marlijn Aarts (Online specialist, Original concept),

Jikke Lesterhuis (Illustrations),

Yannick Gregoire (Development Telegram), Dr.

Ingrid Pinas (Gynecological advise),

Hester Knieriem (Web editor),

Eva Reitsma (Marketing & communication),

Kara Mondelaers (Intern)

Production context Stand alone, live via

Telegram for one month,
afterwards on www.npo3.nl

Digital distribution 28 Telegram channels,
plus publication on NPO3.nl. Target audience:
young people aged between 15-25.

Date of publication 1 August 2021

Competing for

Best European Online Media Project of the Year

Half of the people in the world have a uterus, but many don't know a lot about the connected hormone cycle. Isn't that strange? The Cycle Club explores the wonderful world of the cycle, live via Telegram, and does not shy away from taboo.

It happens live for 28 days, the length of an average cycle, on 28 Telegram channels. Participants can join the channel that matches the day in their own cycle, aided by an online calculating tool. Together with experts, gynecologists and people sharing their own experiences, hosts Dzifa Kusenuh, Lize Korpershoek, Thorn Roos de Vries and Fatima Warsame zoom in on very diverse hormonal topics: all the things you would have liked your biology teacher to tell you a bit more about.

In the intimate, closed environment of their smartphone, participants receive daily videos, audio messages, memes and graphics that match the current moment in their cycle. They can start a conversation about it, right there and then, with the other people in their channel.

Why don't we talk more openly about menstruation?

What is the relationship between sex and hormones?

What is the best time in the cycle to shine?

And how does it feel to menstruate when you're not a woman? All these topics are covered by the Maandverbond squad. The content carousel of Day 1 is also published on www.npo3.nl.

The goal: normalising the hormone cycle, open up the conversation and learn about the workings of hormones in the body. Whether you use the birth control pill or another form of birth control; whether you have a natural cycle, or no cycle at all.

The Cycle Club: 28 days, 28 Telegram channels, everything about the hormone cycle.

TRUST IN THE BLOCKCHAIN SOCIETY

<https://www.trustblockchainsociety.com/>

This is the first documentary designed for smartphones, in which trailblazing experts will challenge the hype and prejudice around blockchain. It offers an innovative way to make the complexity of blockchain understandable to everyone: taking advantage of the sensors of the smartphone, viewers can experience the documentary at their own pace, seamlessly switching between video and text interviews. Thinkers from different disciplines – cryptography, economics, design, journalism and politics – guide users to see how technologies reshape the way we trust, why blockchain is the foundation for a new Internet, and the impact that this will have on our societies. Trust in the Blockchain Society is a subtle and elegant interactive experience that invites you to dive deeper into the new wild world of blockchain. Interactivity has given new life to documentaries, but the media you interact with make a big difference. Recent studies in neuroscience reveal that, on a smartphone people retain information very differently: they do learn faster, but only if their experience is completely uninterrupted. Every lag, every attention-drop jeopardises the ability to understand. Given the complexity of the topic, after countless tests we selected only interactions that augment this flow, designing an intuitive, seamless experience in the hand of the viewer. The result is a new elegant storytelling technique where words become the timeline – a powerful metaphor for the conversations we invite everyone to have.

The project was promoted across Archis/ Volume and Submarine SoMe channels. Twitter: The tweet announcing the launch gained more than 66,000 impressions, more than 1,000 people have engaged with it. The launch tweet was re-tweeted 15 times.

Tweets by the speakers have been retweeted at least 40 times & helped to spread the news. Around 250 people engaged with our launch post on Facebook reaching more than 6,000 people.

Distributing platforms were not only SoMe channels, but also Google search ads & Youtube ads, attracting more than 1,000 people. Active promotion also via a series of SoMe posts, online groups, Reddit, Newsletters, Submarine websites.

19

TRUST IN THE BLOCKCHAIN SOCIETY

THE NETHERLANDS

Submitting organisation
Submarine Channel

Contact
Jael Ragowan
jael@submarine.nl

Authors Leonardo Dellanoce, Francesco Degl'Innocenti
Directors Leonardo Dellanoce, Francesco Degl'Innocenti
Commissioning editor Archis
Producers Bruno Felix, Femke Wolting, Lilet Breddels
Co-producers Submarine Channel, Archis
Key staff Remco Vlaanderen (Creative producer), Corine Meijers (Interactive producer), Jasper van Doesselaar (Camera), Dario Giustarini, Jaap Willen Sijben, Kamilla Wojcik (Sound), Stefan Pavlovic (Editor), Jael Ragowan (Production), Nola der Weduwe (Production assistant), Mikk Jogi (Design Studio), Jon Dujaka (Web development), Yassin Karmoudi, Laura Urbonavičiūtė (Marketing & PR)
Production context Stand-alone
Digital distribution Since 11 February our website had more than 12,000 international visitors. Approx 90 visitors to daily website with content engagement.
Date of publication 11 February 2021

Competing for
Best European Online Media Project of the Year

20

SLIK BLIR KLIMAET
I DIN KOMMUNE

NORWAY

YOUR CLIMATE FUTURE

<https://www.nrk.no/klima/kommune>

Submitting organisation

Norsk rikskringkasting - NRK /
Norwegian Broadcasting Corporation

Contact

Maria Elsness
maria.elsness@nrk.no

Authors Mads Nyborg Støstad, Martin
Skjæraasen, Martin Holvik

Director Maria Elsness

Commissioning editor Reidar Kristiansen

Producer Maria Elsness

Key staff Mads Nyborg Støstad,
Martin Skjæraasen, Martin Holvik,
Renate Rognan Vidar Kvien,
Ragnar Aasen Rognstad,
Susanne Stubberud Rom, Harald K. Jansson,
Maria Elsness, Reidar Kristiansen

Production context Stand-alone, but we also
made a lot of news stories for others platforms.
That we published in the days and weeks after,
on television and radio.

Digital distribution 1.4 million clicks

Date of publication 28 November 2020

Competing for

Best European Online Media Project of the Year

On this site users can travel to the future! Users type in which of the 356 municipalities in Norway they live in, and take an animated journey through that area in the year 2100. The story shows how climate change will alter almost every aspect of Norwegians everyday lives.

The stories are based on a big investigation. The journalists worked for almost a year gathering more than 100 types of data on each municipality, most of them from different sources, most of them never before published, none of them ever presented together as a whole.

The online project has 1,4 million clicks already in a country of only five million people. For a public broadcaster like NRK reaching out like that has great value in itself. We also made several news stories for NRK television and radio, based on what we revealed in the online project.

The other main impact is the journalistic value our data generated around the country: for instance, local newspapers used our numbers for local sea level rise to investigate how their own local governments were prepared (many times, the answer was “Not at all.”) With this story as ammunition, every local journalist can now ask their local politicians precise and critical questions on climate change. This way our journalism can make change happen all over the country. To facilitate this and to help local media stations we reached out to The Association of Local Newspapers (LLA) in Norway and offered them access to the material before publication. Our material has so far made headlines in local and national news more than 70 different times.

By making this project about YOUR hometown, and by telling and designing this as a STORY, we made a huge part of the population people FEEL climate change.

BIRTH IN THE 21ST CENTURY

<https://lab.rtve.es/webdocs/parto-respetado/en/>

There are hospital management models for labour and birth that are based on the respect of women in childbirth. Respect for their bodies, their babies, their rights and their wishes.

This interactive documentary follows the stories of five women during their pregnancy and childbirth, before and during the Coronavirus pandemic. The experience invites the viewer inside the delivery room of the Hospital de La Plana, in Vila-real, Spain, where a team of midwives specialised in humanising birth support women through childbirth in a way that is designed and developed with a deep respect for their bodies, their babies, and their rights. Its participatory elements aim at rendering Birth in the 21st Century an educational tool that offers vital insight into contemporary birth practices.

The web lends a central focus to the documentary scenes. The stories are the heart of the project – the births and their protagonists. That is the narrative axis on which the project rests. However, it was conceived as an interactive documentary in order to offer other elements. The first of them is the interactive birth plan. It is based on an official document where women can express their wishes and preferences on how they want to be cared for: who will be accompanying them, whether they would like epidural anesthesia or want to try alternatives, whether they authorise or not the presence of trainees etc. This document is adapted and expanded with the advice of midwives and activist for the rights of women in labour. The midwives that appear in the documentary explain some main elements included in the birth plan. It also provides other information regarding the state of maternity care in the Spanish health system, in the form of data visualisations.

21

PARIR EN EL SIGLO 21

SPAIN

Submitting organisation

Barret Cooperativa

Contact

Àlex Badia

alexbadia@barret.coop

Author Claudia Reig

Director Claudia Reig

Commissioning editor Miriam Hernanz

Producer Àlex Badia

Co-producers Lab RTVE, À Punt Mèdia

Key staff Claudia Reig (Director, Screenwriter, Photography, Editor), Àlex Badia (Interactive media director, Producer, Sound recording, Music), Dani Fabra (Screenwriter, Photography, Editor, Exec. producer for Barret), Vicent Ibàñez (Web Design, Development), Vicent Peris (Photography), Dani Palau (Head of Post production), Lucía Fos (Editor), Ana Alemany (Exec. producer À Punt), Alberto Fernández, Miriam Hernanz, César Peña (Exec. producers RTVE), Ana Tudela, Antonio Delgado (DATADISTA - Data Visualisation, Motion graphics)

Production context stand-alone

Digital distribution Unique visitors: 41,687.

Page views: 321,606. (source: May 2021)

Date of publication 19 November 2020

Competing for

Best European Online Media Project of the Year

22

AULA DE FLAMENCO

SPAIN

FLAMENCO

<https://www.rtve.es/lab/aula-flamenco/en/>

Submitting organisation

Corporación de Radio y
Televisión Española - RTVE

Contact

Concepcion Merina
concepcion.merina@rtve.es

Directors César Peña,

Esther Pérez Amat, Daniel Borrego

Producers Diego Díaz, Miguel Lucas,

Luis Miguel García

Co-producers RTVE's Innovation Laboratory,
in collaboration with RNE's
programme 'A Compás'

Key staff Marcos Martín, César Peña (Lab
Coordination); Olga Baeza, Raquel Martín (RNE);

Daniel Doña, Antonia Jiménez (Flamencos);

César Peña, Esther Pérez, Amat Daniel Borrego

(Video direction); Marcos Martín, Rodrigo

Simón (Video production), Benigno Moreno

(Audio realisation); Pedro Fernández, Beatriz

Zurera, Sergio Rodriguez, Antonio Picazo,

Carlos Aparicio (Image & sound), LAB RTVE.es

(Design and development), Cynthia María López

(Makeup & Hairdressing), Los conciertos de Radio

3 (Technical team), Servicios de Documentación

RTVE Getty Images (Archive images)

Date of publication 12 November 2020

RTVE's Innovation Laboratory, in collaboration with RNE's programme 'A Compás', proposes the interactive experience 'Aula de Flamenco' (at www.rtve.es/flamenco). A project to deepen the learning of this art by the dancer and choreographer Daniel Doña, accompanied on guitar by Antonia Jiménez.

Flamenco is known worldwide but few really know how to keep the beat. Clapping is the essence of the rhythm of this music, one of the foundations of Spanish culture. LAB RTVE, the audiovisual innovation laboratory of the Spanish public broadcaster, has decided to break cultural barriers by developing this tool to learn how to follow the flamenco rhythm. Clapping and listening to the rhythm from the heart is the basis for understanding an art that is highly valued in countries as far away from Spain as Japan, where thousands of people take flamenco dance classes every year.

Behind each palo and compás of flamenco, there is a rhythm with its own history and a singular emotion. The aim of this interactive project is to bring the user closer to four of the most famous flamenco palos (styles of flamenco) in order to understand their personality, delve into their origins and learn in a practical way how to clap along to the tango, the fandango, the buleria and the seguiriya.

With an entertaining and playful style, the user approaches a flamenco without clichés, modern and current, that challenges the user to play with the rhythms to learn to clap like a professional.

Feeling and understanding the flamenco fills

To live this interactive experience correctly, the user needs to play with their ears, their sense of rhythm and their flamenco soul.

Competing for

Best European Online Media Project of the Year

NEWS VALUES – THE PUBLIC SERVICE ALGORITHM AT SR

<https://www.youtube.com/watch?v=uqZP0DuZaDQ>

How can we use the power of algorithms to give users a more relevant news mix and at the same time promote great public service journalism? That was the key challenge taken on by SR in creating a new editorial algorithm.

The News values system translates our core editorial values into digits that help us automate and personalise the news experience for a diverse audience. The model has revolutionised SR workflows. The national newsroom and 26 local stations are now automating their digital output of in total 350 daily audio clips in our news playlists. This improves the product and saves time.

Each audio story is rated in three dimensions:

- 1) How big is the general news value?
- 2) How long is the life span?
- 3) Does it contain significant ‘SR values’?

For example: are we out reporting on location? Are unique voices from the affected included?

The third dimension is what really distinguishes SR’s system and why we call it a ‘public service algorithm’. This way of integrating journalistic values into a technical system has attracted considerable international attention.

‘News values’ encourages reporters to get out of the office more often, which makes for more vivid audio storytelling. It also offers future opportunities for a more sophisticated personalisation, such as AI-supported news playlists and newsletters.

However, the model ensures that we stay true to our core mission as a public service broadcaster: to inform all listeners about the most important news of the day and to make sure that people find items of surprise, deeper knowledge and diverse perspectives.

23

NYHETSVÄRDEN – SVERIGES RADIOS PUBLIC SERVICE-ALGORITHM SWEDEN

Submitting organisation
Sveriges Radio - SR

Contact
Olle Zachrison
olle.zachrison@sr.se

Author Josef El Mahdi
Director Per Hylén
Commissioning editor Olle Zachrison
Producer Andreas Aspegren
Key staff Jörgen Bang (Product owner),
Tobias Sandblad (Editorial project manager),
Stefan Nilsson (News editor),
Linnea Långberg (UX designer)

Production context Editorial algorithm for audio clip curation

Digital distribution approx 3,3 million started audio clips/week, 230,000 unique users
Date of publication 1 April 2021

Competing for
Best European Digital Audio Project of the Year

24

SUSANNES SKAFFERI

SWEDEN

SUSANNE'S PANTRY

<https://www.svtplay.se/susannes-skafferi>

Submitting organisation
Sveriges Television - SVT

Contact
Tomas Lindh
tomas.lindh@svt.se

Author Moa Frygell
Director Tomas Lindh

Commissioning editor Anton Glanzelius
Producer Moa Frygell

Key staff Moa Frygell (Producer, Developer),
Tomas Lindh (Developer, Exec. producer),
Bengt Strömbro (Head of programme Umeå),
Matilda Sandberg (Online producer, Developer),
Christoffer Ainek (Online producer, Technical
developer), Håkan Taube Lyxzen (Technical
manager), Sofia Cornelisse Strömberg
(Production assistant); Tomas Olsson, Peter
Lindgreen, Anton Thurén, Pieter Cornelisse
(Camera); Mats Petterson, Ida Hansson
(Set designer); Niklas Rydh (Technical
producer), Carolina Karlbom (Make-up)

Production context
Event highlighting the major Swedish holidays
(Christmas, Easter and Midsummer)

Digital distribution 128,000 views, 51,000 hours
watched (Christmas episode)
Date of publication 29 November 2020

Competing for
Best European Online Media Project of the Year

This four hour long interactive livestream focuses on the major Swedish holidays, where food is a big part of the celebration. These being Christmas, Easter and Midsummer. The show is a live cook-along where the audience are invited to participate and in real-time prepare the food for the upcoming holiday, together with the hosts.

It uses an internally developed app called DUO to engage with the audience. The app gives the user the option to show off their progress in the kitchen or participate in the votes where the audience decided which dish to prepare next or what ingredients to use.

The DUO-app also supports a live-chat that can be projected on screen as part of the 'optional' graphics that the user can customise to his/her own liking. In the chat the user can ask Susanne, or the other users directly about the recipe, the ingredients used or ask for assistance if they need help.

The interaction between the show and the users is supported by a newly developed script 'Publik-Media' that allows for near-instant user-generated input on screen, minimising the delay between user input and their picture/ comment being published.

Susanne's pantry has quickly gathered a very loyal and devoted community that is kept active between the shows with close communication from the hosts and the production team. The next show is in preparation together with the audience, the community gets to set the framework for the upcoming show.

SRF WE, MYSELF & WHY

<https://www.instagram.com/srfwemyselfandwhy/>

Like many Public Service Broadcasters, SRF is dedicated to reach a younger target group. That's where 'We, Myself & Why' (WMW) comes in. The Instagram-channel, launched in March 2021, focusses mainly on women between the age of 18-34 and reports about all the topics concerning life, when it comes to identity, orientation & one's own patch in society.

Who am I? What do I stand for? Where do I stand in society? What are my life plans, attitudes and opinions? With short, informative and creative content in form of portraits, survey rounds, a psychology format and more, WMW has covered a variety of stories, social issues and topics, always in interaction with the community.

The stories are mostly based on personal narratives of female protagonists. From a refugee who wants to become a war journalist, to a mother who had three children at the beginning of her twenties and regrets none of it, to a famous Swiss artist talking about the struggle of procrastination: presenting those women with their everyday and non-daily stories and opinions, is a real strength of WMW's team, which is set-up with women from the target audience – driving diversity and women's empowerment at SRF.

We believe that the successful launch of WMW has an insane amount to do with the development process of the channel. From the beginning, a pool of women from the target audience was involved, research interviews were conducted, almost every decision was mirrored with them, in order to strike a balance between needs and information relevance. The design, the content, down to the channel's name – everything has been mirrored with them. We are convinced that this process of feed-backing and discussing is the key to the format's growing popularity, authenticity and credibility.

25

SRF WE, MYSELF & WHY

SWITZERLAND

Submitting organisation

Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact

Sarah Christen

sarah.christen@srf.ch

Author Sarah Christen

Director Sarah Christen

Commissioning editor Sarah Christen

Producer Sarah Christen

Co-producers Karin Zweidler, Arzije Asani,

Karin Bachmann, Luana Beerli, Stefani Ilic,

Flavia Reinhard, Larissa Sterchi

Key staff Karin Zweidler, Arzije Asani,

Karin Bachmann, Luana Beerli, Stefani Ilic,

Flavia Reinhard, Larissa Sterchi,

Sarah Christen, Fabrizia Wicki

Production context Instagram

Digital distribution Interaction Rate: 10%

Watchtime: 12% (best was 25% on one certain

video) Target Group: 90% of subscribers are

women, 10% are men. We reach 55% between

the ages of 25-34, and 24% between the ages

of 18-24. Followers: 13,2k (15 June 2021) in 3,5

months, overtaking a good amount of older

SRF-Instagram-Channels. Most successful Reel

to date: 961k

Date of publication 1 March 2021

Competing for

Best European Online Media Project of the Year

26

ATOM AND LUNA AR
UNITED KINGDOM

ATOM AND LUNA AR

<https://www.mbd.limited/atom-and-luna-ar>

Submitting organisation
The Space

Contact
Angela Hughes
angela.hughes@thespace.org

Author Murray Lachlan Young
(Writer, Performer)

Director Nina Hajiyanni

Commissioning editor Fiona Morris

Producer Matthew Linley on behalf of
Funnelwick Limb Ltd

Co-producers AR animation and design by
MBD Ltd, Action Transport Theatre,

Funnelwick Limb Ltd, The Space

Key staff Music by Paul Hartnoll (Music), Nina
Hajiyanni (Action Transport Theatre - Creative
director), Bek Palmer (Illustrations)

Production context Original launch was
accompanied by live zoom sessions featuring
demonstrations, talks, Q&A sessions.

Educational packs, worksheets and teachers
resources were developed to support the work.

Digital distribution 1,000 downloads of AR
experience in first 3 months – measured by app
store analytics. 5,000 views of Trailer

Date of publication 28 January 2021

Competing for
Best European Online Media Project of the Year

An interactive fairy tale with words from acclaimed poet Murray
Lachlan Young.

Atom and Luna – The Quest for Old Mother Redbeard is a playable
AR (Augmented Reality) storybook game experience told through
captivating poetry.

The over arching story centres around 11-year old twins Atom & Luna –
who are left home alone in the care of their magical child minder,
Iffly Sney. But when Iffly falls terribly ill, only the twins can save him by
seeking out the mysterious Old Mother Redbeard. It is a journey
which will change their lives forever.

The Chronicles of Atom and Luna is an epic tale which brings to life the
magical world of Atom and Luna across a range of live and digital forms.
Atom and Luna need our help. Follow the map through the magical
forest to find Old Mother Redbeard's Cottage and help her set the
children free.

Mixing fairy tales with poetry and tech wizardry with fantasy, a magical
world appears on your kitchen table as you search for the mysterious Old
Mother Redbeard.

Quest for Old Mother Redbeard, the AR game, is available on both the
Android and IOS platforms.

27

THE JOE WICKS PODCAST

<https://www.bbc.co.uk/programmes/p08k61hm>

In 2020, BBC R4 commissioned The Joe Wicks Podcast from BBC Audio in Bristol. Joe became one of the biggest names in the UK during lockdown as the nation PE teacher. Incredibly this podcast with Joe – a newcomer to podcasting – was named podcast of the year by Apple Podcasts in the UK & went straight to #1 in the apple podcasts chart. The podcast was re-commissioned for a new series in 2021. Joe is mostly a social media star where he gained millions of followers. Many of his followers are not existing podcast consumers. In order to make Joe’s podcast more accessible to a wider audience and bring new listeners to podcasting, a full digital strategy was developed to go alongside the new series.

In 2021, in a first, the BBC iPlayer commissioned the audio production team to get the whole new series visualised for the BBC video streaming service <https://tinyurl.com/byxc5h3c> (UK only).

A digital strategy was developed to ensure every episode would have social media videos for different platforms. This is further supplemented by self-promo videos which Joe can share directly with his fan base. The combined digital strategy is helping to increase the reach to a wider demographic.

Many of the social media videos have seen amazing success. The video with Tom Jones got over 158k views on Facebook alone <https://tinyurl.com/3ft6yc8d> On Instagram, the Reels received over 477K views (over 4 uploads) after only 4 episodes (at the time of submission). Extra digital audio content was also supplied in the form of playlists. This again to attract new audiences who may be initially be more attracted to music. Online articles with listicles also complete each episode. The top one had 393,961 unique views <https://tinyurl.com/p2xp9mms> The podcast so far got 2,1 million+ listens.

THE JOE WICKS PODCAST VISUALISATION

UNITED KINGDOM

Submitting organisation

British Broadcasting Corporation - BBC Audio (Bristol)

Contact

Dimitri Houtart
dimitri.houtart@bbc.co.uk

Author Dimitri Houtart (Series editor)

Director Mark Ward

Commissioning editor Rhian Roberts

Producers Emily Knight; Clare Salisbury

Co-producers BBC Audio Bristol

Key staff Presenter Joe Wicks (Presenter), Mark Ward, (Visualisation producer), Sam Grist (Production co-ordinator), Kate Chaney (Production manager), Ilse Lademann (Sound)

Production context

12 part series released weekly

Digital distribution Total streams: 2,150,000 streams / downloads

Individual Facebook promo video getting over 158k views with combine likes (across reposts) over 4k Individual Twitter video reaching over 25k views, Online listicles articles complimenting each episode. The top one had 393,961 unique views

Date of publication 10 May 2021

Competing for

Best European Digital Audio Project of the Year

28

USER NOT FOUND

UNITED KINGDOM

USER NOT FOUND

<https://danteordie.com/user-not-found-video-podcast>

Submitting organisation

The Space

Contact

Angela Hughes
angela.hughes@thespace.org

Author Chris Goode

Director Daphna Attias

Commissioning editor Fiona Morris

Producers Daphna Attias,
Terry O'Donovan, Chris Goode

Co-producers

Dante or Die, Marmello, The Space

Production context Dante or Die launched the 50 minute experience and encouraged audiences to join them for a communal viewing experience that evening. The organisation partnered with a national newspaper to drive engagement.

Digital distribution Over 14k views on YouTube and over 25k views on Facebook

Date of publication 10 September 2020

Competing for

Best European Digital Audio Project of the Year

This is an immersive video podcast about what happens to our online identities after we die. It explores the ethics of digital ownership, public and private grief and shifting notions of connection and community. User Not Found by Dante or Die premiered to critical acclaim as part of Traverse Theatre's 2018 Edinburgh Fringe programme. In the live version, audiences entered a café and received a set of headphones and a smartphone. Several tables away, a man grapples in real time with something deeply private. Gradually, we bear digital witness to a stranger's profound experience. This version toured to over twenty cafes across five countries in conjunction with world-class arts organisations such as Brooklyn Academy of Music, Print Screen Festival, Israel and Battersea Arts Centre.

In this new digital adaptation of their critically-acclaimed live show, Dante or Die have created a virtual site-specific world to be watched via audience's own smartphones.

Charge your phone, plug in your headphones and find a quiet space for this intimate, meditative and funny story of one man grappling with something deeply private. The new digital experience immerses you in both the private and public, provoking surprising considerations of our online afterlife and shifting notions of connection and community. User Not Found has been designed for smartphones with headphones; (the viewer experience will not be the same on a desktop/iPad). It will work on any smartphone model and with in/ over ear headphones.

PRIX EUROPA 2021

Radio Fiction

Category

Single Radio Fiction Programmes

Radio Fiction Series

(continued narrative carried over several episodes)

PRIX EUROPA 2021 Awards:

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

01	Noisy Nights	Austria
02	Super Freaking Fast	Belgium
03	Down, by Law	Croatia
04	A Study of Aphasia	Czech Republic
05	Miss Brontës Part 3 ETERNITY (Emily)	Czech Republic
06	The Lion	Estonia
07	Strippers on Duty	Finland
08	The Short and Bitter Life of Steve Bannon	Finland
09	Godcast	France
10	The Missing Persons from Bas-Vourlans – The Lovers of Clairlieu	France
11	You'll Be A Man, Daddy	France
12	Atlas	Germany
13	Room 101 – Documentary radio play on the NSU trial in 24 parts	Germany
14	Bitch On Heath	Iceland
15	The Horror Writer	Ireland
16	Disappearances	Italy
17	North Town	Lithuania
18	Revenge – The Dossier	The Netherlands
19	803	Norway
20	Childfreedom	Norway
21	Broken	Poland
22	The Other Half	Romania
23	Survival for Fourth Graders	Serbia
24	The Inner Courtyard	Slovakia
25	Medea... Will I Be	Slovenia
26	Outskirt Sweden: Feminist Nuclear Weapons	Sweden
27	The Exorcism in Eksjö	Sweden
28	Drag, Drugs & Daal Makhani – Vijay Kumar: Indian by Nature and Swiss by Karma	Switzerland
29	Another Place	United Kingdom
30	Hope and Jim	United Kingdom
31	The System, Level One: Get Naked	United Kingdom

MONDAY 11 October

09:30		Jury Briefing		
10:00	08	The Short and Bitter Life of Steve Bannon	Finland	44 min
10:50	11	You'll Be A Man, Daddy	France	31 min
		Break		
11:50	01	Noisy Nights	Austria	45 min
12:40	05	Miss Brontës Part 3 ETERNITY (Emily)	Czech Republic	54 min
		Lunch		
14:30	26	Outskirt Sweden: Feminist Nuclear Weapons	Sweden	8 min
14:45	20	Childfreedom	Norway	20 min
		Break		
15:40	25	Medea... Will I Be	Slovenia	38 min
16:25	30	Hope and Jim	United Kingdom	44 min
17:40		Discussion		

TUESDAY 12 October

09:30	19	803	Norway	34 min
10:10	04	A Study of Aphasia	Czech Republic	41 min
		Break		
11:30	18	Revenge – The Dossier	The Netherlands	25 min
12:00	21	Broken	Poland	48 min
12:55	17	North Town	Lithuania	15 min
		Lunch		
14:10	29	Another Place	United Kingdom	44 min
15:00	28	Drag, Drugs & Daal Makhani – Vijay Kumar ...	Switzerland	29 min
		Break		
16:00	14	Bitch On Heath	Iceland	34 min
17:10		Discussion		

WEDNESDAY 13 October

09:30	10	The Missing Persons from Bas-Vourlans ...	France	11 min
09:50	16	Disappearances	Italy	60 min
		Break		
11:20	27	The Exorcism in Eksjö	Sweden	28 min
11:55	13	Room 101 ...	Germany	26 min
12:30	31	The System, Level One: Get Naked	United Kingdom	28 min
		Lunch		
14:00	03	Down, by Law	Croatia	41 min
14:50	23	Survival for Fourth Graders	Serbia	53 min
		Break		
16:15	02	Super Freaking Fast	Belgium	47 min
17:30		Discussion		

THURSDAY 14 October

09:30	24	The Inner Courtyard	Slovakia	52 min
10:30	06	The Lion	Estonia	39 min
		Break		
11:40	12	Atlas	Germany	70 min
13:00	07	Strippers on Duty	Finland	38 min
		Lunch		
14:40	22	The Other Half	Romania	39 min
15:25	09	Godcast	France	16 min
		Break		
16:10	15	The Horror Writer	Ireland	57 min
17:40		Discussion		

NOISY NIGHTS

A young woman and a young man, at night, dancing. That is the story. So simple. 'Noisy Nights' tells the story of Anna and Martin, who meet in a club. But it's not the noisy music why they can't talk to each other. Anna is deaf. Martin can't see that in her face and understands Anna's behaviour as rejection. Anna has experience of what happens when her counterpart finds out. After all, she is still considered disabled in the 21st century. Rejection, understanding, pity – she knows all that, she doesn't want to experience it again and again. But Martin means something to her and so she reveals herself to him with the means at her disposal.

01

LAUTE NÄCHTE

AUSTRIA

Submitting organisation

Österreichischer Rundfunk - ORF

Contact

Kurt Reissnegger

kurt.reissnegger@orf.at

Author Thomas Arzt

Director Andreas Jungwirth

Sound Anna Kuncio, Manuel Radinger

Commissioning editor Kurt Reissnegger

Producer Kurt Reissnegger

Production company ORF

Length 45 min

Original language German

First broadcast by ORF Ö1

Date of first broadcast 26 September 2020, 14:00

Competing for

Best European Radio Fiction of the Year

02

SUPER
VACHEMENT VITE

BELGIUM

SUPER FREAKING FAST

Submitting organisation
Atelier de création sonore radiophonique - acsr

Contact
Emma Pajevic
communication@acsr.be

Authors Christophe Rault, Olivier Chevillon
Directors Christophe Rault, Olivier Chevillon
Sound Christophe Rault
(Sound editing, mixing)
Commissioning editor acsr
Producer Tubes à essai asbl
Production company acsr
Co-producers with the support of Babelfish asbl,
l'Atelier de Création Sonore Radiophonique and
the Fond d'Aide à la Création Radiophonique
de la Fédération Wallonie Bruxelles.

Length 47 min
Original language French

First broadcast by Radio Panik,
L'heure de pointe
Date of first broadcast 7 June 2021, 12:00

Competing for
Best European Radio Fiction of the Year

A radio drama between absurdist comedy and lucid tragedy. It's an eccentric and wacky play that tells a story that wants to make you smile while looking straight into the hole of our twilight age. We are after Jesus Christ now. The big intercosmic boss watches planet Earth from afar. He feels that it could disappear at any moment. He therefore decides to send two interstellar secret agents to make an 'aural history of humanity in 4 minutes'. He wants to keep a souvenir of this unlikely planet. Will Albertine and Poulycroc be able to achieve their mission before the probable and imminent atomisation of the blue planet? Will they do it in a professional manner? To each his own version of beauty. Or a well done job.

"That is the universe. We are currently between multiple spacetimes. Somewhere and everywhere, all at once. The big, big intercosmic boss, the pops of the organ, a.k.a. that imperishable God notion, watches planet Earth, kinda perplexed. Blues gray out. Greens leaden. The end is nigh. It's crucial to keep a souvenir of this unlikely planet. The big, big boss orders earthly sounds to be collected. He wants an aural history of humanity in four minutes. But not just any history. Something big. Beautiful. Something glorious. Albertine, an intergalactic secret agent, is assigned to this tricky and trying mission." (Narrator)

DOWN, BY LAW

Down syndrome is a condition or a syndrome, not a disease. Down syndrome was named after the English physician John Langdon Down, who characterised the condition in which a person has an extra chromosome, the chromosome 21. Although other people had previously recognised the characteristics of the syndrome, it was Down who described the condition as a distinct and separate entity, publishing an accurate description of a person with Down syndrome, in his scholarly work in 1866.

Today, it is estimated that there are approximately 1.6 million children with Down syndrome worldwide. It is profoundly important that we do everything possible to help them lead as independent and fulfilling lives as possible.

Down, by Law is an audio drama about the blond-haired, blue-eyed little fighter Boris, written by his mother Mila, dedicated to his grandmother Mirjana. And to all who love deeply, joyfully, unreservedly those described by law as people with Down syndrome. This is an audio love letter addressed to all who feel different from the norm, an audio-dramatic embrace of all fragile people who are sensitive to the sharing of emotional support on which we all, but all, without distinction, depend. So that we don't have to walk alone. And Boris – he will never walk alone.

03

DOWN, BY LAW

CROATIA

Submitting organisation
Hrvatska radiotelevizija - HRT / Croatian Radio

Contact
Ana Blazevic
IR.radio@hrt.hr

Author Mila Culjak
Adapted from the theatre play Down, by Law
by Mila Culjak
Director Hana Vecek
Sound Marija Pecnik Kvesic
Dramaturg Katja Simunic
Commissioning editor Katja Simunic
Producer Katja Simunic
Production company HRT

Length 41 min
Original language Croatian

First broadcast by HRT 3
Date of first broadcast 10 June 2021, 18:00

Competing for
Best European Radio Fiction of the Year

04

NAUKA O AFÁZII
CZECH REPUBLIC

A STUDY OF APHASIA

Submitting organisation
Český rozhlas - Czech Radio

Contact
Alena Righini Golková
alena.righini@rozhlas.cz

Authors Katharina Schmitt, Michal Rataj
Director Katharina Schmitt
Sound Michal Rataj, Tomáš Pernický
Dramaturg Kateřina Rathouská
Commissioning editor Kateřina Rathouská
Producer Kateřina Rathouská
Production company Czech Radio

Length 41 min
Original language Czech

First broadcast by Český rozhlas Vltava
Date of first broadcast 1 September 2020, 20:00

Competing for
Best European Radio Fiction of the Year

What happens when a singer loses her voice during an opera performance? Listeners witness this new world our singer enters in the course of a single night at the hospital. A nurse who is having a difficult night shift tries to make her utter at least a single word using various means. The singer relentlessly refuses. Maybe somewhere deep inside she is looking for a new form of communication...

In his book *Children's Speech and Aphasia* (1918), Emil Fröschels – an Austrian linguist and the founder of speech therapy – describes the relationship between the development of speech in children, speech impediments, and psychology. Inspired by Fröschels' book and a scene from Ingmar Bergman's film *Persona* – in which an actress loses her voice – composer Michal Rataj and director/author Katharina Schmitt explore the themes of language, speech and voice. The question 'Who speaks?' is as important for them as the question 'Who does not speak?' and 'Who is not heard?'

A Study of Aphasia examines the voice as a fundamental component of human identity. The dramatic framework consists of a situation between a non-verbal and a verbal character, which leads to a whole range of voice manifestations from singing, sprechgesang and whispering to speaking and shouting.

The play also serves as a reaction to political, environmental and social events. The main character no longer believes her work is of any significance in relation to current world problems – her virtuoso singing suddenly seems ridiculous to her. We follow her in the midst of a deep artistic crisis in which she doubts the meaning of art. The resulting sound composition becomes a mirror to her inner world.

MISS BRONTËS PART 3 ETERNITY (EMILY)

They were educated, talented and managed to get ahead of their time during their short lives. The Brontë sisters. The original dramatised series introduces the female authors' creative journey from the initial decision to devote their lives to literature all the way to the revelation of the authors' true identities of novels that were already popular at the time.

At the same time, each part is determined by one of the sisters' perspectives, their character as well as individual form of expression. The first part looks into family relationships and the sisters' early literary careers through the oldest and most goal-oriented Charlotte, the second is from the perspective of the fragile Anne and looks at the birth of the three sisters' most famous novels as well as the rollercoaster of unexpected events that led to the authors' hidden identities in the first editions.

The passionate and dark personality and work of the middle sister closes the series and symbolically also the fate of the talented siblings. The story centres around the death of Emily, Anne and their brother Branwell. It is simultaneously also a celebration of the talent and creative power thanks to which the authors and their works are alive and praise-worthy today.

05

SLEČNY BRONTEOVY, ČÁST TŘETÍ – VĚČNOST (EMILY)

CZECH REPUBLIC

Submitting organisation
Český rozhlas - Czech Radio

Contact
Alena Righini Golková
alena.righini@rozhlas.cz

Author Markéta Kočí Machačíková
Director Petr Mančal
Sound Dominik Budil, Radim Dlesk
Dramaturg Klára Novotná
Commissioning editor Klára Novotná
Producer Klára Novotná
Production company Czech Radio

Title of series Miss Brontës
Episode 3 of 3
Length 54 min
Original language Czech

First broadcast by Czech Radio - Dvojka
Date of first broadcast 20 December 2020, 20:00

Competing for
Best European Radio Fiction Series of the Year

06

LÕVI

ESTONIA

THE LION

Submitting organisation
Eesti Rahvusringhääling - ERR /
Estonian Public Broadcasting

Contact
Tiina Vilu-Demjanov
tiina.vilu@err.ee

Author Martin Algus
Adapted from Gandhi by Martin Algus
Director Andres Noormets
Sound Külli Tüli
Dramaturg Andres Noormets
Commissioning editor Tiina Vilu- Demajanov
Producer Andres Noormets
Production company ERR Raadioteater

Length 39 min
Original language Estonian

First broadcast by Vikerraadio
Date of first broadcast 21 August 2021, 19:05

Competing for
Best European Radio Fiction of the Year

This radio drama is based on a short story by Martin Algus. It takes place in a small Estonian town during the early 1990s, shortly after the restoration of national independence.

Unexpected news sets off a series of events: an African lion has escaped from a traveling Romani zoo and is wandering the streets.

How do people react to the unusual news? How does the lion impact the locals' everyday routines, and perhaps even the fate of humankind as a whole?

STRIPPERS ON DUTY

What could strippers' clients, feminists, mothers and anyone else learn about sex, limits, and power with these 'nude therapists'.

This comedy gives a voice to a profession that is usually just watched.

Strippers On Duty is a sexy entertainment radio play about one night on the job.

Content warning: the play contains powerful sexual tones.

Slutartists is an artists' collective. Sex and sexuality are the theme and circumstance of their art. They want to especially draw attention to consent and negotiation and to encourage those involved to think about and be interested in their own limits.

In spring 2019, Yle Drama placed an open call to professional writers for radio play proposals about 'sex, sexuality and eroticism'. 140 proposals were received and 10 works were selected to form the set of work titled Radio Plays About Sexuality. Strippers on Duty is one of these plays.

07

STRIPPARIT

VIRANTOIMITUKSESSA

FINLAND

Submitting organisation

Yle, the Finnish Broadcasting Company

Contact

Laura Jaakkola

ext-laura.jaakkola@yle.fi

Author Slutartists

Director Sini Pesonen

Sound Hanna-Helena Kinnunen

Dramaturg Iira Halttunen

Commissioning editor Matti Kajander

Producer Laura Jaakkola

Production company Yle

Length 38 min

Original language Finnish

First broadcast by Yle Radio 1

Date of first broadcast 18 April 2021, 15:00

Competing for

Best European Radio Fiction of the Year

08

STEVE BANNONIN
LYHYT KATKERA ELÄMÄ

FINLAND

THE SHORT AND BITTER LIFE
OF STEVE BANNON

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Elina Ylä-Mononen
elina.yla-mononen@yle.fi

Author Teemu Kaskinen
Director Vilppu Kiljunen
Sound Anders Wiksten; Samuli Laiho (Music)
Dramaturg Antti Lehtinen
Commissioning editor Matti Kajander
Producers Elina Ylä-Mononen; Eveliina Solja
(Assistant producer)
Production company Yle

Length 44 min
Original language Finnish

First broadcast by Yle Areena, Yle Radio 1
Date of first broadcast 20 January 2021, 06:00

Competing for
Best European Radio Fiction of the Year

It is the middle of Donald Trump's presidency, and Steve Bannon scrambles for power at the edges of the president's entourage. Impeachment investigations are mixing up the Washington swamp and questions about Trump's plan are starting to emerge. While all of Washington whispers about the mysterious Q and its mad bloodlust prophecies about the future of the presidency, Steve Bannon is busy trying to build a wall on the Mexico border. The tireless scheming of the president's advisor is starting to make Bannon some enemies. Where is the president when he is needed, and is he still in charge? Who is Q, and don't they sound just like Bannon? Steve has his own agenda, and no more time to kill. Can a murder solve all of his problems? The short and bitter life of Steve Bannon is a political satire about toxic power. It is the first part of The Ruler (Hallitsija) audio trilogy which consists of three independent audio dramas. The Ruler imagines major political moments in the lives of Steve Bannon, Vladimir Putin and former Finnish prime minister Juha Sipilä. It combines thoroughly researched political scenarios with a wild audio cabaret. Fictional events spiral out of control and at some point hell opens up. Still things don't get too serious. It takes place in the Washington swamp, in the heart of the new world, and it nods to the tradition of film noir.

GODCAST

The first podcast made in Heaven.
 What can you do when you are God and your brand is a busted flush? Launch a podcast, obviously. There's no better way to win back your fanbase and get your community back onboard. Also, podcast is very popular among young women, and young women tend to turn their back on the catholic church. So, yes, definitely, God is now doing Her first podcast (of course, God is a woman. What did you expect?)
 Trouble is, God doesn't really get what a podcast is: She confuses it with radio, the poor soul. A bit like people never really getting what God is. So that's one thing everybody has in common: not understanding God, or podcast.
 Hallelujah. Like, pray, share.
 In this satire, the author addresses the format of podcast, its narrative clichés, its submission to the rules of the market, while at the same time impersonating God as a strong and funny woman. She is surrounded by Gabriel, her patient producer, who knows everything about podcast metrics, benchmarking and analytics.

09

GODCAST

FRANCE

Submitting organisation
 ARTE Radio

Contact
 Chloe Assous-Plunian
 c-assous-plunian@arte-france.fr

Author Klaire fait Grr
 Directors Klaire fait Grr, Arnaud Forest
 Sound Arnaud Forest
 Commissioning editor Silvain Gire
 Producer Silvain Gire
 Production company ARTE Radio
 Co-producer with the support of the
 Beaumarchais-SACD

Length 16 min
 Original language French

First broadcast by arteradio.com
 Date of first broadcast 1 October 2020, 12:00

Competing for
 Best European Radio Fiction of the Year

10

LES DISPARUS DE
BAS-VOURLANS –
LES AMOUREUX
DE CLAIRLIEU

FRANCE

Submitting organisation
Radio France

Contact
Camille Auvret
camille.auvret@radiofrance.com

Author Romain Weber
Director Laurence Courtois
Sound Elodie Fiat
Commissioning editor Laurence Courtois
Producer Laurence Courtois
Production company Radio France

Title of series
The Missing Persons from Bas-Vourlans
Episode 2 of 11
Length 11 min
Original language French

First broadcast by France Culture
Date of first broadcast 22 January 2021, 00:00

Competing for
Best European Radio Fiction Series of the Year

THE MISSING PERSONS FROM
BAS-VOURLANS – THE LOVERS OF
CLAIRLIEU

Bas-Vourlans was swallowed up in 1974.

Now, at the bottom of the valley, there is a lake.

At the bottom of the lake, there is a village.

And at the bottom of the village at the bottom of the lake at the bottom of the valley, what is there?

August 2019, Haut-Vourlans, Jura. 37°C in the shade, more than three months without rain. The people of Vourlans had never known such dry weather. The lake of Clairlieu, at the bottom of the valley, is drying up day by day under the effect of the heat wave, to the point where the village of Bas-Vourlans, which was swallowed up 45 years ago after the construction of a dam, emerges.

Two skeletons are found in a house that had been destroyed by the water. It will take all the courage of André Rose, the parish priest of Haut-Vourlans, young Bérénice Pèvre and Titouan Maadjoubi to solve a 45-year old cold case and bring to the surface secrets that have been drowned in the depths of the lake for far too long. This fiction, full of twists and turns, offers a plot built around a confrontation between teenagers and an endearing priest ready to do anything to discover the truth, and the village elders, who are not very talkative. The alternation between scenes of tension and private conversations, the atmosphere created by the sound effects and the filming in natural settings give the series a unique atmosphere.

The author imagined Les disparus de Bas-Vourlans by taking inspiration from what makes these stories interesting for him: an enclosed space, a mystery and a denouement that is long overdue.

YOU'LL BE A MAN, DADDY

At 7:28 pm on the 24th of May 2014, Roman was born. Eight weeks premature, he was immediately put in an incubator. It was quickly discovered that he had a congenital malformation.

In this original autofiction of a father's love for his child, the author describes joy and heartbreak as we go through the 13 days of his son's short life. You'll Be A Man, Dad is a true story.

The moving story of a family's 13 day ordeal which revolves around the incubator of premature baby Roman. Via the microphone, Gaël Leibling plunges us into the daily journal of a father struggling to find the path of resilience. It is told in scattered fragments through the allegory of sport. It's a way for the author, himself a former sports reporter, to tear us from the disembodied reality of the hospital. Sport, and its many metaphors, as a means to face down your fears and fight the inconceivable battle that the loss of a child represents. You won't come out of this story unscathed, but more alive than ever.

11

TU SERAS UN HOMME PAPA

FRANCE

Submitting organisation
ARTE Radio

Contact
Chloe Assous-Plunian
c-assous-plunian@artefrance.fr

Author Gaël Leibling
Directors Sabine Zovighian, Samuel Hirsch
Sound Samuel Hirsch
Dramaturg Sabine Zovighian
Commissioning editor Silvain Gire
Producer Silvain Gire
Production company ARTE Radio

Length 31 min
Original language French

First broadcast by arteradio.com
Date of first broadcast 21 May 2020, 12:00

Competing for
Best European Radio Fiction of the Year

12

ATLAS

GERMANY

ATLAS

Submitting organisation
Mitteldeutscher Rundfunk - MDR / ARD

Contact
Anja Strohschein
Anja.Strohschein@mdr.de

Author Thomas Köck
Director Heike Tauch
Sound Christian Grund, Holger König; Janko
Hanushevsky (Music)
Dramaturg Steffen Moratz
Commissioning editor Steffen Moratz
Producer Steffen Moratz
Production company MDR

Length 70 min
Original language German

First broadcast by MDR KULTUR - Das Radio
Date of first broadcast 9 November 2020, 22:00

Competing for
Best European Radio Fiction of the Year

The author talks of labour migration in the 1980s, the fall of the German Democratic Republic, and a child which travels to Vietnam to retrace ancestral footsteps.

A complex family tale evolves over three generations: in 1975, just after the Vietnam War ended, the grandmother fled with her child from Saigon to the refugee island Pulau Bidong. They were among the Boat People, their vessel sank during the crossing, mother and daughter were separated. The grandmother was eventually rescued from the island as a quota refugee and taken to West Germany. A few years later, she returned to Vietnam. The daughter, contrary to her mother's belief, had not drowned and grew up as an adopted child. As a young adult, she applied for a contract to East Germany, which recruited Vietnamese guest workers from 1980.

By skilfully dovetailing images of refugees afloat with economic issues past and present, stories from history with today's highly technological world, the piece unfolds an unusual and gripping perspective on the political upheaval in 1989 and the story of a Vietnamese family who left traces in both East and West Germany.

ROOM 101 – DOCUMENTARY RADIO PLAY ON THE NSU TRIAL IN 24 PARTS

Overall, the National Socialist Underground (NSU) committed two bomb attacks, fifteen robberies and ten murders. The victims of the latter were eight Turkish and one Greek businessman, as well as a German patrol officer. The charges against the main defendant, Beate Zschäpe, included complicity in the ten murders as well as aggravated arson and membership in a terrorist organisation.

Her co-defendants – Ralf Wohlleben, André Eminger, Holger Gerlach and Carsten Schultze – are considered to be supporters of the cell. The radio play is based on a collection of protocols by ARD court reporters. These protocols form a unique piece of contemporary history: there is no audio or video recording of the trial; the ARD reporters recorded the oral proceedings of each of the 438 trial days in writing. From their notes, a mosaic emerges: the socialisation of the perpetrators, their radicalisation in the post-reunification period, the underground life of the terrorist group, the right-wing networks and the support scene, the role of the Federal Office for the Protection of the Constitution, the slip-ups in the investigation of the crimes, the victims' relatives and their hope for reappraisal and clarification through the trial and their subsequent disappointment, the defence strategies and the court's questioning technique.

Each episode is dedicated to a complex of topics from the hearing of evidence. The documentary radio play Saal 101 (Courtroom 101) does not follow the chronology of the NSU trial. Rather, it brings together testimonies that may in fact have been far apart but deal with the same issue. Thus, the play zooms into the transcripts and through them into the courtroom.

13

SAAL 101 – DOKUMENTAR- HÖRSPIEL ZUM NSU-PROZESS

GERMANY

Submitting organisation

Bayerischer Rundfunk - BR / ARD

Contact

Elena Maria Sofocleous
elena.sofocleous@br.de

Authors Katarina Agathos, Katja Huber, Ulrich Lampen, Julian Doepp

Director Ulrich Lampen

Sound Susanne Herzig, Marcus Huber, Josuel Theegarten, Gerhard Wicho

Dramaturg Katarina Agathos

Commissioning editors Susanne Herzig, Marcus Huber, Josuel Theegarten, Gerhard Wicho

Production company BR Hörspiel

Co-producers MDR, SWR, RB, DLF, hr, WDR, NDR, rbb, SR

Title of series Room 101

Episode 2 of 24

Length 26 min

Original language German

First broadcast by BR, MDR, SWR, RB, DLF, hr, WDR, NDR, rbb, SR

Date of first broadcast 19 February 2021, 20:05

Competing for

Best European Radio Fiction Series of the Year

14

MEÐ TÍK Á HEIÐI

ICELAND

BITCH ON HEATH

Submitting organisation

Ríkisútvarpið - RÚV /
The Icelandic National Broadcasting Service

Contact

Thorgerdur E. Sigurdardottir
thorgerdur.e.sigurdardottir@ruv.is

Author Jóhanna Friðrika Sæmundsdóttir

Director Silja Hauksdóttir

Sound Georg Magnússon

Commissioning editor

Thorgerdur E. Sigurdardottir

Producer Thorgerdur E. Sigurdardottir

Production company RÚV

Title of series Bitch On Heath

Episode 4 of 4

Length 34 min

Original language Icelandic

First broadcast by RÚV

Date of first broadcast 24 December 2020, 15:00

Competing for

Best European Radio Fiction Series of the Year

The stories of two women are woven together, going back and forth in time. In the 21st century, Erla is trying to have a child with the help of modern technology without much luck while Þorgerður vows not to have any children at the beginning of the 20th century but ends up having seventeen of them.

They both struggle in their own way and need to deal with situations beyond their control. The storyline is made up of three parts. Every episode is framed by Erla's story in the present, she is stuck on a heath with her dog in the car, she has split up with her husband, their struggle to have a child has proven to be too much for the relationship. She is about to miss her last appointment at a fertility clinic where her last harvested eggs are supposed to be placed in her uterus. This might be her last chance to have a child.

The listener also experiences snapshots from Erla's and Þorgerður's lives, not always in chronological order. There are some very subtle clues in the drama that the two women might be somehow related. Þorgerður is born into a big family but Erla is brought up by a single mother. Þorgerður longs for freedom and education that she can't have but Erla doesn't seem to appreciate her own life, filled with possibilities. Þorgerður and her husband struggle to support their huge family while Erla and her husband don't seem to find anything worthwhile to spend their money on. But both of them have to deal with the idea of having – or not having – children.

THE HORROR WRITER

Theo Burn, a retired horror writer tells his final mystery, but this time it might just be more than a story.

This is a tale about a retired horror writer and the young couple who get drawn into his dark fables set in an ethereal past. As the tales grow darker, the line between fact and fiction is blurred until the couple are forced to confront some uncomfortable truths both about their own lives, and the mysterious world as described by the aging writer.

At its core, *The Horror Writer* is a play about stories. How both the telling and hearing of stories can be one of our greatest coping mechanisms and how, through stories, people can endure even the most traumatic of situations. We were making this play in the context of the pandemic, and were very aware throughout that we were speaking to an audience who had been locked in their houses for the best part of a year, and that the lakes and castles in which this play is set would seem further away than ever.

To that end, we wanted to hark back to the notion of radio as a visual medium and a means of escapism, following in the footsteps of the oasis of gothic literature for which Ireland is so well known.

15

THE HORROR WRITER

IRELAND

Submitting organisation

Heather MacLeod, Hugh Hick

Contact

Heather MacLeod

hmac100@hotmail.com

Author Emily Gillmor-Murphy

Director Hugh Hick

Sound Ciaran Gallagher

Dramaturg Peter Dunne

Commissioning editor Suzanne Young

Producer Heather MacLeod

Co-producer RTÉ

Length 57 min

Original language English

First broadcast by RTÉ Radio 1 Extra

Date of first broadcast 8 April 2021, 20:00

Competing for

Best European Radio Fiction of the Year

16

SPARIZIONI

ITALY

DISAPPEARANCES

Submitting organisation
Radiotelevisione Italiana - Rai

Contact
Fabiana Carobolante
fabcarob@gmail.com

Authors Riccardo Fazi,
Claudia Sorace (Muta imago)

Directors Riccardo Fazi,
Claudia Sorace (Muta imago)

Sound Riccardo Fazi, Chiara Colli
Commissioning editors Fabiana Carobolante,
Daria Corias, Giulia Nucci

Producers Fabiana Carobolante,
Daria Corias, Giulia Nucci

Production company Rai Radio 3
Co-producer Teatro di Roma - Radio India

Length 60 min
Original language Italian

First broadcast by Rai - Radio 3
Date of first broadcast 26 June 2021, 19:50

Competing for
Best European Radio Fiction of the Year

This project was born during the first months of lockdown as part of the programming of Radio India, the daily radio strip of Teatro di Roma, it was the only way at that time to keep the theatre open.

Since 9 March all schools in Italy were closed, all offices were empty, all theatres were deserted. People started living in their apartments. During that period of immobility and isolation of bodies, Disappearances is an invitation to the boundless exploration of inner and outer spaces, in the shape of a letter written to a faraway friend.

Riccardo Fazi and Claudia Sorace disappear in remote places where human beings can not survive: from the Sonora Desert to the very hot Death Valley, from the depths of Pacific Ocean to the craters of the moon, passing through the ego disappearances related to the past and present psychedelia.

Disappearances is an existential suspension where the narrative enters the way of the unconscious, through the invention of a sound story that creates new visions or mirages. It flows through images, places, philosophical criticism and hi fi recordings.

Disappearances never mentions the pandemic, but tells us a lot about the condition of social isolation and the shared feeling of wanting to be elsewhere – but also to fill the absence of the others.

NORTH TOWN

The second season of this audio series is continuing with stories about our young selves and our searches: of home, well-developed relationships, the meaningfulness of oneself.

We are, the same as our characters, almost thirty. Now it seems we know better what we want, but do we really know how to achieve it?

At the centre of the second season is Marija (29), divorced a year ago, a young prospective composer. A new stage starts in autumn, when Marija starts teaching at the Lithuanian Academy of Music and Theatre.

After her grandfather's death she inherits a big amount of money and decides to buy a flat. This is dissatisfying for her roommate, a young actress Laura (27), who is just starting out. Marija's personal life starts to change when she gets to know her peer, her own student Likas. Even though none of them were planning to have real relationships in this period of their lives, they cannot ignore new feelings that are born – or maybe they should?

How to know that this attempt to create a relationship will be successful when deep inside you know that you want it, but you do not know how to do it?

How to understand, that exactly now, exactly this flat, partner or career turn is what you need?

How to be sure that there is not another catastrophe waiting around the corner?

Stories about our young selves, who are discovering, being afraid, wanting and making mistakes in the new season of North Town.

17

ŠIAURĖS MIESTELIS

LITHUANIA

Submitting organisation

Bilietų nėra

Contact

Rasa Kregždaitė

rasa.kregzdaite@gmail.com

Authors Birutė Kapustinskaitė,

Teklė Kavtardze

Director Ričardas Matačius

Sound Raimundas Paulauskas,

Ramūnas Jasutis, Rimantas Murza

Commissioning editor Rasa Kregždaitė

Producer Rasa Kregždaitė

Production company Bilietų nėra

Title of series North Town

Episode 4 of 8

Length 15 min

Original language Lithuanian

First broadcast by StartFM

Date of first broadcast 1 December 2020, 12:00

Competing for

Best European Radio Fiction Series of the Year

18

WRAAK – DE MAP

THE NETHERLANDS

REVENGE – THE DOSSIER

Submitting organisation
NPO

Contact
Ineke Woudenberg
ineke.woudenberg@npo.nl

Author Karin van der Meer
Director Hanneke Hendrix
Sound Frans de Rond, Dennis Gaens
Dramaturg Astrid van der Keulen
Commissioning editor René van Brakel
Producers Annemieke van Vliet,
Femke Bennink
Production company Fiction Valley
Co-producer AVROTROS

Title of series Revenge
Episode 1 of 8
Length 25 min
Original language Dutch

First broadcast by NPO Radio 1 Podcasts
Date of first broadcast 15 September 2020, 9:00

Competing for
Best European Radio Fiction Series of the Year

A mutilated woman's body is discovered in the river IJ near Amsterdam. It's the fourth murder within a month. The city is gripped by terror.

Women no longer dare to venture outside alone at night. The killings dominate the national media every day and the

Amsterdam police force, led by Chief Constable Barbara Schaaf, has made solving the deaths their top priority.

The murders put Barbara in a terrible dilemma: solving the case will reveal something she has done that will cost her the high-ranking position she has worked so hard to achieve. But if she doesn't solve the case, she fears she will be the next victim.

In the race to become Chief Constable of the Amsterdam police force, ambitious Barbara Schaaf eliminates her opponent by initiating a #metoo campaign against him, unleashing a campaign of revenge that will ultimately confront her with an impossible choice.

As a young girl, Barbara Schaaf (49) already knew what she wanted to be when she grew up: a cop. After secondary school she enrolled in the police academy and became a police officer (to the surprise and concern of her two mothers). After a couple of years on the beat, however, she went back to college part-time and took a degree in criminology. She continued to work tirelessly and rose through the ranks to become Chief Superintendent, commanding a team that happened to consist of many women. The job is a perfect fit for her.

When a vacancy is announced for the senior position of Chief Constable, Barbara applies without a second thought. She is the dream candidate. In her opinion. In the opinion of her team, too.

803

When Emma moves into student bedsit no. 803, her bedsit existence turns out very differently from her expectations. Emma is full of anticipation and motivation as she moves to the big city to study. She is allocated a newly refurbished bedsit, but both the newly painted walls and her student life soon start cracking up. She hears voices, someone is using her shower, she is attacked, and is haunted by increasingly terrifying nightmares. Emma is lonely and feels isolated, but refuses to accept help from her family. Several seemingly inexplicable phenomena occur. Is there something strange about bedsit 803, or does it all take place in Emma's head?

803 is part of the anthology series *The Rift*. Each episode is a stand-alone story in a horror series about something evil being brought to life and seeping out among us. Little by little, the world is changing – it becomes unsafe and frightening.

19

803

NORWAY

Submitting organisation
Norsk rikskringkasting - NRK /
Norwegian Broadcasting Corporation

Contact
Gunhild Nymoen
gunhild.nymoen@nrk.no,

Author Robert Næss
Director Robert Næss
Sound Viljar Losnegård,
Jens Mathias Falkenberg
Dramaturg Gunhild Nymoen, Ingrid Torjesen
Commissioning editor Ivar Køhn
Producer Ingrid Torjesen
Production company NRK

Length 34 min
Original language Norwegian

First broadcast by radio.nrk.no/podkast
Date of first broadcast 1 April 2021, 6:00

Competing for
Best European Radio Fiction of the Year

20

BARNEFRI

NORWAY

CHILDFREEDOM

Submitting organisation
Norsk rikskringkasting - NRK /
Norwegian Broadcasting Corporation

Contact
Gunhild Nymoene
gunhild.nymoene@nrk.no,

Author Heidi Linde
Director Ingrid Forthun
Sound Hilde Rolfsnes
Dramaturg Gunhild Nymoene
Commissioning editor Gunhild Nymoene
Producer Øystein Kjennerud
Production company NRK

Title of series En virkelig kvinne / A Real Woman
Episode 5 of 8
Length 20 min
Original language Norwegian

First broadcast by NRK Radio P2, NRK Podkast
Date of first broadcast 24 December 2020, 11:49

Competing for
Best European Radio Fiction Series of the Year

Bearing and giving birth to a child is considered by many to be the ultimate female experience. Is it actually possible to be a real woman without being a mother?

Christmas is approaching. Marie is well married to Jens, she has an attractive job, a nice apartment, and a solid social network. She and Jens only lack one thing: a child. They have had many test tube failures, hormonal hells, semen samples, hopes and defeats every time it has not worked out.

How long will Marie' and Jens' love relationship survive this? Marie is in a continuous dialogue with 'the radio man'. He accuses her of destroying the relationship between her and Jens. Why is it so important to Marie to have children? And is it possible to live a life in which the forgoing of parenthood is considered a decision...and no unfulfillment?

In Episode 5 Marie's biological clock is ticking. She is in the middle of yet another attempt to have children. Two eggs have been retrieved, will they be fertilised and implanted this time? Meanwhile, she meets a friend who has decided not to have children. Is it possible to be voluntarily childless, or childfree, as her friend calls it? Why is it so important to Marie to have children, anyway?

BROKEN

Agnieszka's story is full of pain and suffering.

From the age of ten she used to be regularly raped by her cousin, who came to live with her family following the death of his own mother. It all started one night when, after watching a film, he told Agnieszka's mother, i.e. his aunt, that he was afraid to sleep alone. Without hesitation, Agnieszka's mother told him to lie down next to Agnieszka. Every time he would put a knife against her throat. Her mother knew about everything. She saw the bloody sheets and underwear but she never reacted.

At the age of eighteen, Agnieszka ran away from home, straight into the arms of a man who became her tormentor over time. A few years earlier he would beat her and raped her. And then last year he was found not guilty.

How can one tell such a story? In the simplest, most intimate manner possible. Only radio provides such an opportunity, in the form that oscillates somewhere between radio drama and a documentary. The author of Broken feared that she'd be accused of making a spectacle of the evil that had befallen her central character. So she found other girls to show that Agnieszka's case is by no means isolated. It's a regular phenomenon. Three women came in within just two days: Marcelina, Daria and Magda. Each of them had suffered a different form of sexual abuse. They all refer to themselves as 'broken'.

21

POPSUTE

POLAND

Submitting organisation
Polskie Radio SA - Theatre of Polish Radio

Contact
Marta Rebzda
marta.rebzda@polskieradio.pl

Author Marta Rebzda
Director Waldemar Modestowicz
Sound Maciej Kubera
Commissioning editor Janusz Kukuła
Producer Beata Jankowska-Malarz
Production company Theatre of Polish Radio

Length 48 min
Original language Polish

First broadcast by Polish Radio PR1 Jedyńka
Date of first broadcast 6 December 2020, 21:05

Competing for
Best European Radio Fiction of the Year

22

SUFLETUL PERECHE

THE OTHER HALF

ROMANIA

Submitting organisation

Romanian Radio Broadcasting Corporation /
Radio România

Contact

Simona Anton
simona.anton@radioromania.ro

Author Petre Barbu

Director Atila Vizauer

Sound Madalin Cristescu

Commissioning editor Oana Cristea Grigorescu

Producer Oana Cristea Grigorescu

Production company Radio România

Length 39 min

Original language Romanian

First broadcast by Radio Romania News

Date of first broadcast 28 December 2020, 23:05

Competing for

Best European Radio Fiction of the Year

This monodrama focuses on a universally acknowledged theme: the artist going through a midlife crisis and confronting his demons, self sacrifice triggered by an inner need to create and a fear of failure.

Life metaphorically viewed as a swimming race in a pool is a perfect opportunity to face the voices of his consciousness. Literature comes out as the only realm where one can be redeemed from death, while the urge to create can counterbalance remorse brought forth by the irreparable loss of our loved ones. The inner voices multiply as the character is facing his own destiny – hence his contradictory moods, which are all impersonated by a ‘collective’ character – who is ultimately the playwright’s alter ego.

Allusions to the myth of Faust and Mephistopheles alternate with discreet interventions of the Maternal Guardian Angel, the restoring of fatherly love compensates for bottled up feelings of guilt, while dialogue with the self cleverly orchestrates everything using creation as a perfect justification.

The apple stem and its miraculous fruit clearly point to the Heavenly Mother’s divine message, which is merged into the tissue of Petre Barbu’s creation. The monodrama revisits most of his recurrent themes – love lost, life resembling a journey/ race, facing the ghost of one’s own past, forces of creativity confronting death – self irony adding unexpected and deeply resounding effects to the literary mix.

SURVIVAL FOR FOURTH GRADERS

Steva is a great boy. He is the best student in class, he plays the piano, trains aikido, but also plays football and games with his friends, mostly with Sale, his best friend from class. In the game that they play the most, the two of them are heroes in a world in which they survive using various skills and knowledge. As they create and discover the new world, they fight against various enemies and collect points for the decisive battle with a dragon. Along the way, they are having crazy fun! Steva is almost a hero in both worlds. He is independent and responsible, and near the end of his fourth grade, all he has to learn is how to know when it's time to go to bed.

But Steva is not happy. Games are constantly on his mind and he finds it difficult to cope with the restrictions that his parents place on him. That is why everything else is starting to bother him. He becomes nervous, unconcentrated and demotivated and this leads him to a series of awkward situations that ruin his world. Under pressure, he looks for a way out and decides to enter the unexplored virtual world of games. Threatening their friendship, he forces Sale to steal the VR (virtual reality) goggles from his uncle. Steva goes deep into the game and every trace of him gets lost.

Dad, with the help of Sale's advice and the programming knowledge of his school friend Babo – a famous gamer, follows his son into the game to rescue him. Dad appears as one of the enemies and after a series of failures, he manages to prove to his son who he is. At the crucial moment, dad sacrifices himself to save his son in the game, hoping this will bring him back to the real world.

23

PREŽIVLJAVANJE ZA ČETVRTAKE

SERBIA

Submitting organisation
Public Service Media,
Radio-Television of Vojvodina - RTV

Contact
Sonja Savić Vezmar
sonja.savic@rtv.rs

Author Slobodan Govorčin
Director Vanja Hovan
Sound Aleksandar Marković, Milorad Icitović
Dramaturg Slobodan Govorčin
Commissioning editor Slobodan Govorčin
Producer Branislava Stefanović
Production company RTV

Length 53 min
Original language Serbian

First broadcast by RTV Channel 1
Date of first broadcast 11 June 2021, 10:00

Competing for
Best European Radio Fiction of the Year

24

VNÚTROBLOK

SLOVAKIA

THE INNER COURTYARD

Submitting organisation

Rozhlas a televízia Slovenska - RTVS /
Radio and Television Slovakia

Contact

Slavomira Kubickova
interrel@rtvs.sk

Author Tereza Semotamova

Director Veronika Martinkova

Sound Andrej Klimits

Dramaturg Michaela Materakova

Commissioning editor Maria Brillova

Producer Silvia Lukacova

Production company RTVS

Length 52 min

Original language Slovak

First broadcast by RTVS Radio Devín

Date of first broadcast 8 September 2020, 20:40

Competing for

Best European Radio Fiction of the Year

This original radio play is a mosaic of fragments of micro-stories from one apartment building. Its inhabitants are physically close to each other – they share their intimate space through thin walls, open windows and apartment cores, but at the same time they are distant, closed in the bubbles of their own lives.

The play is a journey into the interior of the house and into the narrator's inside who observes and records the permanently recurring cycle of days and Sunday neuroses.

The seventh day cannot bring divine relief and joy from a well done work, when all the previous ones were just a meaningless jumbling, drowned in the banality and absurdity of everyday situations. Glaciers are drowning, a biological clock is ticking cogently and one woman in her thirties is glossing the world around her with an ironic view. The author likes to use authentic recordings from interviews and chats when writing texts.

MEDEA... WILL I BE

Once upon a time, today, tomorrow.
Her.
Abandoned in a foreign world,
persecuted in a foreign world,
unwanted in a foreign world.
Betrayed in love, disappointed in love, bereft of love.
A refugee, a loving mother turned savage avenger; because Jason,
her alpha male, has become just a loving father. And a puppet in
the hands of the plebs, who reject everything that is different.
And so Medea, growing more and more insane, destroys everything
around her. Through her inner actions she becomes a strong,
dangerous and creatively destructive force. And because the plebs
rule the world, Medea is here still and again, to rise against them.

25

MEDEJA... BOM

POSTALA

SLOVENIA

Submitting organisation
Radiotelevizija Slovenija - RTV

Contact
Karmen Kovačič
karmen.kovacic@rtvslo.si

Authors Lucius Annaeus Seneca,
Saška Rakef, Špela Kravogel
Adapted from Medea by Lucius Annaeus Seneca
Director Špela Kravogel
Sound Sonja Strenar, Matjaž Miklič,
Tristan Peloz; Boštjan Gombač (Composer)
Dramaturg Špela Kravogel
Commissioning editor Alen Jelen
Producer Radio Slovenija
Production company RTV

Length 38 min
Original language Slovenian

First broadcast by Radio Slovenija ARS
Date of first broadcast 21 June 2021, 22:05

Competing for
Best European Radio Fiction of the Year

26

UTKANTSSVERIGE:
FEMINISTISKA
KÄRNVAPEN
SWEDEN

OUTSKIRT SWEDEN:
FEMINIST NUCLEAR WEAPONS

Submitting organisation
Sveriges Radio - SR

Contact
Magnus Berg
magnus.berg@sr.se

Authors Åsa Asptjärn, Gertrud Larsson
Directors Åsa Asptjärn,
Gertrud Larsson, Magnus Berg
Sound Magnus Berg
Dramaturg Åsa Asptjärn,
Gertrud Larsson, Magnus Berg
Commissioning editor Doreen Kanter
Producer Magnus Berg
Production company SR

Title of series Outskirt Sweden
Episode 72 ongoing
Length 8 min
Original language Swedish

First broadcast by SR P1;
sverigesradio.se/utkantssverige
Date of first broadcast 16 August 2020, 10:15

Competing for
Best European Radio Fiction Series of the Year

Could participation in nuclear rearmament be a feminist act?
Yes! That is, according to Diana Haubits, CEO of FemNukes, who is self-actualising as a woman by producing nuclear warheads.

The series is a Swedish Radio Drama satire segment, which is broadcast as part of the weekly current affairs magazine Good Morning World! The series of – to say the least – ‘alternative’ reportages covers a wide range of contemporary issues, depicted in the fictional world of Outskirt Sweden (that is literally all of the country outside the capital Stockholm). Seasoned reporters Lena and Kristel travel from Böke in the south to Hortträsk in the north of the country to deliver a new report every week. If there is any beauty in fake news – this is it. Åsa Asptjärn is a children’s book author, and Gertrud Larsson is a playwright and director. As the comedy duo Åsa & Gertrud, they began writing and performing satire for radio in the mid-1990s in a segment in a P1 programme of the time called ‘freja!’.

THE EXORCISM IN EKSJÖ

This series is a courtroom drama with elements of classic Hollywood horror.

A 21-year-old au pair is suspected of murdering a mother of two and assaulting her 5-year-old daughter. When the trial begins, the eyes of the world are trained on the small town of Eksjö, located in Sweden's Bible Belt. Everything seems to point to the au pair having been driven by jealousy to set fire to the family home with murderous intent. Is Anna, who appears to be a lost soul, really suitable as an au pair? Why did she lie and tell the Lindgren family that she was a Christian when she applied for the job?

But during the trial, an entirely different story emerges – about an au pair – alone and vulnerable – who is drawn into a web of dark family secrets. With the aid of recordings from the family's Babywatch® and surveillance cameras, the au pair's defence attorney tries to get the court to entertain the improbable possibility that the family home is haunted. A priest testifies that he was called to the family in Eksjö to drive evil spirits out of their 5-year-old girl.

The listener follows the thrilling, nail-biting battle between the prosecutor and defence attorney, between rational explanation and the unthinkable.

27

EXORCISMEN I EKSJÖ

SWEDEN

Submitting organisation

Sveriges Radio - SR

Contact

Louise Jacobson

louise.jacobson@sverigesradio.se

Authors Daniel Karlsson, Ida Kjellin

Director Mathilda von Essen

Sound Michael Johansson

Dramaturg Magnus Lindman

Producers Louise Jacobson, Emelie Rosenqvist

Production company SR

Title of series The Exorcism in Eksjö

Episode 2 of 8

Length 28 min

Original language Swedish

First broadcast by P3 serie

Date of first broadcast 20 October 2020, 00:06

Competing for

Best European Radio Fiction Series of the Year

28

SCHATTENSCHNITT
SWITZERLAND

DRAG, DRUGS & DAAL
MAKHANI-VIJAY KUMAR: INDIAN
BY NATURE AND SWISS BY KARMA

Submitting organisation
Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact
Elisabeth Stäheli
elisabeth.staeheli@srf.ch

Author Sunil Mann
Adapted from Schattenschnitt by Sunil Mann
Director Karin Berri
Sound Roland Fatzer
Dramaturg Simone Karpf
Commissioning editor Anina Barandun
Producer Anina Barandun
Production company SRF

Title of series Drag, Drugs & Daal Makhani
Episode 3 of 4
Length 29 min
Original language German

First broadcast by SRF1
Date of first broadcast 23 November 2020, 14:00

Competing for
Best European Radio Fiction Series of the Year

Vijay Kumar is the best and the only Indian private detective in Zurich. Tough as nails? Yes, when he has to be. Fast? Yes, when he's grabbing the last beer in the fridge. The centre of his universe: the three women he loves most. Mama Kumar, who can't wait to see her son finally get married. Manju, his girlfriend, who successfully manages the restaurant 'Kumar's Palace', and who is not enthusiastic about Mama Kumar's expansion plans for the family. And Miranda, his best friend, who used to be called Gustavo years ago, when she came to Switzerland from Brazil, before exchanging her sneakers for high heels and getting a boob job. What's it about? Pina Ghilardi, a documentary movie maker, is stabbed to death in Zurich's notorious Langstrasse – by Miranda's crush, the Sex God. Is this nocturnal attack in Langstrasse connected to Pina's research in India? She had been investigating the drug trials of a Swiss pharmaceutical company that is allegedly testing a groundbreaking HIV medication on Hijras in the slums of Mumbai (in South Asia, 'Hijra' refers to transgender or intersexual persons; the third sex). Then Salma, Pina's friend, is stabbed in broad daylight. Vijay and his friend José, a journalist, try to prevent this murder at the last minute. But they fail. And Vijay? He is in hospital after the attack on Salma, waiting for better times, with José and his partner, Fiona (a police inspector). However, he does not have long to wait. Mama Kumar and Miranda have seized the reins and agree: Vijay must go to India. Mama Kumar wants Vijay to represent the family on uncle Umesh's 90th birthday in Mumbai. And Miranda wants Vijay to solve this case and track down a certain Priya in Mumbai, who is the only person who can help them in this hopeless situation.

ANOTHER PLACE

One mum's struggle to connect to her severely deaf baby son. Lizzy finds out that Charlie might have a problem with his ears when he's 3 weeks old, after a routine neonatal screening. It could just be gunk. It could just be newborn gunk. That often happens. So they send him to get tested further. And it's at this test, when Charlie is six weeks old, wires stuck to his little head, that Lizzy sees the machine draw lines that make the audiologist stop smiling. This is the story of a mum's quest to understand what being deaf means. Lizzy attempts to fill in the gaps for her son, not realising that he is already filling so many gaps for her – gaps she never even knew she had. Lizzy's journey is a journey into deaf awareness. It means having to learn to experience the world in an entirely different way in order to understand her son.

29

ANOTHER PLACE

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC
Wales

Contact
James Robinson
james.robinson@bbc.co.uk

Author Sian Owen
Director Carl Prekopp
Sound Nigel Lewis
Commissioning editor Alison Hindell
Producer James Robinson
Production company BBC Audio Drama Wales

Length 44 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 18 March 2021, 14:15

Competing for
Best European Radio Fiction of the Year

30

HOPE AND JIM

UNITED KINGDOM

HOPE AND JIM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Toby Swift
toby.swift@bbc.co.uk

Author Roy Williams
Director Jessica Dromgoole
Sound Caleb Knightley
Commissioning editor Alison Hindell
Producers Jessica Dromgoole, Mary Peate
Production company BBC Drama,
London (BBC Audio)

Title of series Faith, Hope and Glory
Episode 7 of 8
Length 44 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 16 February 2021, 14:15

Competing for
Best European Radio Fiction Series of the Year

Hope and Jim Kiffin are a married couple living in London in the late 1940s. Life is hard but they both feel too ashamed to return home to the Caribbean. They face casual, and often overt, racism on a daily basis. But above all, they are struggling to cope with what they think is the loss of their baby daughter, Eunice, two years previously.

They decided to send the baby to Hope's parents in Antigua to be raised there. However the best friend Hope entrusted her baby to (also called Eunice), left her alone in the pram while they were waiting to board the ship, before returning to find the baby girl and the pram gone. The ship subsequently sunk during its voyage after hitting a mine left from the war. So Hope and Jim believe that the baby was lost when the boat went down.

Hope is a nurse in a hospital and Jim is finding it hard to hold down a regular job. At the start of the drama he has just lost his job in a factory and has gone to the pub to drown his sorrows. There he gets into a confrontation, after which he talks to the barmaid, Lorraine. At the hospital Hope is asked to look after a black baby girl who has just been brought in by her parents. What she doesn't know is that the baby is in fact Eunice, now called Joy, and the 'parents' found her abandoned at the docks two years earlier and took her as their own. Hope strikes up a friendship with a male doctor at the hospital and confides in him the story of how (she thinks) her own baby died.

Jim arrives home chastened after his experience in the pub to tell Hope that he has lost his job. During the conversation Hope tells him that she is pregnant. They reflect on the loss of baby Eunice and Jim expresses his determination to turn his life around and do his best for their child and for Hope.

THE SYSTEM, LEVEL ONE: GET NAKED

A propulsive thriller about kinship and radicalisation, inspired by current research into how people are radicalised.

“...if you want to exist in the real world, if you want to be part of something, if you want to use your body for something other than just typing and swiping and clicking and tapping and eating donuts and masturbating, then stick around... We may have something for you...”

Jake is practically an incel when he reunites with a school friend who has transformed from a chubby outcast of a kid to a rich, fit and instagramable adult. He says it’s all thanks to The System, an exclusive programme that promises to transform even the meekest man-boy into an alpha-male.

Jake signs up and goes on an exhilarating journey of self-growth. But what he doesn’t know is that The System is creating an army of foot-soldiers radicalised and ready to fight. And they’re going after the world’s rich-list....

“...You know the problem with the One Percent? They think their money makes them invincible. They think they exist on another plane. They think nothing can touch them. Well they’re wrong. We are gonna make them shit their silk boxers...”

When Jake goes on the run after viciously assaulting an unknown man, it is up to his half-sister Maya to uncover the truth behind this apparently motiveless crime. Can she save him before he is caught by the police or, more likely, quietly dispatched by the shadowy forces behind The System itself?

31

THE SYSTEM, LEVEL ONE: GET NAKED

UNITED KINGDOM

Submitting organisation

British Broadcasting Corporation - BBC
Scotland

Contact

Kirsty Williams
kirsty.williams@bbc.co.uk

Author Ben Lewis

Director Kirsty Williams

Sound Danny Krass

Dramaturg Kirsty Williams

Commissioning editor Alison Hindell

Producer Kirsty Williams

Production company BBC Scotland

Title of series The System

Episode 1 of 6

Length 28 min

Original language English

First broadcast by BBC Radio 4

Date of first broadcast 28 May 2021, 14:15

Competing for

Best European Radio Fiction Series of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2021

Radio Documentary Category

Single Radio Documentaries

Radio Documentary Series
(on-going storyline told in several episodes)

PRIX EUROPA 2021 Awards:

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

01	How About a Little Less? Essential Personnel: Hard Work, Little Pay	Austria
02	Monstruations – The Dark Side of the Moon	Belgium
03	So, Jean-Michel!	Belgium
04	Who Was My Mother	Belgium
05	Fly or Die	Croatia
06	One-Hundred-Year-Old Vixen in a Park	Czech Republic
07	Darling Raph: When the Wave Hits	Denmark
08	When My Father Went Blind	Finland
09	The Echo of the Bataclan	France
10	The Oceanic Feeling: Apnea and Infinity	France
11	The Salif B. Case: Can We Put Into Question the Word of a Raped Woman?	France
12	The Killer and My Cousin: Four Tablets	Germany
13	The Last Day. The Racist Hanau Shooting	Germany
14	I Will Tell You About Me	Italy
15	A Person In A Spacesuit	Lithuania
16	Our Success Story	The Netherlands
17	The Plantation of Our Ancestors	The Netherlands
18	The Terror Attack of 22. July	Norway
19	VG Telling All – The Doll Man	Norway
20	Less and Less Soul	Poland
21	Zenit 100 – Shimmy at the Latin Quarter Cemetery	Serbia
22	The Voice of Jackal	Slovenia
23	A Plaque In My Town	Spain
24	The Manipulator	Sweden
25	The Vipeholm Institution	Sweden
26	Happy Is The Nation That Has No History	Switzerland
27	Who Cleans Switzerland?	Switzerland
28	Losing It	United Kingdom
29	The Northern Bank Job: Unexpected Visitors	United Kingdom

MONDAY 11 October

09:30		Jury Briefing		
10:00	10	The Oceanic Feeling: Apnea and Infinity	France	53 min
		Break		
11:30	05	Fly or Die	Croatia	38 min
12:15	04	Who Was My Mother	Belgium	45 min
		Lunch		
14:00	24	The Manipulator	Sweden	48 min
14:55	01	How About a Little Less? ...	Austria	47 min
		Break		
16:15	07	Darling Raph: When the Wave Hits	Denmark	27 min
17:00		Discussion		

TUESDAY 12 October

09:30	08	When My Father Went Blind	Finland	46 min
10:20	11	The Salif B. Case ...	France	23 min
		Break		
11:15	28	Losing It	United Kingdom	28 min
11:50	25	The Vipeholm Institution	Sweden	51 min
		Lunch		
13:45	22	The Voice of Jackal	Slovenia	50 min
14:40	19	VG Telling All – The Doll Man	Norway	34 min
		Break		
15:45	02	Monstruations – The Dark Side of the Moon	Belgium	52 min
16:45	12	The Killer and My Cousin: Four Tablets	Germany	28 min
17:45		Discussion		

WEDNESDAY 13 October

09:30	27	Who Cleans Switzerland?	Switzerland	54 min
10:30	21	Zenit 100 – Shimmy at the Latin Quarter Cemetery	Serbia	17 min
		Break		
11:15	09	The Echo of the Bataclan	France	64 min
12:30	29	The Northern Bank Job: Unexpected Visitors	United Kingdom	14 min
		Lunch		
13:45	17	The Plantation of Our Ancestors	The Netherlands	38 min
14:30	03	So, Jean-Michel!	Belgium	56 min
		Break		
16:00	06	One-Hundred-Year-Old Vixen in a Park	Czech Republic	34 min
16:40	18	The Terror Attack of 22. July	Norway	48 min
18:00		Discussion		

THURSDAY 14 October

09:30	20	Less and Less Soul	Poland	29 min
10:05	13	The Last Day. The Racist Hanau Shooting	Germany	55 min
		Break		
11:30	14	I Will Tell You About Me	Italy	13 min
11:50	26	Happy Is The Nation That Has No History	Switzerland	55 min
		Lunch		
13:45	15	A Person In A Spacesuit	Lithuania	45 min
14:40	23	A Plaque In My Town	Spain	40 min
		Break		
15:50	16	Our Success Story	The Netherlands	38 min
17:00		Discussion		

HOW ABOUT A LITTLE LESS? ESSENTIAL PERSONNEL: HARD WORK, LITTLE PAY

Over the course of a year, Johanna Hirzberger accompanied seven women, all of whom were working in so-called essential professions. They live in Austria, some of them originally come from countries like Hungary or Serbia. During the pandemic they found themselves caught in the limelight and referred to as heroes. Now, the applause has died away. However, what these women working in nursery schools or geriatric care, as sales clerks, cleaners, or warehouse staff still share is, how little they are paid for their work. And that there are practically no men in these professions.

In Austria approximately one million people are employed in such jobs – two thirds of them women.

In the radio documentary the young journalist searches for answers: Why does society value the work of these women so little? Why do they not simply go on strike? And what would happen, if indeed they did? “It’d just be chaos! A bomb!” the cleaning woman says: “Imagine your office isn’t cleaned two, three, four days in a row? Or the public toilets and underground stations? The rats will show up!”

This documentary was created for the Ö1 Feature young talent competition #movingradio.

01

DARFS EIN BISSERL WENIGER SEIN? SYSTEM- ERHALTERINNEN: VIEL ARBEIT, WENIG LOHN.

AUSTRIA

Submitting organisation
Österreichischer Rundfunk - ORF

Contact
Eva Roither
eva.roither@orf.at

Author Johanna Hirzberger
Director Johanna Hirzberger
Sound Elmar Peinelt
Commissioning editor Eva Roither
Producer Eva Roither
Production company ORF

Length 47 min
Original language German

First broadcast by ORF Ö1
Date of first broadcast 6 March 2021, 09:00

Competing for
Best European Radio Documentary of the Year

02

MONSTRUATIONS –
LA FACE CACHÉE
DE LA LUNE
BELGIUM

Submitting organisation
Across Stickos asbl

Contact
Gregor Beck
contact@acrossstickos.be

Author Soline de Laveleye
Director Soline de Laveleye
Sound Roxane Brunet, Gregor Beck,
Soline de Laveleye (Recordists),
Gregor Beck (Mixer)

Commissioning editor Gregor Beck
Producer Gregor Beck
Production company Across Stickos asbl
Co-Producer ascr

Length 52 min
Original language French

First broadcast by
Radio Campus - Bruxelles 92,1 MhZ
Date of first broadcast 24 May 2021, 15:00

Competing for
Best European Radio Documentary of the Year

MONSTRUATIONS –
THE DARK SIDE OF THE MOON

Jerusalem. A cradle of patriarchal traditions, an area of friction, a sounding board: at the crossroads, with Vivien, Bitya, Rachida, Yaël, Carrie, Waed, Anne-Laure, Amira and many others in the background, the menstrual experience is told.

A prodigy as much as a disruptive element, the monster is etymologically linked to the Latin verb *monere*, to warn, enlighten, inspire. Whether blood isolates or connects, whether it is mourning or deliverance, whether its arrival makes one fierce, suffering, powerful or vulnerable, what does it tell us, exactly? What is the menstrual cycle and its disorders a sign of ?

Secret blood, taboo blood, shameful or impure blood: from one culture to another, the (pre)menstrual experience is the subject of an avalanche of prescriptions and beliefs.

With Vivien, Bitya, Carrie, Anne-Laure, Yaël, Amira and the others, we question them. We tell them about ourselves.

We take the words and rub them together: sparks fly. It can light fires. The intersecting stories of a rebellious rabbi, a doula pastor, a feminist and militant Muslim student, an elite soldier and sportswoman, an anthropological seed curator, and a yoga midwife illuminate and question how culture informs this experience, so often relegated to the register of what can't be said.

SO, JEAN-MICHEL!

“A comb, a hairpin, a toothbrush. It’s shameful to go through people’s intimacy like this... All these people are dead. You can find their belongings a little bit everywhere. This is where it all ends.” (Audio tape from a Brussels Flea Market)

Intrigued by a gardener’s voice recorded on an old cassette, Henri decides to go find him. Who is this man? Why did he record himself?

Starting in Brussels, he sets off towards Châtenay-Malabry, a town in the southern suburbs of Paris, the only geographical clue that he has. In the aim of identifying the man, Henri approaches those very same people who sculpt nature for a living: gardeners.

Using his dictaphone to keep a diary and to comment on his journey, the further he goes the more the plot thickens and the angles twist.

He’s searching for a gardener in a town full of gardeners, a needle in a haystack.

The gardener’s voice gradually gets embedded into his own, as finally the clues take him towards a spiritual centre.

So, Jean-Michel! is a zany radio road-trip on the trail of a mysterious gardener. A little disturbed at the beginning, the listener will enjoy wandering from parks to vegetable gardens, guided by a narrator who often proves to be comical. Distilled as the investigation progresses, the sound extracts from the tape create a terrible and intense suspense.

03

BON, JEAN-MICHEL!

BELGIUM

Submitting organisation

Atelier de création sonore radiophonique - acsr

Contact

Emma Pajevic

communication@acsr.be

Authors

Enrico D’Ambrosio,
Gildas Bouchaud, Gaëtan Arhuero

Directors

Enrico D’Ambrosio,
Gildas Bouchaud, Gaëtan Arhuero

Sound

Gildas Bouchaud, Gaëtan Arhuero
(Sound recording); Gildas Bouchaud,
Gaëtan Arhuero, Bastien Hidalgo Ruiz (Editing);
Gaëtan Arhuero (Music)

Commissioning editor

acsr

Producer

ATOM[E] asbl

Production company

acsr

Co-producer with the support of the FACR of

Fédération Wallonie-Bruxelles

Length

56 min

Original language

French

First broadcast by Radio Panik, L’heure de pointe

Date of first broadcast 27 November 2020, 12:00

Competing for

Best European Radio Documentary of the Year

04

WIE WAS MAMA

BELGIUM

WHO WAS MY MOTHER

Submitting organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Filip Pletinckx
filip.pletinckx@vrt.be

Author Eva Moeraert
Director Eva Moeraert
Sound Tom Soetaert
Commissioning editor Hendrik De Smet
Producer Kim Ling Nicolai
Production company VRT

Length 45 min
Original language Dutch

First broadcast by VRT Radio 1
Date of first broadcast 26 October 2020, 20:05

Competing for
Best European Radio Documentary of the Year

“If you can see what I’ve experienced as a book, I haven’t memorised the entire book. I’ve stored the chapters in separate rooms in my brain so as not to be confronted with the whole story,” says Sas. How do you process a trauma so great? How do you deal with the situation where you are orphaned overnight because your mother was murdered by your father and he is sent to prison for a long time?

A documentary about the impact of childhood traumas on your further life, about the important role of parents and guardians, about processing and forgiving.

26 October 1984. Sas is 9 years old and sees how her father kills her mother. On the street, in broad daylight. 36 years later, Sas looks back. She grew up in a warm foster family, with a new mom and dad. Without any contact with her biological father. She searches for explanations for her mother’s murder, with the help of childhood diaries and conversations with all those who knew her parents.

FLY OR DIE

28 years ago, a man found an injured baby stork. Shot in the wing, she couldn't fly. She was predestined to die. But the man saved her. She still couldn't fly, but she stayed alive. The man changed her destiny. Did he know that she would change his destiny just as much?

To keep her safe, warm and well-fed – in other words, to make up for her broken wing – Stjepan had to give up on his own freedom of movement. Thanks to him – and against all odds – Malena was not only able to live, but also to find love, Klepetan.*

About 10 years ago an article about the old man and the stork came out in a local newspaper. Little by little the news spread, and the story earned worldwide fame as one of the most unusual love stories. Journalists started rushing to Stjepan's house – the story was a hit. But life is not a novel. Being someone's wings is a full-time position. There's no vacation, no retirement. And especially not when the spotlights are on.

In this piece, set in a limited space of a school backyard in Brodski Varoš, Stjepan's days go on as he continues to take care of Malena, while trying to make ends meet.

*In Croatian, Malena means 'The Little One', and Klepetan 'The Clattering One'.

05

LETI ILI UMRI

CROATIA

Submitting organisation

Marta Medvešek

Contact

Marta Medvešek

marta.medvesek@gmail.com

Author Marta Medvešek

Director Marta Medvešek

Sound Bodo Pasternak, Erik Lehman,
Marta Medvešek

Commissioning editor Gabriela Hermer
(Coach, Åke Blomström 2019)

Producer Marta Medvešek

Co-producer with the support of
Rundfunk Berlin-Brandenburg - rbb

Length 38 min

Original language Croatian

First broadcast by IFC / Åke Blomström Website

Date of first broadcast 16 September 2020

Competing for

Best European Radio Documentary of the Year

06

STOLETÁ LIŠKA
V PARKU

CZECH REPUBLIC

ONE-HUNDRED-YEAR-OLD
VIXEN IN A PARK

Submitting organisation
Český rozhlas - Czech Radio

Contact

Alena Righini Golková
alena.righini@rozhlas.cz

Author Dora Kaprálová

Director Dora Kaprálová

Sound Jitka Špálová

Dramaturg Viola Ježková

Commissioning editor Viola Ježková

Producer Klára Illiášová

Production company Czech Radio

Length 34 min

Original language Czech

First broadcast by Czech Radio - Vltava

Date of first broadcast 27 February 2020, 20:00

Competing for

Best European Radio Documentary of the Year

A documentary fable. What happens when a vixen from Berlin's Ernst-Thälmann-Park cannot die? She suffers from loneliness and boredom. When she meets the author of this documentary she has a reason to tell her mournful story about immortality imprisoned into one hundred years of the park's history. Thus she reveals the story in which Utopia meets the end of an era.

Although the hundred-year-old vixen spits sulphur and other poisons at her audience, she also has heart, wisdom and a touching need to tell stories. It leads the author – and hence the listener – to the Brazilian musician Ricardo, who plays guitar in front of the statue of E. Thälmann. She introduces Ricardo to a local retired schoolteacher who arranges a concert for him at a local club. Eventually, the vixen also leads the author on the trail of a little schoolgirl, Anna, who knows more about the universe than meets the eye.

The Ernst-Thälmann-Park was the last major project of the former GDR. On the site of the Gasometers a housing estate for nearly 4,000 residents loyal to the regime was erected in two years in 1986. A kindergarten, a school, a planetarium, a community centre and a monstrous fourteen-metre-high statue of Ernst Thälmann – by the Soviet pro-regime artist Lev Kerbel.

The statue still stands in Berlin today, the fist of the communist martyr still threatens the southwest of the city, and the debate about the meaning and critical reflection of the statue continues unabated.

Nevertheless, for the old vixen – a storyteller who knows everything and everybody (including Albert Einstein) – any change of political regime is indifferent. For the vixen has had seven children killed because of the blasting of the beautiful Gasometer and the absolute pain of loss is not comparable to transient politics.

DARLING RAPH: WHEN THE WAVE HITS

On 6th of August 2020, the climate activist Raph Coleman dies in South Africa's savannah. He dies from a cardiac arrest only 25 years old. Raph was the stepson of the Danish writer, Carsten Jensen. Together with his wife, Raph's mother the British writer Liz Jensen, he is thrown into an almost insurmountable crisis. And while the two try to recover from the shock, the world experiences an unprecedented pandemic. But to Carsten and Liz the Corona crisis is only an early forewarning of the fundamental changes that lay ahead of us. The climate changes are their biggest fear. These changes are already to be seen all across the globe, from the glaciers of Greenland to the tides of Miami Beach that are too high. According to international research, we have until 2030-2040 to get the emission of greenhouse gases under control. If we don't, the rise in temperature will be irreversible and the annihilation of our civilisation as we know it, will become a reality within the next centuries. In the middle of this crisis, they reminisce about Raph. Who was he really and why did he become so engaged in the fight for both nature and the survival of the human being? This is the first episode in a series of four and we begin the story while Carsten and Liz are on a working trip in the US not knowing what awaits them. The episode contains letters and texts by the two writers.

07

CARSTEN JENSEN I KRISE: NÅR BØLGEN RAMMER DENMARK

Submitting organisation
Danish Broadcasting Corporation - DR

Contact
Mie Thisted Feldberg
fmfe@dr.dk

Author Iben Maria Zeuthen
Director Mikkel Clausen
Sound Jacob Heldt (Sound design, Edit, Mix)
Commissioning editor Mikkel Clausen
Producers Iben Maria Zeuthen,
Mikkel Clausen
Production company DR

Title of series Carsten Jensen i krise
Episode 1 of 4
Length 27 min
Original language Danish

First broadcast by DR
Date of first broadcast 26 August 2020, 00:00

Competing for
Best European Radio Documentary
Series of the Year

08

KUN ISÄ SOKEUTUI
FINLAND

WHEN MY FATHER WENT BLIND

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Reetta Arvila
reetta.arvila@yle.fi

Author Reetta Arvila
Director Reetta Arvila
Sound Katja Kostiainen
Commissioning editor Hannu Karisto
Producer Hannu Karisto
Production company Yle

Length 46 min
Original language Finnish

First broadcast by Yle Radio 1
Date of first broadcast 24 January 2021, 18:00

Competing for
Best European Radio Documentary of the Year

My father survives an open-heart surgery that almost took his life. We, his family, let out a sigh of relief. However, it soon becomes apparent that he has lost his sight unexpectedly. He is suddenly completely blind. My father has a hard time believing that he will never see again. He keeps insisting that he can see and becomes angry when we do not believe him. His blindness is a life-changing event for all of us. Can my father adjust? What kind of changes are required from a person who loses his sight, and those close to him?

My father has a lot to learn due to his new disability. Everything starts from the beginning. Especially the mornings are difficult. He dreams at nights and when he wakes up in the morning, he realizes over and over again that the images he's been seeing were in fact dreams and that he is still totally blind.

My father's passivity to learn how to cope with everyday things while being blind becomes also a problem. He finds it hard to motivate himself to learn blindness skills. It's easier to just let other people help him. Then, on the other hand, father finds a whole new wonderful world in books. Listening to audio books replaces all the things he used to do before losing his sight.

Reetta Arvila follows her father Kari Arvila for a year as he adjusts to his new life without vision. The documentary consists of dialogue between Reetta and his father, as well as Reetta's own observations in the form of diary entries. In the programme they also visit another person who has gone blind as an adult, to get peer support for Kari.

THE ECHO OF THE BATACLAN

Five years after the 13 November terrorist attacks in Paris, survivors from the Bataclan describe the damage their relationship to sound suffered that evening. From their love of live music to the trauma they endured, from the post-traumatic experience to personal reconstruction, their accounts resonate with the latest research in sound and music. In this piece several survivors recount what they saw and, above all, heard. The trauma was also auditive, engendered by explosions, screams, groans—an indescribable, deafening chaos that pulverized all their points of reference. Afterward, post-traumatic stress sometimes altered their hearing and their relationship to sound and, therefore, to the world. Suddenly, any intense or percussive sound propelled them into a state of acute, uncontrollable stress. Amid this deep-rooted emotional upheaval impacting their relationships with others and themselves, for many music remained an anchor, or simply a vital distraction. Their experiences reveal the essential role that sound plays in our lives. Told to Jérémy Leroux and assembled with Samuel Hirsch, the survivors' essential stories are commented on by researchers and sound experts. By creating a dialogue between personal narratives and the explanations of music therapists, ethnomusicologists, acousticians and philosophers of music, this podcast probes the role of sound in society, and takes a journey in the world of sound, leading perhaps to a glimmer of light. From prehistoric caves to the Bataclan inferno, song and music are the eternal witnesses of our humanity.

09

L'ÉCHO DU BATACLAN FRANCE

Submitting organisation
ARTE Radio

Contact
Chloe Assous-Plunian
c-assous-plunian@arte-france.fr

Author Jérémy Leroux
Director Silvain Gire
Sound Samuel Hirsch
Commissioning editor Silvain Gire
Producer Silvain Gire
Production company ARTE Radio

Length 64 min
Original language French

First broadcast by arteradio.com
Date of first broadcast 10 November 2020, 12:00

Competing for
Best European Radio Documentary of the Year

10

LE SENTIMENT
OCÉANIQUE:
L'APNÉE ET L'INFINI
FRANCE

THE OCEANIC FEELING:
APNEA AND INFINITY

Submitting organisation
Radio France

Contact
Camille Auvret
camille.auvret@radiofrance.com

Author Aline Penitot
Director Aline Penitot
Sound Romain luquiens,
Olivier Dupré, Djaisan Taouss
Commissioning editor Perrine Kervran
Producer Perrine Kervran
Production company Radio France

Length 53 min
Original language French

First broadcast by France Culture
Date of first broadcast 4 May 2020, 17:00

Competing for
Best European Radio Documentary of the Year

This radio documentary brings you from the surface of the sea to its abysses, along with freedivers, who are searching for the oceanic feeling. Meet three international freedivers: Arthur Guerin Boeri, Alice Modolo and Guillaume Nery, who train in the cold waters of a canal in Paris and in a bay in Nice. This experience of the cold brought back memories of their most extreme dives, under the ice in Finland for Guerin-Boeri, in Honduras for Modolo and in Cyprus for Nery.

You hear the philosopher Yves Vaillancourt talk about the oceanic feeling, Cédric Palerme who has been accompanying the divers in Villefranche-sur-Mer for many years and Jean-Marc Barr, who played the famous French free diver Jacques Mayol in the movie *Le Grand Bleu*. This programme is about cold, vasoconstriction, lung volume, liberating water, detachment from oneself and the search for absolute dissolution, total abandonment and safety, reaching dizzying distances and depths, the attraction of the great void. And of a famous blue film that you walk through again and again.

It is also about something else, something much more archaic, from the attraction for an endless blue, from the myth of the rescue of the waters. An attraction to the unlimited.

THE SALIF B. CASE: CAN WE PUT INTO QUESTION THE WORD OF A RAPED WOMAN?

The author Adila Bennedjaï-Zou investigates the Salif B. case in a radio series in which we follow her investigations and her intellectual journey to understand what may have happened there.

In the Basque Region (South-Western part of France), a group of women decided to punish an alleged rapist and banish him from the region.

Salif B., that is his name, claims that he is innocent, that he is a migrant victim of jealousy and racism.

What happened to bring things to this point? Were these women right to do this? Is Salif guilty? I am caught between sexism and racism.

At each stage of this investigation, there is a dilemma, an impossible question of conscience.

And, as is often the case, the reality is more complex than we imagined.

11

L'AFFAIRE SALIF B. – PEUT-ON METTRE EN DOUTE LA PAROLE D'UNE FEMME VIOLÉE?

FRANCE

Submitting organisation
Radio France

Contact
Camille Auvret
camille.auvret@radiofrance.com

Author Adila Bennedjaï-Zou
Director Clémence Gross
Sound Bastien Varigault
Commissioning editor Sonia Kronlund
Producer Sonia Kronlund
Production company
Radio France - France Culture

Title of series The Salif B. Case
Episode 1 of 4
Length 23 min
Original language French

First broadcast by France Culture
Date of first broadcast 23 June 2020, 13:30

Competing for
Best European Radio Documentary
Series of the Year

12

DER MÖRDER UND
MEINE COUSINE:
VIER TABLETTEN
GERMANY

THE KILLER AND MY COUSIN:
FOUR TABLETS

Submitting organisation
Bayerischer Rundfunk - BR / ARD

Contact
Klaus Uhrig
klaus.uhrig@br.de

Authors Burchard Dabinnus,
Tatjana Thamerus
Director Klaus Uhrig
Sound Fabian Zweck
Commissioning editor Klaus Uhrig
Producer Klaus Uhrig
Production company BR

Title of series The Killer and My Cousin
Episode 4 of 7
Length 28 min
Original language German

First broadcast by BR Bayern 2
Date of first broadcast 5 July 2020, 17:05

Competing for
Best European Radio Documentary
Series of the Year

Every three days a woman is killed by her partner in Germany. Saskia is one of these women. Her partner stabbed her. Saskia's cousin, the writer and actor Burchard Dabinnus asks himself whether Saskia's death could have been prevented. He attends her killer's trial where he finds out that Saskia has not been his only victim. Burchard is both shocked and petrified. He wants to find out how this man could become a violent offender over and over again. But where should he start his investigation?

He finally teams up with young investigative journalist Tatjana Thamerus. Together they work for more than two years on this podcast, uncovering an abyss of violence and law enforcement failures. Over the course of seven episodes, the journalist and the victim's relative not only manage to relay a complex investigation spanning several countries from Austria to Finland, they also increasingly begin to question their own attitudes toward the justice system and the treatment of women by the police.

The podcast's explicit goal was to use the 'true crime' boom in order to approach the highly relevant and much-discussed topic of femicide and violence against women while at the same time reaching a wide audience.

THE LAST DAY. THE RACIST HANAU SHOOTING

Jaweid Gholam sits on a wall in a small square in Hanau's West Town, draws on his cigarette and looks at the entrance to the youth centre. Here, where he spent his childhood and youth, he met up with his friend Ferhat Unvar on 19 February 2020. Both wanted to go to a bar in the evening to watch a football game. Jaweid spontaneously decided to go home instead and watch the game with his brother. Ferhat wanted to stop by the bar just briefly. Jaweid survived, but Ferhat did not. He was murdered for racist reasons. Just like Sedat Gürbüz, Fatih Saraçoğlu, Kaloyan Velkov, Gökhan Gültekin, Said Nesar Hashemi, Mercedes Kierpacz, Hamza Kurtović and Vili Viorel Păun. Afterwards, the assassin killed his mother and himself in his parents' house. Just a few metres from the youth centre. The feature reconstructs the day of the attack with relatives and survivors and shows how everyday racism, segregation and barely surmountable class differences shape everyday life in Hanau's western city.

“Other colleagues agonising every time, dragging, doing and making. They too had dreams, had desires and such. But while the others realise their dreams like that, we resign ourselves to the little we have – and are satisfied. Who doesn't want to become a pilot, who doesn't want to become a lawyer, right? But when these paths are blocked for you early, when the teacher who is supposed to motivate you, says, nothing will come of you anyway, that gets me down.” (Jaweid Gholam)

“Did you decide to be born German? No one decides that. I did not decide that I am a Kurd. Ferhat had bad luck, because he was not German, did not have blond hair. He was born Kurdish and was killed because of it. He didn't deserve that. Nobody deserved that.” (Serpil Temiz Unvar, Ferhat's Mother)

13

DER LETZTE TAG. DAS ATTENTAT VON HANAU GERMANY

Submitting organisation
Deutschlandradio / ARD

Contact
Sylvia Bernhardt
sylvia.bernhardt@deutschlandradio.de

Author Sebastian Friedrich
Director Hannah Georgi
Sound Gerd Nesgen (Ping Tonstudios)
Commissioning editor Katrin Moll
Producer Katrin Moll
Production company
Deutschlandfunk Kultur
Co-producers WDR, NDR

Length 55 min
Original language German

First broadcast by Deutschlandfunk Kultur
Date of first broadcast 16 February 2021, 22:03

Competing for
Best European Radio Documentary of the Year

14

TI RACCONTERÒ DI ME

ITALY

I WILL TELL YOU ABOUT ME

Submitting organisation

Marco Stefanelli, Mamadou Cellou Diallo

Contact

Marco Stefanelli
stefanelli.m.90@gmail.com

Authors Caterina Betti, Serena Biello,

Alice Bracchetti, Paola Cardillo,

Beatrice Caterino, Martina Fugnanesi,

Sara Maisa, Serena Mei, Gloria Miani,

Aurora Rogai, Michela Soto,

Ilaria Tantalo, Sara Ventrella

Directors Marco Stefanelli,

Mamadou Cellou Diallo

Sound Marco Stefanelli,

Mamadou Cellou Diallo

Commissioning editors Marco Stefanelli,

Mamadou Cellou Diallo

Producers Marco Stefanelli,

Mamadou Cellou Diallo

Co-producers Laboratorio 53 Onlus,

Guide Invisibili, Pastificio Cerere Foundation

Length 13 min

Original language Italian

First broadcast by Radio Papesse Bagni Lucia

Date of first broadcast 15 July 2020, 18:30

Competing for

Best European Radio Documentary of the Year

A sound story for a public square created by the students of the class IIA of the Piaget-Diaz High School, Don Bosco district, Rome.

A story about love, family, loneliness, bullying and identity, a sound research on the world of adolescence from the perspective of the girls. *Ti Racconterò di Me* (TRM) was born from a storytelling workshop during which, through field recordings, interviews, and secrets shared in front of a microphone, the young authors recomposed, piece by piece, the puzzle of their relationships with family, love, friendships and with the city they live.

TRM was originally created for the Don Bosco square, just in front of the authors' high school, but it can be experienced anywhere in the world.

Spoiler alert: The producers suggest to read this second part of the synopsis only after having listened to TRM!

All the situations, the emotions, the secrets told in this piece are true, small pieces of life recorded in an empty classroom transformed into a quiet den illuminated by a warm light: coloured blankets spread on the floor and repositioned school desks doubled as walls of a fortress. A confessional. During the workshop, each girl could visit the confessional alone, finding a switched-on microphone and scraps of paper containing a weekly keyword (love, family, loneliness) and few general questions on the topic itself: 'What was the first time you fell in love?', 'What comes to mind when you think of loneliness?'

This is how TRM came to be: the confessions of each girl were transcribed and the pieces of the different stories were glued together to create a new narrative that can be used to share a story that wants to be shared without compromising the privacy of the young authors.

A PERSON IN A SPACESUIT

On 10 December 2019, a plane lands at Vilnius Airport with a passenger suspected to have one of the most dangerous viruses, Ebola. Completely encased in white protective suits, the specialists take away the girl with the suspected infection. The specialists are participants in an exercise and the situation described here is only a simulation. It was a training for how to contain a particularly dangerous virus. The training lasted a day and very soon the skills came in handy in real life.

During spring 2020, Lithuania diagnosed 1,676 cases of the novel Corona virus, while 71 people died of the disease it caused. Lithuania was lauded as a success story containing the pandemic during its first wave. Few could imagine that, come autumn, there'd be more new infections in a day than there were during the three months of spring. Dozens of people would be added to the daily death toll. By the end of the year, Lithuania was number one in Europe by infections and near the top by deaths.

In this remotely produced documentary four people (an epidemiologist of the National Public Health Centre, two doctors and a nurse) share their personal experiences from the year of radical reversal.

Angry passengers pushing through an airport, four-hour labours in an air-tight suit, neighbours forbidding their kids to talk to yours, and ever more present... death. And throughout all that, the simple desire to keep enjoying one's trade and one's work.

15

ŽMOGUS PO

SKAFANDRU

LITHUANIA

Submitting organisation

Lietuvos nacionalinis radijas ir televizija - LRT / Lithuanian National Radio and Television

Contact

Vaida Pilibaitytė
vaida.pilibaityte@lrt.lt

Author Sigita Vegytė

Director Sigita Vegytė

Sound Sigita Vegytė

Commissioning editor Vaida Pilibaitytė

Producer Vaida Pilibaitytė

Production company LRT

Length 45 min

Original language Lithuanian

First broadcast by LRT Radio

Date of first broadcast 3 January 2021, 11:05

Competing for

Best European Radio Documentary of the Year

16

ONS SUCCESVERHAAL
THE NETHERLANDS

OUR SUCCESS STORY

Submitting organisation
NPO

Contact
Ineke Woudenberg
ineke.woudenberg@npo.nl

Author Yula Altchouler
Director Yula Altchouler
Sound Jesse Koolhaas
Dramaturg Katinka Baehr (Coach)
Commissioning editor Ottoline Rijks
Producer Eefje Blankevoort
Production company Prospektor
Co-producer NTR Radio

Length 38 min
Original language Dutch

First broadcast by NPO Radio 1 Podcasts
Date of first broadcast 6 December 2020, 9:00

Competing for
Best European Radio Documentary of the Year

Just like today, in the 1990s people spoke of a refugee crisis. Now, three decades later, no one talks about the refugees of those days any more. Although at the time, there was much debate about their coming here and their integration, an item in the national news broadcast recently showed how successfully this generation of refugee children have integrated. More than 25 years later, Yula looks up the other children: What have their lives been like? In this radio documentary, we hear the children of those days – Sahand, Petra, Alberto, Abou, and Yula herself – tell their stories and, together with them, we listen to their younger selves. Through their own voices, we get the chance to experience firsthand, what it is like to be a refugee child growing up in the Netherlands.

All the children of those days are now in their thirties or forties. A rush hour in life, with growing children, taking care of aging parents and building careers. It is also a time where many are rethinking what is important in life. The world is no longer at your feet, and you have enough experience to look back on. How do the children of those days look back on the play? What were the stories they told at the time? And what does the story you tell, say about who you are or who you want to be? We cut back and forth between the recordings of then and now. Between childhood and adulthood, between the dreams they had then and the reality of today. Are they, indeed, all a success story? And at what cost have they been successful? Here, Yula tracks down the others while also being confronted with her own younger self.

THE PLANTATION OF OUR ANCESTORS

Maartje Duin delves into traces of slavery in her family tree. She finds out that an ancestor used to own part of Tout Lui Faut, a Surinamese sugar plantation. Soon she meets Peggy Bouva, one of the descendants of the enslaved of the plantation. Together they interview family members and visit the archives. It leads to all sorts of questions: whose story is this to tell? And what are the effects of slavery on current Dutch society? Maartje's mother, who was hesitant at first, also comes along. In this episode, Maartje's mother joins them. With Peggy, her uncle and aunt, they visit the remains of the plantation in Suriname.

Since its release, Peggy and Maartje keep the conversation about the Dutch slavery past going by giving lectures, workshops and classes at schools, institutions and museums. They encourage people from various backgrounds to delve into traces of slavery in their own family history. Maartje and Peggy are now working on a second season.

17

DE PLANTAGE VAN ONZE VOORoudERS

THE NETHERLANDS

Submitting organisation
NPO

Contact
Ineke Woudenberg
ineke.woudenberg@npo.nl

Authors Maartje Duin;
Peggy Bouva (Co-creator)
Director Maartje Duin
Sound Wederik de Backer, Rory Ronde
Commissioning editor Willem van Zeeland
Producers Laura Verduijn, Eefje Blankevoort
Production company Prospektor

Title of series The Plantation of Our Ancestors
Episode 7 of 8
Length 38 min
Original language Dutch

First broadcast by NPO Radio 1
Date of first broadcast 10 July 2020, 9:00

Competing for
Best European Radio Documentary
Series of the Year

18

HELE HISTORIEN
OM 22. JULI
NORWAY

THE TERROR ATTACK
OF 22. JULY

Submitting organisation
Norsk rikskringkasting - NRK /
Norwegian Broadcasting Corporation

Contact
Kjetil Saugestad
Kjetil.Saugestad@nrk.no

Author Line Alsaker
Director Line Alsaker
Sound Merete Antonsen, Kjetil Hansen
Commissioning editor Siril Heyerdahl
Producers Line Alsaker, Kjetil Saugestad
Production company NRK

Title of series The Terror Attack of 22. July
Episode 3 of 8
Length 48 min
Original language Norwegian

First broadcast by NRK Podkast
Date of first broadcast 15 April 2021, 00:03

Competing for
Best European Radio Documentary
Series of the Year

In 2011 Norway and the rest of the world are struck by shock and mourning. The radical right wing terrorist Anders Behring Breivik detonates a bomb, killing eight and wounding hundreds in the Oslo government quarter. Immediately after, he heads for the political summer camp of the Norwegian Labour Party's youth league, dressed as a police officer. There he shoots and kills 69 people, most of them youths.

This eight-part podcast series tells the story of how this day of terror was perceived by victims, relatives, witnesses, helpers, the police, the media and those who knew the perpetrator Anders Behring Breivik. In this episode, Utøya is attacked.

We recapture the first half of the day of terror at Utøya island from the perspective of the victims at the youth camp, until the first time the terrorist calls to say that he is willing to surrender to the police SWAT team.

VG TELLING ALL – THE DOLL MAN

As a young, handsome and resourceful man, Knut approaches a psychologist for help. In therapy the psychologist asks Knut to go back and revisit his own childhood in order to search for lost memories of trauma. This intense search for non-existing, lost memories turns into 30 years of manipulative therapy and sexual abuse from the psychologist – and it turns out Knut is far from the only patient who’s been subjected to this abusive methodology. Through manipulation the psychologist obtained a large degree of control of his victims’ social relationships, undermining the well-functioning parts of their lives causing them to become evermore dependent on him for ‘help’.

Journalist Monica Flatabø investigates, how it was possible for psychologist Sverre Varhaug, in his role as both a private practitioner and head psychologist at a large public hospital in Norway, to abuse patients and get away with it. Why was he not stopped? Despite being convicted – three times – Varhaug was still able to continue his practice and the police never questioned his other patients to find out whether there were more victims out there.

The podcast The Doll Man tells an intimate story of how Knut became manipulated by his own psychologist through ‘torture like’ methods, and it provides unique insights into how humans can be willing to do – and believe – almost anything if subjected to systematic psychological abuse from a figure of authority. It also documents how the Norwegian police and health authorities failed to put an end to Varhaugs abuse to reveal the full scope of his wrongdoings. And that this kind of patient abuse by psychologists still happens at scale today.

19

VG ALT FORTALT – DUKKEMANNEN

NORWAY

Submitting organisation
Svarttrost

Contact
Sindre Leganger
sindre@svarttrost.no

Author Monica Flatabø
Director Monica Flatabø
Sound Ronny Furevik
Dramaturg Benjamin Ree
Commissioning editor Helle Skjervold
Producers Sindre Leganger (Svarttrost);
Synnøve Åsabø, Svein Kjølberg,
Anders Sooth Knutsen (VG)
Production company Svarttrost
Co-producer Verdens Gang - VG

Title of series VG Alt fortalt
Episode 1 of 6
Length 34 min
Original language Norwegian

First broadcast by VG podcast
Date of first broadcast 30 April 2021, 11:00

Competing for
Best European Radio Documentary
Series of the Year

20

DUSZY CORAZ MNIEJ

POLAND

LESS AND LESS SOUL

Submitting organisation

Polskie Radio SA

Contact

Barbara Wysocka Lis

barbara.wysocka@polskieradio.pl

Author Agnieszka Czyżewska Jacquemet

Director Agnieszka Czyżewska Jacquemet

Sound Piotr Król

Commissioning editor

Agnieszka Czyżewska Jacquemet

Producer Agnieszka Czyżewska Jacquemet

Production company Polskie Radio Lublin

Less and less soul, emptiness, dust all around, everything is in disorder – these words only seemingly describe the church where Piotr spoke about the harm done to him by a priest – a friend of the family. But the story is not about the building.

Length 29 min

Original language Polish

First broadcast by Polskie Radio Lublin

Date of first broadcast 21 April 2021, 21:10

Competing for

Best European Radio Documentary of the Year

ZENIT 100 – SHIMMY AT THE LATIN QUARTER CEMETERY

One hundred years have passed since the launch of Zenit – the first Yugoslav avant-garde magazine whose editor-in-chief was Ljubomir Micić (1895-1971). Zenit was first published in February 1921 in Zagreb. In 1923 Micić transferred it to Belgrade, and in 1926 the magazine was banned for allegedly spreading communist propaganda. Almost all of our contemporary authors were at some point associated with Zenit, and Ljubomir Micić was in contact with many European avant-garde leaders and artists, relevant magazines and movements.

Despite the controversy it was embroiled in, Zenitism is considered one of the most significant movements in the European historic avant-garde. In the 12th Zenit issue of March 1922, Ljubomir Micić published a script for the Zenitist Radio Film in 17 Pieces – Shimmy at the Latin Quarter Cemetery.

This script dating from the time when our country didn't have a single radio station is an archetype for the audio-collage of the same name.

The narrator in the Shimmy at the Latin Quarter Cemetery feature is Irina Subotić. Contributors from archive recordings include former Zenitists Josip Seissel aka Jo Klek and Mihailo S. Petrov.

Clips used in the feature include inserts from documentary-drama radio and television programmes by Irina Subotić and Vidosava Golubović, Miloš Jevtić, Dunja Blažević.

The documentary series Zenit 100 celebrates 100 years of Zenit.

21

ZENIT 100 – ŠIMI NA GROBLJU LATINSKE ČETVRTI SERBIA

Submitting organisation

ArtworksAudio

Contact

Snežana Ristić

sneleristic@gmail.com

Authors Snežana Ristić, Radonja Leposavić

Directors Snežana Ristić, Radonja Leposavić

Sound Snežana Ristić, Radonja Leposavić

Commissioning editor Snežana Ristić

Producers Snežana Ristić, Radonja Leposavić

Production company ArtworksAudio

Title of series Zenit 100

Episode 1 of 3

Length 17 min

Original language Serbian

First broadcast by Radio Belgrade 2

Date of first broadcast 6 February 2021, 15:00

Competing for

Best European Radio Documentary

Series of the Year

22

GLAS ŠAKALA
SLOVENIA

THE VOICE OF JACKAL

Submitting organisation
Radiotelevizija Slovenija - RTV

Contact
Karmen Kovacic
karmen.kovacic@rtvslo.si

Authors Saška Rakef, Tina Kozin
Director Saška Rakef
Sound Matjaž Miklič
Dramaturg Pia Brezavšček
Commissioning editor Alen Jelen
Production company RTV
Co-producer Društvo za umetnost AVGUS

Length 50 min
Original language Slovenian

First broadcast by RTV Slovenija ARS, MMC
Date of first broadcast 31 December 2020, 23:09

Competing for
Best European Radio Documentary of the Year

The documentary sound walk departs from a case study of the migration routes of the *Canis aureus* species, which has recently spread from the Balkans to Europe. The growing numbers of jackals have triggered conflicts related to human interests. The authors sum different discourses, field recordings, and composed sound landscapes to reflect the relationship between human culture and non-human species (the Other). Special attention is paid to the research of sensory language and the physicality of sound experience. Inventing a voice capable of representing the one who has none, the work unfolds into another organisation of temporality, which requires a different kind of presence, attention, listening.

We explore how to introduce the nonverbal, sound narrative of the Other into the norm of the hierarchically organised human discourse of 'managing' the Other. We wanted to translate this reversal of the human-nonhuman positions into the directing-dramaturgical-musical procedures. Without imposing anthropomorphisms, we wanted to give the sound of the Other the power of voice and to place it in the sound landscape as equivalent to words. The work thus moves away from the primacy of the word and meaning, and dramaturgically leads to the disintegration of logos towards a more sensual address of the listener. The work was conceived as a radio broadcast. At the same time, we asked the listeners to devote a special undivided slot of time to the act of listening, to listen to it as a walking performance in a park, a forest or a field. By listening in one's own walking pace, a very different presence and openness is achieved, opening up a rare space for the listener, where important questions about the human relationship with the Other are triggered.

A PLAQUE IN MY TOWN

On 23 October 1979, the Washington Post published an article entitled Abortion Trial Spurs Protest by Women in Spain: “The forthcoming trial of 11 working-class women on abortion charges has provoked a strong women’s response and sharply divided-Spanish society”, read the article. Now, 40 years later, when this programme came out, few people remembered this story that had made it to the international press, from Le Monde to The Washington Post. They were named ‘The Basauri 11’, they changed the history of sexual and reproductive rights in Spain and paved the way to the law that permitted abortion in 1985.

Isabel Cadenas Cañón, the author-director-producer of this piece, is from that very town, Basauri. Until recently, she had never heard about this story. And it seemed that she wasn’t the only one. When the trials ended, the story seemed to vanish. And so did its protagonists: Since then they have never again talked in public. And, more significantly, everyone said they would never accept to talk again.

How was it possible that a new generation of feminists had never heard of this case? How was it possible that these women had never again talked in public or to the press after their trials ended in 1985? The documentary aims to answer these questions – and, in the answers lies its impact. When people started telling us, it was impossible to talk to them, when relatives and neighbours said the same, we decided this story should exist in the world. That’s how we managed to have, for the first time in almost 40 years, one of ‘The Basauri 11’ on tape. To hear her story, as opposed to the official – and forgotten – one.

23

UNA PLACA EN MI PUEBLO

SPAIN

Submitting organisation

De eso no se habla

Contact

Isabel Cadenas Cañón

isabelcadenascanon@gmail.com

Author Isabel Cadenas Cañón

Director Isabel Cadenas Cañón

Sound Isabel Cadenas Cañón, Marcos Salso

Commissioning editor Isabel Cadenas Cañón

Producer Isabel Cadenas Cañón

Production company De eso no se habla

Length 40 min

Original language Spanish

First broadcast by

De eso no se habla - podcast platforms

Date of first broadcast 25 October 2020, 10:00

Competing for

Best European Radio Documentary of the Year

24

MANIPULATÖREN

SWEDEN

THE MANIPULATOR

Submitting organisation
Sveriges Radio - SR

Contact
Daniel Velasco
daniel.velasco@sr.se

Author Daniel Velasco
Director Daniel Velasco
Sound Daniel Velasco
Dramaturg Daniel Velasco, Ylva Lindgren
Commissioning editors
Marie-Jeanette Löfgren, Lisa Helgesson
Producer Ylva Lindgren
Production company SR

Title of series The Manipulator
Episode 1 of 5
Length 48 min
Original language Swedish

First broadcast by P1 Dokumentär
Date of first broadcast 21 March 2021, 15:04

Competing for
Best European Radio Documentary
Series of the Year

14-year old Amanda chats online with student Douglas every day. He looks good in his profile picture, and he's a good listener. Now, they've decided to meet. Amanda is getting ready when she suddenly receives threatening text messages from an unknown sender saying that pictures of her in the nude will be spread.

This is the first episode in a story that goes back over 20 years. A story about how the same man keeps committing crimes against children again and again, without being stopped.

What to expect next.

Eps. 2: Several young girls have received threatening text messages from an unknown number, saying that pictures of them will be spread if they don't do what they're told. Amanda finally agrees to meet the person who is threatening her. Eventually, the police get a lead that points to a man around the age of 50.

Eps. 3: Krister has been sentenced to prison for rape and other crimes against children. Cajsa wasn't believed when she spoke of sexual abuse at the age of nine. Now the police talk to her again and the old preliminary investigation is re-opened.

Eps. 4: Four years have passed since Amanda was raped, when she once again receives threatening text messages one morning. The videos and images of her that she thought had been destroyed by the police now appear in her mobile phone.

Eps. 5: Soon after Krister is re-released, it happens again. And again. In 2019, Krister has been sentenced for 44 offences, and the police find images and information of over 3,000 young girls on his computer. The series has garnered a lot of attention in Sweden, and prominent politicians have initiated legal changes in connection with its broadcast.

THE VIPEHOLM INSTITUTION

Many thousands of Swedes have, over the years, been placed at the Vipeholm Institution – then called ‘Europe’s biggest institution for retards’. One day, reporter Randi Mossige-Norheim, gets her hands on a strange list. In a state-funded research project, 152 brains have been sent from the Vipeholm Institution in Lund to a brain laboratory in Uppsala. The author’s own uncle Inge Torkel is on the list, and the search to find out what has happened to him and the others on the list soon begins.

What is the director of the institution, Hugo Fröderberg, trying to find out when he removes their brains? How is it connected to the research performed on the patients’ teeth, in which they had to eat large toffees for many years, while dentists documented their injuries? Why was the institution created? And what were the forces that tore Inge Torkel and thousands of others away from their families? “The most common question from parents, when a patient comes to Vipeholm is: Does he miss home? The answer is no, homesickness is extremely rare. The patients forget their former lives,” says chief doctor Hugo Fröderberg in a speech to colleagues.

And what is the significance of the chief doctor’s writing, in papers left behind, that some of his patients shouldn’t be allowed to live? The five part series reveals a dark chapter in Swedish history, much of which was previously unknown to the general public.

25

VIPEHOLMSANSTALTEN SWEDEN

Submitting organisation
Sveriges Radio - SR

Contact
Magnus Arvidson
magnus.arvidson@sr.se

Author Randi Mossige-Norheim
Director Marie-Jeanette Löfgren
Sound Nima Shams
Producer Magnus Arvidson
Production company SR

Title of series The Vipeholm Institution
Episode 3 of 5
Length 51 min
Original language Swedish

First broadcast by P1 Dokumentär
Date of first broadcast 25 October 2020, 15:03

Competing for
Best European Radio Documentary
Series of the Year

26

HEUREUSE LA NATION
QUI N'A PAS D'HISTOIRE

SWITZERLAND

HAPPY IS THE NATION THAT
HAS NO HISTORY

Submitting organisation
Radio Television Suisse - RTS / SRG SSR

Contact
Gérald Wang
gerald.wang@rts.ch

Authors Dominique Godderis,
Aurelien Chouzenoux

Directors Dominique Godderis,
Aurelien Chouzenoux

Sound Gérald Wang, Aurelien Chouzenoux

Commissioning editor Camille Dupon-Lahitte

Producer Gérald Wang

Production company RTS Culture - Le Labo

Co-producers with the support of the
French Institute - Région Bretagne, and the
'Brouillon d'un rêve sonore' grant - SCAM.

Length 55 min

Original language French, English

First broadcast by RTS Espace2

Date of first broadcast 23 January 2021, 19:00

Competing for
Best European Radio Documentary of the Year

This programme is about the idea of race and the fight against racial discrimination in the US from 1960s to the present.

It is a literary, musical and historical collage and invites its auditors on a poetic and political journey with a short story from a collection by Afro-American film-director Kathleen Collins: *Whatever Happened To Interracial Love?* She wrote her short story at the end of the 1960s. Through its characters Kathleen Collins leads us to the core of the subject, intimately, into a New York apartment shared by two roommates of different skin colours. We are in 1963, a key year in contemporary history – when an entire generation, especially on the other side of the Atlantic, is striving for more equality, fraternity and solidarity. Idealism is born. Nothing is irrelevant. Every movement towards the other, every act against the order of this segregationist society entails genuine risks. This moment, this youth (and its descendants), its passion, its audacity, its flaws, will be highlighted on air. They may not have succeeded in that moment, but they opened a path that remains forever open, all the more so when today fighting hate and discrimination is more important than ever. We could say that it is an American history. But let's look at America as an archetype, a myth, the history of us all.

WHO CLEANS SWITZERLAND?

Switzerland is considered one of the cleanest countries in the world.

Who actually takes care of it?

With this feature, I would like to provide a glimpse into the day-to-day life of those people who clean up after others for a living.

First, there is Selim, who cleans for me and my family. While Selim is cleaning my apartment, his house in Serbia is gathering dust.

What he earns as a cleaner, he saves for his retirement in the old country, even though he knows that his return is increasingly unlikely.

Like the majority of people who take care of cleanliness in Switzerland, he was born in another country. The demand for cleaners has been increasing for years, in households as well as at cleaning companies.

In public spaces, too, the waste accumulates, and littering causes rising costs.

Here the author accompanies five people on jobs that are done on a daily basis but rarely noticed: A city employee with public cleaning services in Basel, who had to get by on very little when growing up in Cuba and is now confronted with the consequences of abundance. A Kurdish waste detective, who follows the trail of litterers during the day and writes slam poetry at night. An undocumented domestic worker who cleans for families and is constantly afraid of being caught and deported.

And a Tamil employee of a cleaning company, who cleans my workplace in the radio studio early in the morning and suffers from the intense time pressure on the job. My interview with her led to repercussions at the company.

27

WER PUTZT DIE SCHWEIZ?

SWITZERLAND

Submitting organisation

Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact

Irene Grueter

irene.grueter@srf.ch

Author Irene Grueter

Director Irene Grueter

Sound Irene Grueter

Commissioning editor Bernard Senn

Producer Simon Meyer

Production company Stiftung Radio Basel

Co-producer SRF2 Kultur

Length 54 min

Original language German

First broadcast by SRF2 Kultur

Date of first broadcast 26 February 2021, 20:00

Competing for

Best European Radio Documentary of the Year

28

LOSING IT

LOSING IT

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Mair Bosworth
mair.bosworth@bbc.co.uk

Author Caleb Femi
Director Mair Bosworth
Sound Michael Harrison (Mixing engineer)
Commissioning editor Daniel Clarke
Producer Mair Bosworth
Production company BBC Audio

Length 28 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 15 November 2021, 16:30

Competing for
Best European Radio Documentary of the Year

This is a personal, authored, poetic documentary about sex, masculinity, blackness, youth, intimacy and vulnerability.

Through a set of original poems and a series of interviews with other men and boys, the London-based writer Caleb Femi looks back on his first experiences with sex and explores the pressures on teenage boys around losing their virginity and ‘being a man’.

He reflects on how virginity was seen by his teenage peers as a badge of shame, and explores the damaging implications for young women of this perceived pressure on young men (who have learned most of what they know about sex from porn) to ‘lose it’ as early as possible.

Caleb writes, “I guess my hope is that, by talking more openly about these things that are sometimes hard or awkward to talk about, things will be a little bit different for young people, for teenagers coming up and trying to figure out who they are and how they fit into the world. With the conversation around sex at the moment, we’re at a very crucial point. We should no longer accept archaic and dangerous ways of looking at sex. Because they harm people who generally are not male, not white and not heterosexual. There is a huge conversation about consent, which needs to happen from as young as possible. And about gender, intimacy, emotions and relationships.”

There’s no ceremony that my hands know of/
But to tremble at the thought of touching you/
And claiming to know what it is I am touching/
The history of your skin – the story/
of its complexion – the craftsmanship of that birthmark/
I am an idiot playing the role of a surveyor/
When the truth is this plain it is believable/
How you find the patience/
Is the real magic of this moment/
They said I’d become a man here/
No such thing has happened.

THE NORTHERN BANK JOB: UNEXPECTED VISITORS

It was the biggest bank robbery in British and Irish history. Days before Christmas 2004, gangs of armed men take over the homes of two Northern Bank officials in Belfast and County Down. With family members held hostage, the officials are instructed to remove cash from the vaults of the Northern Bank headquarters in Belfast city-centre and load it into the back of a van – not once, but twice – before the van disappears into the night, along with more than £26.5 million in new and used notes. With the finger of blame pointed at the Irish Republican Army (IRA), the raid makes headlines around the world and sends shock-waves through the Northern Ireland peace process. Belfast writer, Glenn Patterson, was among the many who happened to be passing through a busy Belfast city centre on the night the robbery took place. Later he would attend the trial of the only person ever prosecuted for direct involvement in the heist. At the time he thought he might write a screenplay about it. The Northern Bank Job is not the screenplay Glenn Patterson thought he was going to write: it is the story the screenplay wasn't able to tell.

Across 10 x 14' minute serialised episodes – and through dramatised court testimonies, new interviews, music, sound and archive – Glenn takes us into the gripping, unfolding story of a meticulously planned heist and its chaotic aftermath. Military precision giving way to soap powder boxes stuffed with cash; the bickering of politicians against the silence of the man believed to be the robbery's mastermind. There are even rumours that proceeds from the robbery are to be used as a pension fund for IRA members as it prepares to disarm and disband. Glenn Patterson has unfinished business with the Northern Bank Job. In fact, he thinks all of Northern Ireland does.

29

THE NORTHERN BANK JOB: UNEXPECTED VISITORS

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC
Northern Ireland

Contact
Conor Garrett
conor.garrett@bbc.co.uk

Author Glenn Patterson
Director Andy Martin
Sound John Benson (Mixer)
Commissioning editor Richard Knight
Producer Conor Garrett
Production company BBC Northern Ireland

Title of series The Northern Bank Job
Episode 1 of 10
Length 14 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 5 April 2021, 13:45

Competing for
Best European Radio Documentary
Series of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2021

Radio Current Affairs Category

This category is looking for journalistic research programmes focusing on investigative journalism and in-depth information. The entries should demonstrate demanding and responsible journalism.

PRIX EUROPA 2021 Award:

- ★ Best European Radio Investigation of the Year
The second placed entry will receive a Special Commendation.

01	Three Days	Belgium
02	The Burned Brothel: The Carousel	Denmark
03	Halle, The 9th of October: One Year Later	Germany
04	The Lost Peace – Germany’s Mission in Afghanistan (3/6): Counter-insurgency	Germany
05	The Man in Merkel’s Computer: Close Access	Germany
06	When Countries Style Themselves. The Secret Weapon of Nation Branding	Germany
07	Where Is George Gibney?	Ireland
08	The Final Journey of Quyen and Hieu	The Netherlands
09	Songs of Awakening	Poland
10	Spotify DOK: Shadow Town – The Billion Scam in Trelleborg	Sweden
11	The Disloyal Care Assistent	Sweden
12	The Hidden Sexual Assaults – Awarded Damages in Limbo	Sweden
13	Blood Lands	United Kingdom
14	Second Class Citizens: The Post Office IT Scandal	United Kingdom
15	The Bellingcat Podcast	United Kingdom

MONDAY 11 October

09:30		Jury Briefing		
10:00	02	The Burned Brothel: The Carousel	Denmark	26 min
10:30	04	The Lost Peace – Germany’s Mission in Afghanistan ...	Germany	22 min
		Break		
11:20	14	Second Class Citizens: The Post Office IT Scandal	United Kingdom	37 min
12:05	10	Spotify DOK: Shadow Town ...	Sweden	38 min
		Lunch		
13:45	15	The Bellingcat Podcast	United Kingdom	73 min
15:10	01	Three Days	Belgium	31 min
		Break		
16:10	07	Where Is George Gibney?	Ireland	32 min
16:50	06	When Countries Style Themselves. The Secret Weapon of Nation Branding	Germany	54 min

TUESDAY 12 October

09:30	03	Halle, The 9th of October: One Year Later	Germany	57 min
10:35	12	The Hidden Sexual Assaults – Awarded Damages in Limbo	Sweden	37 min
		Break		
11:45	13	Blood Lands	United Kingdom	57 min
12:50	08	The Final Journey of Quyen and Hieu	The Netherlands	49 min
		Lunch		
14:40	09	Songs of Awakening	Poland	31 min
15:20	05	The Man in Merkel’s Computer: Close Access	Germany	30 min
		Break		
16:20	11	The Disloyal Care Assistant	Sweden	51 min

WEDNESDAY 13 October

09:30 - 13:00 DISCUSSION & VOTING of all nominated Programmes

01

DRIE DAGEN

BELGIUM

THREE DAYS

Submitting organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Gunther Van Acker
gunther.vanacker@vrt.be

Authors Ward Bogaert, Philip Heymans
Director Randy Vermeulen
Sound Tom Cesar Wolf
Commissioning editor Ward Bogaert
Producer Hendrik De Smet
Production company VRT Radio 1

Title of series Drie Dagen
Episode 1 of 4
Length 31 min
Original language Dutch

First broadcast by VRT Radio 1
Date of first broadcast 5 October 2020, 22:05

Competing for
Best European Radio Investigation of the Year

Elvire suffers excruciating psychological pain, which makes her want euthanasia. This has to do with her childhood, but also with her children, who no longer want contact with her. It is also the story of a prosecutor who could just as well have said ‘not my problem’. And about two reporters who are confronted with their own powerlessness. December 2018. Three cold, but sunny winter days. VRT reporters Ward Bogaert and Philip Heymans are on the Belgian coast, together with prosecutor Ine Van Wymersch and Elvire, a woman of about fifty. A strange company, and the reason why they are there together is even more remarkable. That reason is Elvire’s last assignment. And that can be taken literally, because Elvire is about to be euthanised because of unbearable psychological suffering: “Do I want to die? Yes and no. I don’t want to be sad anymore. I want to be able to wake up without having to ask myself: Who’s going to hurt me again today?” But the doctors have imposed a condition on her: She must write a letter to her children, explaining how this happened. Contacting the children before her death is something Elvire doesn’t like. Contact has been broken for years. But the doctors think she should leave something behind. Elvire herself has been asking questions about her own parents for years, whom she never knew. And that broke her psychologically. The doctors want to prevent that history from repeating itself. Hence, a letter.

THE BURNED BROTHEL: THE CAROUSEL

This podcast uncovers how people from Denmark and Poland recruit Polish prostitutes online and circulate them around houses and apartments across Denmark.

One by one, the podcast identifies the persons who have organised four different brothel networks across Denmark for years – without anyone intervening. Even though pimping is illegal in Denmark.

The brothel network organisers include a Polish brothel gang, called Braciakow, led by three brothers. Several years before they moved their business to Denmark, the brothers were charged with organised crime, forced prostitution and attacks on competitors in Poland. They were also accused of making their prostitutes tattoo themselves with phrases like 'Faithful bitch' and 'I love my master and ruler Braciakow'.

During their trial in Poland in 2016, the brothers were released on bail. They then left the country and started a new brothel network in Denmark. Until 2017, where a Polish woman burned to death inside a competing brothel, and the brothers were charged with ordering the arson.

Today, four years later, the trial in Poland is not over.

The story of the hidden brothel networks in Denmark is based on solid data journalism. More than 10,000 sex ads were analysed and compared with 150 job ads in Poland with erotic job offers from Denmark.

02

DET BRÆNDTE BORDEL: KARUSSELLEN

DENMARK

Submitting organisation
Danish Broadcasting Corporation - DR

Contact
Mie Thisted Feldberg
fmfe@dr.dk

Author Anne Skjerner
Director Anne Skjerner
Sound Nikolaj Kirk, (Sound design, Montage);
Asbjørn Kjærgaard-Pedersen (Theme music)
Commissioning editor Anne Skjerner
Producer Anne Skjerner
Production company DR

Title of series Det brændte bordel
Episode 1 of 7
Length 26 min
Original language Danish

First broadcast by DR
Date of first broadcast 12 March 2021, 00:00

Competing for
Best European Radio Investigation of the Year

03

HALLE, 9. OKTOBER –
DAS JAHR DANACH

GERMANY

HALLE, THE 9TH OF OCTOBER:
ONE YEAR LATER

Submitting organisation
Mitteldeutscher Rundfunk - MDR / ARD

Contact
Anja Strohschein
Anja.Strohschein@mdr.de

Author Duska Roth
Director Nikolai von Koslowski
Sound Hans-Peter Ruhnert, Holger König
Commissioning editor Tobias Barth
Producer Ulf Köhler
Production company MDR

Length 57 min
Original language German

First broadcast by MDR KULTUR - Das Radio
Date of first broadcast 7 October 2020, 22:00

Competing for
Best European Radio Investigation of the Year

9th October 2019: As Stefan B. shoots point blank at the closed Synagogue door in Halle (Saale), killing two people, the police are having their lunch. Emergency calls are received, but the reaction is delayed. Stefan B. flees with his rental car. The following hours, up until his arrest, paralyse the town. The town centre is deserted.

The monstrosity of this terror crashes into the banal normality of the east German town in Saxony-Anhalt. The perpetrator: awkward, clumsy, armed with the computer game myth of invulnerability, formed by his experiences on the Internet, radicalised through international networks. The town is in fear and mourning, and there is sympathy for the victims. In the year following the attack there were many questions. How can individuals, the town, and the country come to terms with what happened? What has changed in personal lives, and in politics and the media?

In the twelve months after the attack, the author, Duska Roth, seeks answers among the Jewish community and their neighbours, in the local kebab shop, and with the residents of the neighbourhood where the attack took place. She observes an investigative committee in the state parliament of Saxony-Anhalt and the trial of Stephan B., and draws a picture of a town that has been forced to change.

THE LOST PEACE – GERMANY’S MISSION IN AFGHANISTAN (3/6): COUNTER-INSURGENCY

Schools and universities open their doors, women’s rights are strengthened. The radical Islamic Taliban seem to have been driven out never to return, and Afghanistan’s civil society is flourishing. This is the vision of the international protection force, in which Germany also participated at the end of 2001. Twenty years later, little remains of it. In 2021, when the United States withdraws its troops, the Bundeswehr mission also comes to an end. A bloody civil war is still raging, suicide attacks are commonplace, and the Taliban are returning to power. What have decades of international involvement achieved? Is Afghanistan falling back into chaos? Nowhere has Germany been more militarily engaged since World War II. In its self-assessment, it has adopted a pioneering new ‘civil-military’ strategy: Bundeswehr soldiers do not act as occupiers, but as friends to the locals. After decades of war and the terrorist attacks of 09/11, Afghanistan is to be liberated from the Taliban and rebuilt. Never again should the country become a base for international terrorism. But much faster than one wants to admit, the supposed development aid mission has become a war mission. Marc Thörner has been back and forth to Afghanistan since 2006. On the occasion of the planned withdrawal of international troops, he looks back and forward in a six-part series and speaks with Afghans and Germans, decision-makers and contemporary witnesses.

04

DER VERLORENE FRIEDEN – DEUTSCH- LANDS EINSATZ IN AFGHANISTAN (3/6): AUFSTANDS- BEKÄMPFUNG GERMANY

Submitting organisation
Deutschlandradio / ARD

Contact
Sylvia Bernhardt
sylvia.bernhardt@deutschlandradio.de

Author Marc Thörner
Director Matthias Kapohl
Sound Wolfgang Rixius, Gunther Rose,
Oliver Dannert
Commissioning editor Wolfgang Schiller
Producer Wolfgang Schiller
Production company Deutschlandfunk

Length 22 min
Original language German

First broadcast by Deutschlandfunk
Date of first broadcast 23 February 2021, 19:15

Competing for
Best European Radio Investigation of the Year

05

GANZ NAH DRAN
GERMANY

THE MAN IN MERKEL'S
COMPUTER: CLOSE ACCESS

Submitting organisation
Bayerischer Rundfunk - BR / ARD

Contact
Klaus Uhrig
klaus.uhrig@br.de

Authors Hakan Tanriverdi, Florian Flade
Director Rainer Schaller
Sound Peter Preuss
Commissioning editor Klaus Uhrig
Producer Klaus Uhrig
Production company BR
Co-producer BR Recherche

Title of series The Man in Merkel's Computer
Episode 3 of 5
Length 30 min
Original language German

First broadcast by BR Bayern 2
Date of first broadcast 25 April 2021, 17:05

Competing for
Best European Radio Investigation of the Year

This investigative radio and podcast series is about the five year hunt for the perpetrators of the Bundestag hack – one of the most serious cyber attacks ever carried out in a European country.

In 2015, hackers attacked the computer system of the German parliament and stole large amounts of data. They even hacked into the computer of Chancellor Angela Merkel. Until today, it is unclear exactly what kind of data the hackers took – and what they have done with it. For a long time, the man who hacked into Merkel's computer was no more than a phantom. Was he really an officer of the Russian military intelligence service, like some experts claim? A member of an elite Hacker group APT28, code name 'Fancy Bear'?

Investigative Journalists Hakan Tanriverdi and Florian Flade have been tracking cyber attacks in Germany for years.

In five episodes (plus one bonus episode) they take their listeners on a deep-dive into the world of international computer espionage. The series follows German, American and Dutch investigators making connections between spectacular hacks in different countries – from the Bundestag to the DNC hack targeting Hillary Clinton's presidential campaign to a close access operation in the Netherlands, where the hackers are caught trying to clean up after an assassination attempt.

WHEN COUNTRIES STYLE THEMSELVES. THE SECRET WEAPON OF NATION BRANDING

Praising nations like a brand was the idea of a PR consultant in London. Countries all over the world are now using commercial agencies to use his methods to create a positive image for themselves. It's all about attracting foreign investors, boosting tourism and improving international relations. A former German politician, who worked for such an agency, describes nation-branding as 'a continuation of diplomacy'. Nation-branding means, making Germany, for example, look like a cosmopolitan nation (as seen in 2006 World Cup), even though the image of a provincial country hostile to foreigners prevailed. It can also be about helping to hide the dark side of dictatorships and autocratic systems in order to promote economic interests. Such lobby agencies often hire former politicians and journalists to contribute their knowledge and contacts. Using the example of a German PR agency that was supposed to put the autocratic Saudi Arabia in a better light, the author shows how nation-branding works. The agency largely takes on the press work and pre-filters the information in the interests of the client. The murder of the Saudi journalist Jamal Kashoggi shows the questionable nature of this method and shakes the agency. In the current case of Qatar, a whistleblower finally reveals that the agency not only helped spread positive reports, but also got paid for suppressing unwanted information. The author asks what role nation-branding now plays in politics.

06

WENN SICH STAATEN STYLEN. GEHEIMWAFFE NATION BRANDING GERMANY

Submitting organisation
Südwestrundfunk - SWR / ARD

Contact
Wolfram Wessels
wolfram.wessels@swr.de

Author Marc Törner
Director Felicitas Ott
Sound Karl-Heinz Runde, Claudia Peycke
Commissioning editor Wolfram Wessels
Producer Wolfram Wessels
Production company SWR
Co-producer DLF

Length 54 min
Original language German

First broadcast by SWR
Date of first broadcast 30 September 2020, 22:03

Competing for
Best European Radio Investigation of the Year

07

WHERE IS
GEORGE GIBNEY?
IRELAND

WHERE IS GEORGE GIBNEY?

Submitting organisation
Second Captains

Contact
Killian Down
killian@secondcaptains.com

Author Mark Horgan
Director Mark Horgan
Sound Ger McDonnell
Commissioning editor Jason Phipps
Producer Mark Horgan
Production company Second Captains
Co-producers Ciaran Cassidy, Maria Horgan

Title of series Where Is George Gibney?
Episode 6 of 10
Length 32 min
Original language English

First broadcast by BBC Sounds
Date of first broadcast 1 October 2020, 5:00

Competing for
Best European Radio Investigation of the Year

This investigative series centres on the survivors of sexual abuse by George Gibney, Irish Olympic swimming coach in the 80s and 90s. In 1993, a young Olympian confided in by a survivor began contacting former swimmers to see who else may have been targeted. The end result was 27 charges being brought against Gibney, but due to a legal technicality he never faced trial. He left Ireland for the UK and ultimately the US.

The series is partly an investigation into how Gibney has lived for the last 25 years, but as the Observer described, ‘this is not a gotcha tale – not entirely – but a hard-won history, based around the victims’ truth being told, and it being heard and respected.’

Survivors having this platform to share their stories – and widely, with almost 2 million downloads in 160 countries – led to two other survivors contacting Irish police after hearing the series and a new criminal investigation into Gibney being opened, which is ongoing.

The sense of solidarity fostered by those who shared their stories has also led to 18 other survivors of abuse by Gibney contacting the series producers.

THE FINAL JOURNEY OF QUYEN AND HIEU

On the 23rd of October 2019, 39 bodies were found in a chiller lorry in Essex, close to London. All victims were Vietnamese. Causes of death: suffocation and overheating. Two of them – Tran Ngoc Hieu (17) and Dinh Dinh Thai Quyen (just 18 – ran away from a protected shelter in Maastricht, the Netherlands, twelve days before the incident. A Belgian taxi brought the boys to a safehouse in Belgium. A Dutch police team followed the taxi from the Netherlands to Brussels and saw that the boys were dropped off in Anderlecht, a neighbourhood in Brussels. The boys ended up staying in the safehouse for a total of eleven days, without any police interference.

In March 2019, Argos uncovered that large numbers of Vietnamese children disappear after arriving in Europe. In the last five years more than 100 Vietnamese children disappeared in the Netherlands. Following Argos' radio broadcast (30 March 2019) the Dutch government started an investigation into 'the origin and size of Vietnamese human trafficking and smuggling in the Netherlands'. The Argos broadcast was the kick-off of a major international research project. Journalists in the UK, France, Belgium and Germany discovered that Vietnamese children are disappearing from asylum shelters there too.

How was it possible that – despite being on the radar of the police – everything ended so badly for Hieu and Quyen? Argos reconstructed their last journey and how they were rescued by the Royal Netherlands Marechaussee from a truck in Hoek van Holland. We found worrisome signs that this case didn't merely concern human smuggling, but rather a large-scale network of international human traffickers.

This broadcast was created during the pandemic, which limited our possibilities to travel, meet people and record audio.

08

DE LAATSTE REIS VAN QUYEN EN HIEU THE NETHERLANDS

Submitting organisation

Argos HUMAN/ VPRO

Contact

Huub Jaspers

h.jaspers@vpro.nl

Authors Sanne Terlingen, Huub Jaspers

Director Harry Lensink

Sound Alfred Koster

Commissioning editor h.lensink@vpro.nl

Producer Sanne van der Peijl

Production company HUMAN VPRO

Co-producer Lost in Europe

Length 49 min

Original language Dutch

First broadcast by NPO Radio 1

Date of first broadcast 23 January 2021, 14:05

Competing for

Best European Radio Investigation of the Year

09

PIEŚNI PRZEBUDZENIA

POLAND

SONGS OF AWAKENING

Submitting organisation
Polskie Radio SA

Contact
Barbara Wysocka Lis
barbara.wysocka@polskieradio.pl

Authors Alicja Pietruczuk, Zmicer Koscin
Sound Mariusz Woroniewski
Commissioning editor Wojciech Straszynski
Production company Polskie Radio Białystok

Length 31 min
Original language Polish

First broadcast by Polskie Radio Białystok
Date of first broadcast 27 September 2020,
18:05

Competing for
Best European Radio Investigation of the Year

Nobody expected this revolution. For years, Belarusians have patiently endured the authoritarian rule of Alexander Lukashenka, tolerated the rigging of elections, stifling protests and the arrest of opposition politicians and human rights activists. It was known that during the presidential election scheduled for August 2020, it would all repeat itself, as it has always been for over a quarter of a century. This time, however, the protest does not end. New Belarus takes to the streets, screams “go away” and sings about the walls that will fall. Belarusians have songs for every occasion. They also have songs of awakening.

SPOTIFY DOK: SHADOW TOWN – THE BILLION SCAM IN TRELLEBORG

Every small town has a dark side. This series takes the listener to rarely visited places around Sweden, and tells a story about the activities that happen in the shadows. From the story about a popular boy from the small town Eksjö, who will be behind one of the biggest cannabis plantations in the country to a multi million dollar scam by a mother and son.

In this episode Sigge Dabrowski tells the story of the two Swedish gallery owners who have disappeared without a trace: chased by Interpol and torpedoes. One of the largest bankruptcy investigations in Sweden's history.

From her time in Skelle in Trelleborg, Joanna Segelström and her son Mikael are building an art empire with galleries at premium addresses around the world. Since the spring of 2018, they have disappeared without a trace: chased by Interpol and thousands of angry customers in Sweden and Poland and also the missing money, 2.2 billion SEK are nowhere to be found.

What happened behind the glamorous facade? Hear the Swedes who lost everything and the artists who lost their lives and art that Joanna and Mikael were supposed to sell. Sigge also meets Mikael's father Ulf, who still lives in Sweden and believes that Joanna is innocent. Gallery owner Mikael Segelström, 29, also tells his story from his hiding place for the first time.

Skuggstad is a documentary podcast that depicts crime in a small town environment and the people behind the crimes.

10

SPOTIFY DOK: SKUGGSTAD – MILJARD- BLUFFEN I TRELLEBORG SWEDEN

Submitting organisation

Banda Produktion

Contact

Robert Barkman

robert@bandaproduktion.se

Author Sigge Dabrowski

Director Sigge Dabrowski

Sound Thomas Henley

Commissioning editor David Lillemägi

Producer Robert Barkman

Production company Banda Produktion

Co-producer Spotify

Title of series Spotify DOK: Skuggstad

Episode 3 of 6

Length 38 min

Original language Swedish

First broadcast by Spotify

Date of first broadcast 24 March 2021, 00:01

Competing for

Best European Radio Investigation of the Year

11

DET ILLOJALA
VÅRDBITRÄDET

SWEDEN

THE DISLOYAL CARE ASSISTENT

Submitting organisation
Sveriges Radio - SR

Contact
Magnus Arvidson
magnus.arvidson@sr.se

Author Johanna Sjövall
Director Marie-Jeanette Löfgren
Sound Fredrik Von Der Pahlen
Producer Magnus Arvidson
Production company SR

Length 51 min
Original language Swedish

First broadcast by P1 Dokumentär
Date of first broadcast 2 May 2021, 15:03

Competing for
Best European Radio Investigation of the Year

Scandinavia's biggest care company Attendo run retirement home Sabbatsbergsbyn, where the Coronavirus was discovered at the beginning of the pandemic. Care assistant Stine Christophersen witnesses the elderly residents die, one after the other, and decides to try to save lives. She contacts managers all the way up to the CEO. When nothing happens, she goes to the media, publicly blowing the whistle on inadequate infection protection. A few days later, she is called to care company Attendo's head office. In secret, she turns on the record function on her mobile phone. While the pandemic rages on, covert recordings give rise to questions concerning what protections care staff really have when they become public whistle-blowers. After the documentary was published a police inquiry into care company Attendo's managers is initiated, in relation to crimes against laws that give care staff the right to publicly blow the whistle on malpractice. Attendo have apologised to the care assistant, and promised to provide training on whistleblowing rights to all 25,000 employees and managers in Scandinavia. The City of Stockholm has initiated a review to investigate whether they still have faith in the care company Attendo. Following the investigation, politicians and one of Sweden's biggest unions have demanded changes to the law to improve protection for privately employed care staff, and their right to blow the whistle if something is wrong.

THE HIDDEN SEXUAL ASSAULTS – AWARDED DAMAGES IN LIMBO

John lives in an orphanage in a large Philippine city. He smiles shyly and says that he's homesick and misses the house where he lived with his mother.

John has ended up in this orphanage because a Swedish man made his mother commit aggravated sexual assaults on him. Live streamed sexual assault is an increasing problem, we've had a handful of cases where the perpetrator directs aggravated sexual assault through his screen on small children in poor countries for money. It is often the parent of the child that commits the actual assault on site.

John's mother is now in prison. What John doesn't know is that he, by the standards of his country, is really rich. He has at least ten annual salaries in a Swedish bank account. But will he ever see that money? There is no system for paying damages awarded from Swedish courts to crime victims abroad and the money that could have helped the boy to education and security is now stuck in his Swedish lawyer's account.

In this programme we also meet the Filipino sisters Nicole and Jasmine. They were subjected to livestreamed sexual abuse by a Swedish man who was convicted in 2013. After many years of work pro bono, their Swedish lawyer finally managed to ensure that the sisters could receive their damages. But the large sum of money has done more harm than good, now the sisters are living in fear.

This is an investigative report of the process of compensating victims of crime in other countries. When what is decided in our Swedish regulatory system clashes with other countries' framework and about money that gets stuck in Swedish bank accounts. But also that the awarded damages create fear and chaos, expose the victims to new risks or in the worst case end up in the pocket of the child's parents, who are also their perpetrators.

12

DE DOLDA SEXÖVERGREPPEN – SKADESTÅNDEN SOM INTE NÅR FRAM SWEDEN

Submitting organisation
Filt AB

Contact
Clara Lowden
clara.lowden@filt.com

Authors Clara Lowden, Stina Näslund
Directors Clara Lowden, Stina Näslund
Sound Clara Lowden, Stina Näslund
Commissioning editors
Clara Lowden, Stina Näslund
Producer Annika H Eriksson
Production company Filt AB

Title of series Kaliber i P1,
De dolda sexövergreppen
Episode 3 of 5
Length 37 min
Original language Swedish

First broadcast by P1 Dokumentär
Date of first broadcast 30 March 2020, 10:04

Competing for
Best European Radio Investigation of the Year

13

BLOOD LANDS

UNITED KINGDOM

BLOOD LANDS

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Bridget Harney
bridget.harney@bbc.co.uk

Author Andrew Harding
Director Bridget Harney
Sound Neil Churchill
Commissioning editor Mohit Bakaya
Producer Becky Lipscombe
Production company
BBC Radio Current Affairs

Length 57 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 26 February 2021, 21:00

Competing for
Best European Radio Investigation of the Year

At dusk on a warm evening in 2016, two men arrive, unexpectedly, at a remote South African farmhouse. The frenzy that follows will come to haunt a community, destroying families, turning neighbours into traitors, prompting street protests, threats of violence, and dividing the small farming and tourist town of Parys along racial lines. Blood Lands is a murder investigation, a political drama, a courtroom thriller, and a profound exploration of the enduring tensions threatening the 'rainbow nation'. Over the course of three years, correspondent Andrew Harding has followed every twist of the police's hunt for the killers, the betrayals that opened the door to an explosive trial, and the fortunes of all those involved – from the dead men's families to the handful of men controversially selected for prosecution.

Blood Lands is a true story about racism and male violence set in a rural corner of modern South Africa, but its themes are universal and urgently topical, not least in the context of the Black Lives Matter and #MeToo movements.

SECOND CLASS CITIZENS: THE POST OFFICE IT SCANDAL

The British Post Office agreed to pay nearly £60 million to more than 550 of its workers and former workers, after losing a High Court battle. It was a key victory for sub-postmasters after a 20-year fight for justice. Many hold the Post Office responsible for destroying their lives by falsely accusing them of theft and fraud. Some ended up in prison, others completely bankrupt – and many have been left with their health and reputations in ruins.

This episode investigates how the Post Office refused to accept that its own IT system was to blame for millions of pounds which ‘went missing’ and doggedly pursued its own staff and blamed them. Reporter Hayley Hassall hears from some of those whose lives were destroyed and, for the first time, from Post Office insiders who tried to raise the alarm over a newly installed faulty IT system called ‘Horizon.’

They say they were ignored – despite the overwhelming evidence they presented to their senior managers. One of them told File on 4 the Post Office showed ‘zero interest’ when he questioned why increasing numbers of postmasters were being blamed for losses totalling millions of pounds. Following the programme, judges quashed the convictions of 39 former postmasters after what was described as the UK’s most widespread miscarriage of justice.

Among them was Lee Castleton who was accused of stealing £25,000. He and his family were abused and his daughter was spat at because locals assumed he was a thief. The Post Office spent £320,000 suing him and he was eventually made bankrupt.

14

SECOND CLASS CITIZENS: THE POST OFFICE IT SCANDAL UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Carl Johnston
carl.johnston@bbc.co.uk

Author Mick Tucker
Director Carl Johnston
Sound Tom Parnell
Commissioning editor Carl Johnston
Producer Mick Tucker
Production company BBC
Co-producer Nick Wallis

Length 37 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 11 February 2020, 20:00

Competing for
Best European Radio Investigation of the Year

15

THE BELLINGCAT
PODCAST

UNITED KINGDOM

THE BELLINGCAT PODCAST

Submitting organisation
Novel

Contact
Robbie MacInnes
robbie.macinnes@we-are-novel.com

Author Novel Team
Director Max O'Brien
Sound Peregrine Andrews
Commissioning editor Eliot Higgins
Producer Robbie MacInnes
Production company Novel

Title of series Series 2
Episode 1 of 2
Length 73 min
Original language English

First broadcast by
podcast on various platforms
Date of first broadcast 21 July 2020, 8:00

Competing for
Best European Radio Investigation of the Year

A grainy video. Sandy scrubland fills the screen. Gunmen who push two women down a dusty road. As they march towards the site of their execution the cameraphone reveals a shocking truth. One carries a tiny baby on her back. She walks hand in hand with her five year old daughter. Arriving at an arbitrary point beside the path, the women and children are forced to kneel.

Men with machine guns unleash a hail of bullets into their defenceless victims. With all four lying dead on the ground one gunman continues to discharge his weapon. His colleagues call on him to cease fire, he continues, again they beg him “stop, they are dead”.

Who were these condemned women and children? Why were they gunned down in cold blood? Who pulled the triggers, and on whose orders?

Investigative journalism collective Bellingcat and Novel teamed up to explain this mysterious execution which went viral on social media in July 2018. We pinpointed the exact spot of the killings in a tiny village on the border between Cameroon and Nigeria. After early details of the investigation were published, seven soldiers were arrested for the murders.

PRIX EUROPA 2021

Radio Music Category

Innovative formats and concepts of communicating music to audiences. The focus is on how to open new doors for audiences to hearing music. This category enjoys the Patronage of the EBU – European Broadcasting Union.

PRIX EUROPA 2021 Award:

- ★ Best European Radio Music Programme of the Year
The second placed entry will receive a Special Commendation.

01	The Klien Brothers. Hardness Test for New Music	Austria
02	Alors On Chante	Belgium
03	On the Way to Volosko – Soundwalk With Composer Dalibor Bukvić	Croatia
04	Concert for Animals / A Hushed Conversation With the Landscape	Czech Republic
05	Oh Freedom! Strange Fruit	Denmark
06	Who Is... The Minds of 99?	Denmark
07	8 Classics	Finland
08	Antti Holma's Opera Festival: Melodrama and Mayhem	Finland
09	The Zinstrus – Cymb et Al, The Percussion Instruments	France
10	de-symphonic	Germany
11	Music in Esports: We're Writing History! – feat. Jan Hegenberg & TheFatRat	Germany
12	Vox in Bestia	Italy
13	The Truth Behind Quartet for the End of Time	Sweden
14	Sechs Musikalische Sternstunden	Switzerland
15	The Boulez Effect	Switzerland
16	Classical Commonwealth	United Kingdom
17	I Was Sylvia Robinson's Chief Recording Engineer	United Kingdom
18	My Favourite Things	United Kingdom
19	Postcards From Composers	United Kingdom
20	Songs To Live By: Jordan Stephens and Benjamin Zephaniah	United Kingdom

TUESDAY 12 October

14:00		Jury Briefing	
14:30	03	On the Way to Volosko – Soundwalk With ...	Croatia
15:10	05	Oh Freedom! Strange Fruit	Denmark
		Break	
16:10	19	Postcards From Composers	United Kingdom
16:50	11	Music in Esports: We're Writing History! ...	Germany
		Break	
17:45		Discussion & Voting	

WEDNESDAY 13 October

09:30	10	de-symphonic	Germany
10:10	07	8 Classics	Finland
		Break	
11:10	15	The Boulez Effect	Switzerland
11:50	08	Antti Holma's Opera Festival: Melodrama and Mayhem	Finland
		Lunch	
13:20	17	I Was Sylvia Robinson's Chief Recording Engineer	United Kingdom
14:00	12	Vox in Bestia	Italy
14:40	16	Classical Commonwealth	United Kingdom
		Break	
15:40	14	Sechs Musikalische Sternstunden	Switzerland
16:20		Discussion & Voting	

THURSDAY 14 October

09:30	18	My Favourite Things	United Kingdom
10:10	09	The Zinstrus – Cymb et Al, The Percussion Instruments	France
		Break	
11:10	04	Concert for Animals / A Hushed Conversation With ...	Czech Republic
11:50	06	Who Is... The Minds of 99?	Denmark
		Lunch	
13:20	01	The Klien Brothers. Hardness Test for New Music	Austria
14:00	02	Alors On Chante	Belgium
14:40	13	The Truth Behind Quartet for the End of Time	Sweden
		Break	
15:40	20	Songs To Live By: Jordan Stephens & Benjamin Zephaniah	United Kingdom
16:20		Discussion & Voting	

01

DIE KLIEN-BRÜDER.
NEUE MUSIK
IM HÄRTETEST
AUSTRIA

THE KLIEN BROTHERS.
HARDNESS TEST FOR NEW MUSIC

Submitting organisation
Österreichischer Rundfunk - ORF

Contact
Margit Desch
margit.desch@orf.at

Authors Peter Klien, Volkmar Klien
Directors Rainer Elstner, Andreas Maurer
Sound Martin Leitner
Commissioning editor Elke Tschaikner
Producer Rainer Elstner
Production company ORF Ö1

Title of series
Ligeti's Fever Music From Outer Space
Episode 3 of 19
Length 11 min
Original language German

First broadcast by ORF Ö1
Date of first broadcast 3 February 2021, 23:03

Competing for
Best European Radio Music
Programme of the Year

A new path to new music aiming at new audiences.

The Series.

A comedian and a composer listen to experimental music classics. Helmut Lachenmann? "Sounds like a traffic accident in a goose farm". Pauline Oliveros? "Broken vacuum cleaner". Beatrice Ferreyra? "An exciting beginning, where could it take us?" Comedian Peter Klien (the Austrian John Oliver) reacts spontaneously to central works of contemporary music. His brother, the composer Volkmar Klien, explains what there is to be heard. He points out historical connections, explains compositional details and conveys how the listener can allow himself to sink into a music that is difficult to access. "What always helps is to knock the thing off an imagined pedestal," Volkmar Klien emphasises. "Often you just need someone to say relax, just listen!"

The Episode.

'Very contemporary' is Peter Klien's view of the sounds in this week's edition. 'That's how I imagine Corona. The first bouts of fever, coughing.' But ultimately he comes to enjoy this wall of sound, this 'fever music', and isn't surprised to hear that Stanley Kubrick used this music in '2001: A Space Odyssey'. Peter Klien hears 'very hard dissonances in the musical fog' in György Ligeti's 'Atmosphères', but if you listen to it for a long time, it might be really catchy.

ALORS ON CHANTE

A lot of people might secretly want it, but only a few of us are blessed with a real singing talent. Is it something you can learn? Or are you just born with the voice of an angel? Start practicing your musical scales, because in *Alors On Chante*, we try to find out.

In four episodes, Kenneth Berth searches for the answer to the question: ‘Can we all sing?’ A lot of artists and experts share their insights.

Kenneth interviews many famous singers from the Belgian music scene: from rock singers to opera singers, from schlager singers to metal singers, from pop singers to choristers. All of them are part of the Belgian concert circuit and are played often on the radio. They give a refreshing view on the way that they make music and why their music sounds the way it sounds. They show their own vulnerabilities, which is a big deal, because being in the spotlight, singing in front of thousands and thousands of fans, is not always easy. Kenneth also takes singing classes himself, to learn if he can sing.

This episode starts with the question, ‘Can everyone be a singer?’ and talks about all of the artists’ personal stories.

The second episode focuses on the question: ‘What, exactly, is ‘singing?’ A singing coach explains the technique.

In the third episode, we learn more about the different genres.

And the fourth episode is about performing: how does it feel to sing in front of a live audience? Kenneth also sings on national radio in the final episode, to experience how it feels.

02

ALORS ON CHANTE

BELGIUM

Submitting organisation

Vlaamse Radio- en Televisieomroep - VRT

Contact

Gunther Van Acker

gunther.vanacker@vrt.be

Author Kenneth Berth

Director Kenneth Berth

Sound Kenneth Berth;

Wederik de Backer (Mix, Sound design);

Sander Lambrecht (Sound design)

Commissioning editor Karel Decorte

Producer Stef Hertsens

Production company Studio Brussel

Title of series *Alors On Chante*

Episode 1 of 4

Length 23 min

Original language Dutch

First broadcast by Studio Brussel

Date of first broadcast 16 November 2020, 7:00

Competing for

Best European Radio Music

Programme of the Year

03

PREMA VOLOSKOM –
ŠETNJOZVUK
SKLADATELJA
DALIBORA BUKVIĆA
CROATIA

Submitting organisation
Hrvatska radiotelevizija - HRT

Contact
Ana Blazevic
IR.radio@hrt.hr

Authors Iva Lovrec Štefanović, Lana Deban
Directors Iva Lovrec Štefanović, Lana Deban
Sound Lana Deban
Commissioning editor Iva Lovrec Štefanović
Producer Iva Lovrec Štefanović
Production company HRT Music Programme

Length 31 min
Original language Croatian

First broadcast by HRT 1
Date of first broadcast 22 September 2020, 18:15

Competing for
Best European Radio Music
Programme of the Year

ON THE WAY TO VOLOSKO –
SOUNDWALK WITH COMPOSER
DALIBOR BUKVIĆ

The story follows a real walk down the popular Lungomare promenade from Opatija to Volosko with composer Dalibor Bukvić and his music. It presents Dalibor Bukvić in an unusual way – on the way, walking, since for his friends and colleagues his walks (especially to Volosko) are very well known. From his student performance in 1992 of the piano piece 'Prophéties' at the Music Panel in Opatija to his recent premiere at the same festival in 2018 when this recording was made, the course of Bukvić's artistic opus, as well as his 50 years of age, also impose the reflection of his art. During the walk, parts of Opatija and Volosko's past and present are encountered, and essential topics of joy and fate are touched upon. In this radioscope, Bukvić's text set to music in 'Vers le Ciel' (Towards the Sky), the final movement of his oratorio 'Récits de l'autre monde' (Stories from Another World), significantly accompanies the walk, the conversation and the sounds recorded on the way to Volosko. Along the way, we also go into some details about Music Panel Opatija, and, for the listeners in Croatia, this gives a radioscaped insight into (part of) musical and cultural life.

Oda-birano is a weekly series of documentaries, features and other radiophonic formats about music, broadcast on the most listened national radio programme Channel 1, dedicated to news and educational content.

CONCERT FOR ANIMALS / A HUSHED CONVERSATION WITH THE LANDSCAPE

The conceptual event Concert for Animals took place in the open landscape of mountain meadows and pools above Velké Karlovice in the Beskydy on Saturday, 1 August 2020, as a non-public gesture of saying thank you to the fauna, flora, water... as well as silence for being parts of the environment in which we, humans, can survive.

We live in a period of time in which we can see changes of the complete ecosystem not only from the point of view of the outside environment and of the impact of human activities but also from the point of view of changes occurring within ourselves: within our bodies and minds.

The variety of the environment, resilience, adaptation to the changing surroundings, positive motivation to solve environmental grief and the uprootedness of society or digital dementia are issues that have been heard on our mental air more and more in recent years. Some species of animals and plants are becoming endangered, temperatures are rising, the space is becoming dense, and the whole ecosystem is being changed dramatically. According to the UN we are on the verge of the sixth mass extinction. The concert was held as a non-public event which will only become public once it is broadcast on the radio.

It took place in the presence of several people with microphones and ten performers interacting with the landscape, meadow grass, insects, fungi, trees, hills, wind and water. They played for them an acoustic concert which was very quiet with some of its parts being hardly perceptible to the human ear.

04

KONCERT PRO ZVĚŘ / ZTIŠENÝ HOVOR S KRAJINOU

CZECH REPUBLIC

Submitting organisation
Český rozhlas - Czech Radio

Contact
Alena Righini Golková
alena.righini@rozhlas.cz

Authors Ladislav Železný, Zdeněk Závodný,
Filip Jakš, David Danel, Ivan Boreš,
Martin Režný, Jiří Suchánek, Martin Janíček,
Ian Mikyska, Milan Jakeš, Matuš Kabolka

Director Ladislav Železný
Sound Roman Kolliner, Adam Kowal
Dramaturg Ladislav Železný, Miroslav Tóth
Commissioning editor Ladislav Železný
Producer Ladislav Železný
Production company Czech Radio

Length 30 min
Original language Czech

First broadcast by Czech Radio - Vltava
Date of first broadcast 30 September 2020, 20:00

Competing for
Best European Radio Music
Programme of the Year

05

OH FREEDOM!
STRANGE FRUIT

DENMARK

OH FREEDOM! STRANGE FRUIT

Submitting organisation
Danish Broadcasting Corporation - DR

Contact
Mie Thisted Feldberg
fmfe@dr.dk

Author Naya Buric
Director Naya Buric
Sound Naya Buric, Inro Jingle, Markus Artved
Commissioning editor Tina Rømer
Producer Naya Buric
Production company DR

Title of series Oh Freedom!
Episode 2 of 5
Length 40 min
Original language Danish

First broadcast by DR
Date of first broadcast 22 February 2021, 00:00

Competing for
Best European Radio Music
Programme of the Year

The USA are based on the ideal that all are born free and equal, and for centuries the country has been a symbol of the free world. But the nation is also based on slavery and the total suppression of blacks. This gives rise to a paradox that has followed the nation since its birth – freedom and equality have not been available for all its inhabitants.

Throughout history, black musicians have insisted on showing the reverse side of the coin regarding the American ideal and the American Dream. Today, their music stands as a testimony to the harsh reality they have had to face. The series Oh Freedom! takes a close look at five key protest songs and also considers the problem of race in USA, from slavery up until the present day.

*In this series we have chosen to consistently use the terms Black and White as designations of persons whose ancestors are of African and Caucasian origin. This is in accordance with a general recommendation from DR's language editor Martin Kristiansen, on the basis of the areas dealt with in the programme series Oh Freedom. It should be emphasised that the terms cover a broad spectrum of ethnic and cultural backgrounds and that they are subject to on-going discussion.

WHO IS ... THE MINDS OF 99?

Once upon a time, a bunch of 10-year olds set up a band. They took it very seriously, went on tv and toured Scandinavia for years, without ever releasing a song. So, in high school the leadsinger, Niels, moved to London in pursuit of his big dream of becoming a star and the band split up.

More than 10 years went past, and on new year's eve, the boys, now grown men in their late twenties, get called together by their former lead singer – he wants to meet up and assemble the band again. He wrote a manifest about the new band, called The Minds Of 99. He has three rules: They will make punk music. In Danish. And they have to play really really fast. The guys empty six bottles of vodka and agree to the idea. Today The Minds Of 99 are selling out the National Stadium and this podcast is a 5 chapter adventure of how they became the most important band in Denmark. It's an adventure that follows the ways, feelings and expressions of a lifelong friendship. Through the lyrics, demos, music, live performances and storytelling of the band members.

In this chapter (2/5) the guys just agreed to reassemble the band, and they've fled their everyday lives to fortify themselves on a little island to find out how to make really fast punk music in Danish. This is the trip where they have to find out whether this was the worst or best idea of their lives. With plenty of cherry-wine and cash (because it's supposedly punk) they exile themselves for a week and come out of their shell as new friends and with a song that will change their lives.

This is a podcast where we try to make the listeners feel, how complicated and hard something as simple as making the best song in the world can be. But also how magical it feels, when you – against all odds – succeed.

06

 HVEM ER ...

 MINDS OF 99?

DENMARK

Submitting organisation
Danish Broadcasting Corporation - DR

Contact
Mie Thisted Feldberg
fmfe@dr.dk

Author Pelle Peter Jensen
Directors Babak Vakili, Ula Bach Hulgaard
Sound Ida Skjerk, Nina Liv Bendstrup.
Ula Bach Hulgaard (Sound designers)
Commissioning editor Karen Straarup
Producer Ula Bach Hulgaard
Production company DR

Title of series Who Is ...
Episode 2 of 5
Length 34 min
Original language Danish

First broadcast by DR
Date of first broadcast 29 September 2020, 00:00

Competing for
Best European Radio Music
Programme of the Year

07

8 KLASARIA

FINLAND

8 CLASSICS

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Nina Naakka,
nina.naakka@yle.fi,
Eva Tigerstedt
eva.tigerstedt@yle.fi

Author Eva Tigerstedt
Sound Jukka Herva
Producer Nina Naakka
Production company Yle

Title of series Edvard Grieg: Peer Gynt –
A rascal's adventures and troll shenanigans
Episode 9 of 16
Length 22 min
Original language Finnish

First broadcast by Yle Areena
Date of first broadcast 3 March 2021, 06:00

Competing for
Best European Radio Music
Programme of the Year

Some of the best-known works in the classical music repertoire are presented in a light yet profound way that appeals to the general listener. Each 20-minute podcast-like episode addresses one particular work: its history and era, the composer as a person and the cultural context. The works are also richly illustrated with musical examples that strike to the core, together with expert yet easy-to-understand narrative. The various episodes also address individual genres and their development. Vivaldi's Four Seasons, for example, talks about concertos, Vivaldi and 18th-century Venice, but also the birth of the concerto, the idea behind it and programme music. Bach's Das Wohltemperierte Klavier is devoted to history and the idea of the prelude and fugue. The historical scale is broad, from Hildegard of Bingen to Kaija Saariaho. The series also takes a look at the influence of former music on that of today. The sound design and radiophonic narrative occupy a major role in this series. They bring history to life, create delicious little sound stories that are fun and enchanting to listen to and provide hints for further listening, but the programme itself is also an adventure in sound.

ANTTI HOLMA'S OPERA FESTIVAL: MELODRAMA AND MAYHEM

This podcast series on the opera was published by Yle when all public opera and music events had been cancelled due to the Covid pandemic. Antti Holma is one of the best-known public figures in Finland. He is 38 years old and an actor, screenwriter, author and podcaster. Holma has gained popularity in his home country especially through his comic and daring social media videos plus podcasts recorded in a closet.

Holma deals with both social and very intimate subjects with his sharp analysis and unique and raunchy humour. Opera has become particularly close to his heart via his harpist husband, with whom he has lived in the United States the last few years.

In the 12-20 minute episodes of the Opera Festival, Antti Holma tells us why he loves the opera. Even though he jeers at the overlong performances, complicated plot lines and clumsy acting, he admires the skill of the singers and pledges his love for the opera music.

During the podcast episodes we get ready for the evening at the opera and check the interval refreshments. We practise our facial expression when confronted by a too difficult piece and find the best way to take a nap towards the end of the second act. When we have coped with our emotions we choose the next production. Holma entertains listeners by humming opera whenever he is taking a shower, washing the dishes and brushing his teeth.

In episode 5, Melodrama and Mayhem, Holma ponders if anyone has ever understood anything about The Magic Flute and remarks that the incest scene in Wagner's Ring Cycle is not an easy one to digest.

08

HIRMUISTA MELODRAAMAA FINLAND

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Katri Henriksson
katri.henriksson@yle.fi

Author Antti Holma
Director Soila Valkama
Sound Jani Orbinski
Commissioning editor Miikka Maunula
Producer Katri Henriksson
Production company Yle

Title of series Antti Holma's Opera Festival
Episode 5
Length 20 min
Original language Finnish

First broadcast by Yle Areena
Date of first broadcast 9 June 2020, 00:01

Competing for
Best European Radio Music
Programme of the Year

09

LES ZINSTRUS – CYMB
ET AL, LES PERCUSSIONS

FRANCE

THE ZINSTRUS – CYMB ET AL,
THE PERCUSSION INSTRUMENTS

Submitting organisation
Radio France

Contact
Camille Auvret
camille.auvret@radiofrance.com

Author Saskia de Ville
Director Félix Levacher
Sound Benjamin Vignal
Commissioning editor Saskia de Ville
Producer Saskia de Ville
Production company
Radio France - France Musique

Length 10 min
Original language French

First broadcast by France Musique
Date of first broadcast 7 June 2021, 00:00

Competing for
Best European Radio Music
Programme of the Year

A group of children arrive on the stage of the auditorium of the Maison de la Radio. The musicians of the orchestra have taken a break and their instruments are waiting for them... Really? As the instruments come to life, the children approach them... How do you blow into a clarinet without offending it? How do percussionists live with their large family situation? Is the trumpet a secret agent?

The Zinstrus podcast introduces children to different musical instruments in a playful way. Each episode is dedicated to an instrument or a family of instruments (the piano, the trumpet, the clarinet) that can be found in an orchestra. It is one of the first podcasts targeting children published by France Musique. The main characters of this podcast are the musical instruments of the Radio France orchestra themselves: they discuss with children and make them enter into their universe. In this episode, Cymb and Al, the cymbals of the Radio France Orchestra, introduce a little girl to the world of percussion instruments. A real journey to discover metal and skin percussion instruments and other cultures! They will explore with the little girl the percussion instruments: djembé, tam tam, gong, crotale, bowl, snare drum, bass drum, tipani, and, of course, cymbals! An enriching and educative experience for both parents and children.

In the episode, the France Inter comedian Alex Vizorek and Rodolphe Théry, principal timpanist of the Radio France Philharmonic Orchestra are intervening.

DE-SYMPHONIC

de-symphonic – a symphonic soundscape.

Ludwig van Beethoven composed his Pastoral Symphony at the dawn of industrialisation. At this moment, the relation between man and nature was about to undergo radical change. At the occasion of Beethoven's 250th anniversary, radio artist Werner Cee is switching perspective.

He captures the orchestral machinery as if it were a piece of nature: Relying on techniques and aesthetics of soundscape composition, Cee recorded Rundfunk-Sinfonieorchester Berlin playing Beethoven's Symphony No. 6 with more than 50 microphones and hundreds of takes. Thus, he was able to isolate and highlight single motifs, instruments and nuances. Like in an exploded drawing, Cee took the symphony's elements apart and documented their reassembly.

This process resulted in two different modes of presentation: In a radio composition, Cee combined Beethoven's music material with recent nature writing poetry by Marion Poschmann. Her texts reflect our hi-tech society's contradictory longing for pristine nature.

In a sound installation, Cee embedded the 'Pastorale' in a former blast furnace area. The public landscape park Duisburg-Nord with its decaying machinery, slowly overgrown by nature, presented the perfect backdrop and counterpoint to Beethoven's music at the terminus of industrialisation.

10

DE-SYMPHONIC

GERMANY

Submitting organisation
Deutschlandradio / ARD

Contact
Sylvia Bernhardt
sylvia.bernhardt@deutschlandradio.de

Author Werner Cee
Director Werner Cee
Sound Johanna Vollus, Peter Avar,
Martin Eichberg
Commissioning editor Marcus Gammel
Producer Marcus Gammel
Production company Deutschlandfunk Kultur
Co-producers BTHVN2020,
Rundfunk-Sinfonieorchester Berlin,
Hans-Flesch-Gesellschaft 2020

Length 48 min
Original language German

First broadcast by Deutschlandfunk Kultur
Date of first broadcast 2 October 2020, 00:05

Competing for
Best European Radio Music
Programme of the Year

11

MUSIK IM ESPORTS:
WIR SCHREIBEN
GESCHICHTE! – FEAT.
JAN HEGENBERG &
THEFATRAT
GERMANY

Submitting organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
Sebastian Göllner
funk@wdr.de

Author Caspar von Au
Director Yannic Hannebohn
Sound Yannic Hannebohn
Commissioning editors Carla Sommer, Pia
Meis-Duchateau
Producer Sebastian Göllner
Production company WDR
Co-producer funk – das Contentnetzwerk
von ARD und ZDF

Title of series unmuted – Esports-Podcast
Episode 15 of 32
Length 57 min
Original language German

First broadcast by WDR
Date of first broadcast 19 May 2020, 7:00

Competing for
Best European Radio Music
Programme of the Year

MUSIC IN ESPORTS:
WE’RE WRITING HISTORY! – FEAT.
JAN HEGENBERG & THEFATRAT

Gaming and music have a long history together. The soundtracks of Fifa and Quake, for example, have burned themselves into our ears. The songs in FragmaVies have also shaped our musical taste even apart from games. And artists like Jan Hegenberg have been dedicating pretty catchy tunes to our favourite games like Counter-Strike and Warcraft 3 for years. Journalists Caspar von Au and Yannic Hannebohn tell this story – from the beginnings in the days of Space Invaders in 1979 to virtual concerts in Fortnite today. They talk with music producer TheFatRat about how concerts at Esports events went from gap-fillers to real shows and analyse how Riot Games produces songs for the League of Legends Worlds in a way that makes them global hits not just in the game. The dancer behind Travis Scott’s Fortnite concert talks about how he became the secret star of the show. Most importantly, there is plenty of music for your ears in this episode of unmuted.

unmuted is the podcast for the exciting stories in Esports. In unmuted, Yannic Hannebohn and Caspar von Au research what goes on behind the screens and streams. What does it take to climb out of the ladder and into the big arenas? Why are there still so few women in Esports? And how do the most successful teams in CS:GO, League of Legends and Dota 2 win the decisive matches? They talk to the Fifa and Fortnite stars – critical, transparent and entertaining for all Esports enthusiasts. unmuted is the journalism Esports deserves.

VOX IN BESTIA

There are lots of animals in the Divine Comedy. Dante meets some of them in the flesh. Others are words: they appear in similes and metaphors, but they are always vividly described and pique the imagination.

The soprano Laura Catrani asked three musicians to choose the animals that most inspired them in Dante's poem. Fabrizio De Rossi Re chose five animals from Inferno. Matteo Franceschini selected five from Purgatorio. Alessandro Solbiati picked five from Paradiso. Each of them wrote five pieces for a solo voice, for Laura's voice; occasionally developing Dante's verses, words and syllables, or more often, starting from the idea he communicates to us with these creatures: lambs, falcons, worms, dogs, snakes, bees, doves, storks...

Tiziano Scarpa wrote the short introductory texts. This is how Vox in bestia was created: fifteen episodes each lasting approximately seven minutes, designated entirely to the voice of Laura Catrani, who performs, reads and sings these animals.

12

VOX IN BESTIA

ITALY

Submitting organisation
Radiotelevisione Italiana - Rai

Contact
Paola Damiani
paola.damiani@rai.it

Author Laura Catrani
Director Paola Damiani
Sound Matelda Viola
Dramaturg Tiziano Scarpa
Commissioning editor Paola Damiani
Producer Paola Damiani
Production company Rai Radio 3

Title of series Vox in Bestia
Episode 15
Length 38 min
Original language Italian

First broadcast by Rai Radio 3
Date of first broadcast 10 May 2021, 22:00

Competing for
Best European Radio Music
Programme of the Year

13

SANNINGEN BAKOM
KVARTETT VID
TIDENS ÄNDE

SWEDEN

Submitting organisation
Sveriges Radio - SR

Contact
Maria Eby von Zweigbergk
maria.von_zweigbergk@sr.se

Author Sofia Nyblom
Director Sofia Nyblom
Sound Kristoffer Krook
Producer Antonio de la Cruz
Production company SR

Length 57 min
Original language Swedish

First broadcast by SR P2
Date of first broadcast 13 February 2021, 12:03

Competing for
Best European Radio Music
Programme of the Year

THE TRUTH BEHIND QUARTET
FOR THE END OF TIME

Artistic truth rarely coincides with reality. This is particularly true with respect to Olivier Messiaen's masterpiece från 1941, 'Quatuor pour la fin du temps' (Quartet for the end of time), which references bird song and texts from the Book of Revelation. While the composer claimed that it was written in captivity in a German POW-camp, and premiered on broken instruments before an audience of many thousand prisoners, research shows that his narrative doesn't reflect actual events.

Why did Messiaen alter the story of its creation – and why has this myth been perpetuated? Would it even have been possible to perform such a notoriously challenging piece outdoors, in the dead of winter, on broken instruments? What role did Messiaen's strong catholic faith play in reshaping the narrative – and how much did the war trauma, and feelings of guilt regarding the musicians who were left behind when he was liberated from the camp, affect his story?

The music documentary about the 'Quartet for the end of time' investigates these questions, mixing interviews with musical excerpts, and narrates the actual events that led up to the premiere – mixing the narration with birdsong, dogs barking, cool gusts of wind, and excerpts from the speech by general Charles de Gaulle.

The Swedish director Sofia Nyblom speaks to clarinetist Martin Fröst, cardinal Anders Arborelius, researcher Rebecca Rischin and violinist Malin Broman about veracity, guilt, musical and temporal time, and divine presence in art.

SECHS MUSIKALISCHE STERNSTUNDEN

Small expedition for piano, voice and orchestra into a few fatal moments in music.

The first piano recital; messing-up; suffering memory lapse in the middle of a concert; meeting a genius who can blow you away. Stellar moments in the field of music are pivotal moments: many are beautiful; others are decidedly gruesome, some even lethal.

Sechs Musikalische Sternstunden tells us of some instances that actually took place and some that didn't.

Being the son of a musician but not a musician himself, Daniel Bilenko is a radio host and journalist for the Swiss public broadcast SRG SSR – RSI and free-lance author. He has been into audio and visual storytelling for about 15 years. Before this he worked as a cook, shepherd and cheesemaker on the Alps, in theatre as director and actor and played basketball in the United States. He is a happy and proud dad of two children. He's considering rather seriously becoming a mountain guide.

Behind the scenes

Non-Original Libretto: The Loser by Thomas Bernhard

Bilingual bard: Werner Kropik (readings)

Chorus: Günther Giovannoni, Pietro Antonini, Carla Maria Casanova, Dino Invernizzi, Roberto Mannino,

Emil Maini (in order of vocal appearance)

Piano: Elisabeth Leonskaja (live), Glenn Gould (recording)

14

SECHS MUSIKALISCHE STERNSTUNDEN

SWITZERLAND

Submitting organisation

Radiotelevisione svizzera - RSI / SRG SSR

Contact

Daniel Bilenko

daniel.bilenko@rsi.ch

Author Daniel Bilenko

Director Daniel Bilenko

Sound Daniel Bilenko, Yari Ruspini

Dramaturg Daniel Bilenko

Commissioning editor Roberto Antonini

Producer Daniel Bilenko

Production company RSI

Title of series Eternity in One Day

Episode 4 of 10

Length 28 min

Original language Italian, German

First broadcast by RSI - Rete UNO

Date of first broadcast 11 July 2021, 11:35

Competing for

Best European Radio Music

Programme of the Year

15

L'EFFET BOULEZ
SWITZERLAND

THE BOULEZ EFFECT

Submitting organisation
Radio Télévision Suisse - RTS / SRG SSR

Contact
Carmen Sage
carmen.sage@rts.ch

Author David Christoffel
Director David Christoffel
Sound Jean-Philippe Zwahlen
Commissioning editor Le Labo
Producers Carmen Sage, Gérald Wang
Production company RTS Le Labo

Length 53 min
Original language French

First broadcast by Espace 2
Date of first broadcast 9 January 2021, 19:00

Competing for
Best European Radio Music
Programme of the Year

We know about the Mozart Effect, a discovery by Alfred Tomatis, who in 1991 announced that children exposed to Mozart's music saw their logical intelligence reinforced. Although the said Mozart Effect was very soon disproved by numerous counter-studies, the idea that music can have cognitive benefits is today the subject of a certain scientific unanimity and a great media success.

To test the limits of these arguments, David Christoffel pushes them to the absurd by imagining that in 2020, researchers proved the existence of a Boulez Effect by exposing children to serial music. The result of the experiment would prove that this music is directly responsible for poor performance on logic tests.

This fictional detour through these scientific parodies allows this mockumentary to revert, with humour and hindsight, to a major aesthetic controversy of the 20th century and to restore it to a full-scale experience, by summoning figures from the musical world who are more or less favourable to the music of Pierre Boulez.

It is also a way of showing that, even if they are increasingly solicited in musical debates, the cognitive sciences remain naturally powerless to bring the supporters of twelve-tone music and the defenders of seven-note scales into agreement.

With the critic Christian Merlin, author of the monograph *Pierre Boulez* published by Fayard, the composers Karol Beffa, Jérôme Ducros and François Meïmoun.

The harpist Frédérique Cambreling, the artist-researcher Marion Laval-Jeantet and the poets Antoine Mouton, author of the poem *Les poètes marxistes*, and Gilles Weinzaepflen, author of the poem *Pierre Boulez*. As well as the kind participation of Mathieu Vidard (France Inter), Julie Perin – the little girl and Anne Gillot (RTS) – the Boulezian mother.

CLASSICAL COMMONWEALTH

This piece explodes a myth about British classical music: that it has always been created by white men and women from the British Isles. Instead, we present a fascinating alternative history of British music. We reveal how across the former British Empire (now the Commonwealth) classical music blended with local musical traditions to create fascinating new styles and forms.

Our presenter, composer Errollyn Wallen, was born in the former British colony of Belize. She has vivid – often painful – memories of people not believing she, or her music, is truly ‘British’. We live this story through her, as she unravels a story that you won’t find in most history books: exploring remarkable stories, characters and music that have never been heard on radio.

We find out about the composer Fela Sowande, who blended West African folk influences with 20th century orchestral styles and jazz – and was the first black pianist to perform Gershwin’s Rhapsody in Blue. Meanwhile, world-renowned maestro Zubin Mehta talks about his violinist father Mehli Mehta – a pioneer of classical music in India. And Errollyn discusses contemporary identity and the legacy of colonialism with the British cellist and kora player Tunde Jegede, who tells her: some people call this music ‘fusion’ – but this isn’t fusion: this is ME.

Recorded remotely, yet full of vivid sonic texture, and featuring a wide array of musical examples that will be entirely new to most listeners – from ‘African pianism’ to Belizean schottische dance – Classical Commonwealth expands our audience’s musical horizons in ways they might never have imagined.

It presents a fascinating new take on the story of British music – one fit for our diverse and progressive world in the 21st century.

16

CLASSICAL COMMONWEALTH UNITED KINGDOM

Submitting organisation

Overcoat Media

Contact

Amy Wheel

amy.wheel@overcoatmedia.com

Author Errollyn Wallen

Director Steven Rajam

Sound Mike Woolley

Commissioning editor Matthew Dodd

Producer Steven Rajam

Production company Overcoat Media

Title of series Sunday Feature

Length 44 min

Original language English

First broadcast by BBC Radio 3

Date of first broadcast 21 February 2021, 18:45

Competing for

Best European Radio Music

Programme of the Year

17

I WAS SYLVIA
ROBINSON'S CHIEF
RECORDING ENGINEER
UNITED KINGDOM

Submitting organisation
Curtains For Radio Ltd

Contact
Andrew McGibbon
asmcg@me.com

Author Andrew McGibbon

Director Nick Romero

Sound Andrew McGibbon

Commissioning editor James Runcie

Producer Nick Romero

Production company Curtains For Radio Ltd

Length 28 min

Original language English

First broadcast by BBC Radio 4

Date of first broadcast 12 October 2020, 16:00

Competing for
Best European Radio Music
Programme of the Year

I WAS SYLVIA ROBINSON'S
CHIEF RECORDING ENGINEER

Sylvia Robinson, found fame early in her life, as part of the duo Mickey and Sylvia, in 1957 with the hit Love Is Strange. She scored another hit 16 years later with her own song, Pillow Talk, now a soul classic. With a flair for finding hits, she founded All Platinum records in the 70s with her husband Joe Robinson. In August 1979 she discovered a group of boys rapping with her son Joey at a local New Jersey mall into the studio. The Sugar Hill Gang was born. Their record Rapper's Delight produced by Sylvia, was a smash hit, launching rap and hip hop into mainstream pop. As a result, Sylvia is widely regarded as the Mother of Hip Hop. Allan Tucker grew up in New York in the 1960s, and began singing in a Simon and Garfunkel tribute act in his late teens. After passing on a career in science, he realised his calling as a recording engineer after watching an engineer make a complete hash of Allan's tribute act recordings, knowing he could do much better. In the mid-70s, Allan arrived at All Platinum as chief recording engineer. He recalls the extraordinary events and electrifying atmosphere at All Platinum working for one of the few black and female music moguls operating in a mostly white industry.

'I Was...' is a unique and intimate biography format. Each episode explores a celebrated artist through the eyes of one person only, working for them at a significant time in their career. The day-to-day events and small details of their interactions reveal fascinating views of both the artist's relationship with the world and the world they share with the individual whose story is often as compelling and vital as the artists themselves. The narrative is shaped by innovative sound design and authentic sonic landscapes.

MY FAVOURITE THINGS

Andrew McGibbon explores how the song My Favourite Things from Rogers and Hammerstein's The Sound of Music gained greater popularity through the intervention of jazz artist and pioneer John Coltrane. Coltrane's version elevated the song to a stand alone masterpiece, contributing to the evolution of the jazz genre and bringing a new audience to the saxophonist's unique, progressive and electrifying sound. Together with Chick Corea's bass player John Patitucci, BBC Jazz Musician of the year Xhosa Cole, Music Academic Lewis Porter, British jazz saxophonist Iain Ballamy and fellow musicians, Andrew examines how John Coltrane fashioned and adapted My Favourite Things into a hit record. The song was known to Broadway audiences from the late 50s but Coltrane's 1961 recording sold millions and introduced both the song and his soaring and ineffable interpretation of it to wider audiences, long before the musical had become a household name.

The song represents a significant milestone in the evolution of John Coltrane's musical legacy, from where he would continue to be inspired to greater heights of improvisation in his restless search for the presence of love, through the pursuit of musical perfection. By endlessly pushing the boundaries of improvisation, love flowed through his music. He was both its messenger and evangeliser – a true shaman of jazz. His work continues to inspire young musicians and fans around the world. The object of the programme was to explore and understand the song and its lyrics; how these two elements influenced Coltrane; examining the component pieces of Coltrane's hit by recreating a 'mix' of each element; how they fit together; why it was revolutionary and to promote greater musical knowledge of the song, the genre, the times and the legacy.

18

MY FAVOURITE THINGS

UNITED KINGDOM

Submitting organisation
Curtains For Radio Ltd

Contact
Andrew McGibbon
asmcg@me.com

Author Andrew McGibbon
Director Nick Romero
Sound Andrew McGibbon
Commissioning editor James Runcie
Producer Nick Romero
Production company Curtains For Radio Ltd

Length 28 min
Original language English

First broadcast by BBC Radio 4
Date of first broadcast 24 December 2020,
11:30

Competing for
Best European Radio Music
Programme of the Year

19

POSTCARDS FROM
COMPOSERS

UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC

Contact
Neil Varley
neil.varley@bbc.co.uk

Authors various
Director various
Sound various
Commissioning editor Edward Blakeman
Producer Neil Varley
Production company BBC
Co-producers Ann McKay, Michael George,
Michael Sims, Andrew Trinick,
Jonathan Manners, Richard Yarr

Title of series Postcards from Composers
Episode 1-50 of 50
Length 17 min
Original language English

First broadcast by BBC Radio 3
Date of first broadcast 27 April 2020, 8:30

Competing for
Best European Radio Music
Programme of the Year

POSTCARDS FROM COMPOSERS

The start of lockdown in March 2020 felt like entering an unknown tunnel on a long journey. When would we see the light again? Crucially for us at BBC Radio 3, when would live classical music return and in the interim how could we help performers and composers?

Over a period of nine months we commissioned 50 composers to write 'a brief postcard piece of around 30sec, for a solo instrument of your choice, as a musical message of hope for these challenging times'.

We invited solo musicians from the five BBC Orchestras, the BBC Singers and the Ulster Orchestra to record them at home and we broadcast each piece at 8:30 am in our R3 Breakfast programme, repeated in Afternoon Concert and after the Evening Concert the same day. The composers were also invited to send in a spoken introduction, which we included with the broadcasts.

We had no idea how popular it would prove to be with composers and listeners, nor how long lockdown would last. We had planned an initial 20 commissions and ended up with 50. Composers responded with great enthusiasm and imagination – both in the music and in the titles they chose – for example, Breath of Life, Earworm, Sunlit Cows, and It Rains Diamonds on Saturn.

This was a UK-wide project and we were keen to achieve gender equality, ethnic diversity, a wide age range, and a balance between young composers and established figures. The age range was 20 to 92, with 25 female and 25 male composers, including 21 from black and minority ethnic backgrounds.

The response from listeners was fantastic. These pieces communicated very directly in a time of isolation. They were real 'messages of hope' and vivid reminders of the value and resonance of contemporary music.

SONGS TO LIVE BY: JORDAN STEPHENS AND BENJAMIN ZEPHANIAH

This podcast celebrates Black culture through the music we love. In each episode, the host talks with two guests from different places and different generations about the music that has defined them – personally, politically and artistically. They listen to each other’s songs and share their stories about growing up, life and about music. It’s an opportunity to introduce our guests – and audiences – to music and voices they may have never heard before, and to place music from different eras in a personal and historical context that gives it a wider relevance and meaning.

The podcast is a reflection and a celebration of the Black experience from across the diaspora through music. Led by a black production team, this podcast is an exploration of the songs different generations listened to growing up: songs that rejoice and reflect our love and faith. Covering rock, freedom songs, social commentary and the poetry in rap – from Boney M to Tupac – we reflect on moments in time, moments when we lost ourselves in music, moments when we found ourselves in music. Episode one features actor and singer Jordan Stephens and poet Benjamin Zephaniah who talk about poetry, politics, racism and strong mothers. Our guests in further episodes include comedian Dane Baptiste, singer Mica Paris, actor Paterson Joseph, poet Sophia Thakur, Radio 1Xtra’s Tiffany Calver, founder of UK Black Pride, Lady Phyll, and rappers Hardy Caprio and Fatman Scoop. Songs To Live By is produced by BBC Audio as part of partnership with Warners Music Group that has music discovery at its heart.

20

JORDAN STEPHENS AND BENJAMIN ZEPHANIAH UNITED KINGDOM

Submitting organisation
British Broadcasting Corporation - BBC Audio

Contact
Cecile Wright
cecile.wright@bbc.co.uk

Author Cecile Wright
Director Cecile Wright
Sound Richard Hannaford (Studio manager)
Commissioning editor Louise Kattenhorn
Producer Cecile Wright
Production company BBC Audio

Title of series Songs To Live By
Episode 1 of 10
Length 32 min
Original language English

First broadcast by BBC Sounds
Date of first broadcast 19 March 2021, 05:00

Competing for
Best European Radio Music
Programme of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2021

TV Fiction

Category

TV Movies and Mini-Series
(up to four episodes)

TV Fiction Series
(on-going storyline told in more than four episodes)

PRIX EUROPA 2021 Awards:

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

01	Vienna Blood	Austria / International Co-production
02	Albatros	Belgium
03	We Need To Talk	Belgium
04	Božena	Czech Republic
05	Cargo	Finland
06	Piece of my Heart	Finland / International Co-production
07	Like Queens	France
08	Nobody's Child	France
09	Beneath the Surface	Germany
10	Between Two Worlds: A Sense of Freedom	Germany
11	The Unbearable Lightness of the Revolution	Germany
12	Leonardo	Italy / International Co-production
13	Home Front	The Netherlands
14	I.M.	The Netherlands
15	Osiecka	Poland
16	Till Life Do Us Part	Portugal
17	Queer You Are	Spain
18	Snow Angels	Sweden
19	Thin Blue Line	Sweden
20	Three Families	United Kingdom

TV FICTION Timetable

MONDAY 11 October

09:30		Jury Briefing		
10:00	01	Vienna Blood	Austria	90 min
		Break		
12:00	07	Like Queens	France	96 min
		Lunch		
14:40	11	The Unbearable Lightness of the Revolution	Germany	90 min
16:20	03	We Need To Talk	Belgium	33 min
		Break		
17:20		Discussion & Voting		

TUESDAY 12 October

09:30	04	Božena	Czech Republic	82 min
		Break		
11:20	08	Nobody's Child	France	98 min
13:10	14	I.M.	The Netherlands	51 min
		Lunch		
15:00	20	Three Families	United Kingdom	63 min
		Break		
16:30	17	Queer You Are	Spain	30 min
17:10		Discussion & Voting		

WEDNESDAY 13 October

09:30	13	Home Front	The Netherlands	48 min
10:25	15	Osiecka	Poland	44 min
		Break		
11:30	18	Snow Angels	Sweden	55 min
12:40	06	Piece of my Heart	Finland	48 min
		Lunch		
14:30	09	Beneath the Surface	Germany	56 min
15:30	02	Albatros	Belgium	42 min
		Break		
16:45		Discussion & Voting		

THURSDAY 14 October

09:30	12	Leonardo	Italy	54 min
10:30	10	Between Two Worlds: A Sense of Freedom	Germany	48 min
		Break		
11:50	05	Cargo	Finland	51 min
12:50	19	Thin Blue Line	Sweden	60 min
		Lunch		
14:50	16	Till Life Do Us Part	Portugal	50 min
16:00		Discussion & Voting		

VIENNA BLOOD

In the 1900s Vienna is a hotbed of philosophy, science and art, where a clash of cultures and ideas collide in the city's grand cafes and opera houses. Max Liebermann is a brilliant young English doctor and student of famed psychoanalyst Sigmund Freud. When Max comes into contact with Oskar Rheinhardt, a Detective Inspector struggling with a strange case, he agrees to help him investigate a series of unusual and disturbing murders. Max's extraordinary skills of perception and psychology and Oskar's forceful tenacity lead them to solve some of Vienna's most mysterious and deadly cases.

Vienna 1907:

In this episode Max Liebermann's nephew Daniel cuts himself severely at an otherwise jolly family celebration, and gruesome signs of torture are found on his body. So, young doctor Liebermann strides out to unveil the truth behind all this cruelty. For better assertion at the venerable military academy St. Florian he asks Inspector Rheinhardt for help. When they look into the death of another pupil, the unlikely couple also finds signs of violence. Are these signs of torture or disciplinary measures at the boarding school? What is happening here exactly? And why are Daniel and his fellow classmates so reluctant to talk?

The investigations are also hindered on very personal levels: Oskar Rheinhardt is being visited by his suppressed past whilst Max Liebermann has to take a decision for his future.

The 'Liebermann Papers', written by English Star-Psychologist Frank Tallis as serialized novels, have become worldwide bestsellers. Let us follow these two outstanding characters into the dark and lustrous Vienna at the turn of the century and their enthralling journey of solving seemingly 'unsolvable' crimes.

01

VIENNA BLOOD

AUSTRIA

International Co-production
with Germany, United Kingdom

Submitting organisation
Österreichischer Rundfunk - ORF

Contact
Sabine Renner-Lehner
sabine.renner-lehner@orf.at

Author Steve Thompson
Based on the best-selling novels by Frank Tallis
Director Umut Dag
Camera Andreas Thalhammer, XiaoSu Han
Commissioning editor Klaus Lintschinger
Producers Oliver Auspitz, Andreas Kamm
Production company MR-Film
Co-producers ORF, ZDF, MR-Film,
Endor Productions

Length 90 min
Total budget € 4,250,000

Original language English
First broadcast by ORF
Date of first broadcast 11 November 2020, 20:15

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

02

ALBATROS

BELGIUM

ALBATROS

Submitting organisation

Vlaamse Radio- en Televisieomroep - VRT

Contact

Franky Audenaerde
franky.audenaerde@vrt.be

Authors Gilles Coulier, Wannas Destoop,
Dominique Van Malder, Tom Dupont

Director Wannas Destoop

Camera Dries Delputte

Commissioning editor Olivier Goris

Producers Gilles Coulier,
Gilles De Schryver, Wouter Sap

Production company De Wereldvrede

Title of series Albatros

Episode 1 of 8

Length 42 min

Total budget € 3,400,000

Original language Dutch

First broadcast by VRT Canvas

Date of first broadcast 15 February 2021, 21:20

Competing for

Best European TV Fiction Series of the Year

This tragicomic fiction series focuses on ten obese men and women, who want to improve their lives and therefore participate in the Albatros slimming camp in the Ardennes.

However, upon arrival it becomes clear that they carry not only physical but also emotional excess weight. The atmosphere quickly gets heated. The participants are physically challenged by a not so subtle coach. And the group therapist looks into their souls as she tries to get them out of their comfort zone. The protective layers with which they kept the outside world and their past at a distance are peeled off one by one. Until, the once obese inspirer of the camp, whom they look up to, seems to carry a dark secret within himself.

In this episode Didier finally dares to take the step to participate in a slimming camp in the Ardennes. Together with nine fellow sufferers, he takes the bus to Camp Albatros, where a brighter future awaits them. Or so they hope.

WE NEED TO TALK

This is a relationship comedy series about a couple in crisis in a no-exit setting.

After being in a relationship for four years, Els suddenly breaks up with Alex. She has met someone else. Alex' world comes tumbling down. His heart breaks, panic strikes, he can't accept it... Did he really not suspect anything or wasn't he paying attention? Els wants him to pack his bags and leave.

But then a poisonous cloud passes over the country. Everyone has to stay indoors, government's orders. They will be cooped up inside together for at least one day, perhaps even a couple of days. Plenty of time to end up hating each other completely, or... to find love once again, renewed trust and the best sex ever. After intense conversations, romantic memories and hurtful accusations, it all comes down to one question: will their relationship survive?

We need to talk is a relationship comedy . Two people confined in a limited space, snide comments (think 'Seinfeld', 'Fleabag', 'State of the Union'), trivial activities... But what is at stake is anything but trivial: love, their relationship.

Even though we see the hurt, hurtful, lying, egocentric mankind here at its most neurotic, irritating and dramatic ... we will mostly love the couple and cheer them on. Because we recognise everything: the yearning for love, the insecurity, the vulnerability, the search for happiness and recognition. The viewer will hope for one thing from the start: that Els and Alex end up back together in glorious love. Because above all, they're very approachable and, in the end, they're not so bad.

03

WE MOETEN EENS

PRATEN

BELGIUM

Submitting organisation
De Mensen

Contact
Laurien Poelemans
laurien.poelemans@demensen.be

Author Joost Vandecasteele
Director Jeroen Dumoulein
Camera Pieter Van Alphen
Commissioning editor Wim Janssen
Producers Pieter Van Huyck, Ivy Vanhaecke
Production company De Mensen
Co-producer VRT

Title of series We Need To Talk
Episode 1 of 4
Length 33 min
Total budget € 392,663.91

Original language Dutch
First broadcast by VRT Één
Date of first broadcast 4 January 2021, 21:25

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

04

BOŽENA

CZECH REPUBLIC

BOŽENA

Submitting organisation
Česká televize - Czech Television

Contact
Jitka Procházková
jitka.prochazkova@ceskatelevize.cz

Authors Hana Włodarczyková,
Martina Komárková

Director Lenka Wimmerová

Camera Richard Řeřicha

Commissioning editor Matěj Stehlík

Producer Michal Reitler

Production company Czech Television

Title of series Božena

Episode 1 of 4

Length 82 min

Total budget € 1,004,526

Original language Czech

First broadcast by ČT 1

Date of first broadcast 1 March 2021, 20:00

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

It's the year 1837. The 17-year-old Barbora (later known as novelist Božena Němcová) is a rebellious, avid and free-thinking young woman. She prefers reading to baking. Moreover, men are attracted to her. As her parents are no longer able to manage her, they try to find her a suitable husband who would marry her even without a dowry. The most suitable groom seems to be Josef Němec, a civil servant with a pension, fifteen years her senior. The unbridled young woman has bewitched him. Barbora resists the marriage, but has no chance against her parents' will. Two opposing personalities set out for a life together. While he works hard to get a promotion, Barbora whiles away the time. She keeps company with a man of the same age as she is, a painter who studies at the art academy in Prague. Barbora seeks to find out where she could be useful. She wants to be a good partner to Josef, but realises that he only expects her to be a good housewife and mother. She resists the latter. When Josef finds out, he is devastated. After a big scene, Barbora runs away from him, but soon realizes she has nowhere to go. Besides, she is pregnant. She gives birth to the first of her four children. Thanks to being hot-headed, Josef gets into his first trouble at work. The young family with a newly born son finds itself without any means. Thanks to Barbora's intervention with his superior, their situation gets better and Josef is transferred to a different place where he eventually restores his reputation. They move to Litomyšl where the Němecs meet Mr. and Mrs. Rettig. Seeing their daughter Jindřiška, an opera singer in Munich, Barbora discovers how liberating art can be. And Josef comes to realize that he did not marry an ordinary woman.
(see also Digital Media category)

TV FICTION

CARGO

Swept up into the global human trafficking epidemic, a mother must fight to find her family's freedom.

A beautifully compelling, socially poignant drama, Cargo tells the story of the international refugee crisis, spanning multiple perspectives and geographical borders, and the dark world of those who profit from it. Fleeing a deadly fate in Eritrea, Kiki, her husband Aman and young daughter Liah make a desperate decision: They pay illegal human smugglers for passage to join Kiki's father in Finland. Separated from Aman and Liah during the journey, Kiki arrives in Italy alone, unaware that Liah has been dragged into the horrifying underworld of child trafficking.

In Milan, Kiki refuses to give up hope of finding her family. When her father sends small-time criminal Riku to bring her across Europe to Finland, she discovers the horrifying secret connecting Riku – and her father – to the dark world of human smuggling. Rocked to her core but clinging to even the tiniest glimmers of hope, she must fight to drag herself and her family from the depths of despair.

With delicate storytelling that highlights the desperation of so many of today's migrants, Cargo depicts a world where greed, violence and exploitation compete with hopes and dreams amid a constant fight for survival.

05

RAHTI

FINLAND

Submitting organisation

Fremantle Finland

Contact

Rea Dominicy

rea.dominicy@fremantle.com

Authors Matti Kinnunen, Tarja Kylmä,
Johanna Hartikainen, Veikko Aaltonen

Director Matti Kinnunen

Camera Anssi Leino, Jarkko T. Laine

Commissioning editor Jarmo Lampela

Producers Kirsi Hatara, Rea Dominicy

Production company Fremantle Finland

Title of series Cargo

Episode 1 of 8

Length 51 min

Total budget € 3,480,000

Original language Finnish, English

First broadcast by Yle TV1

Date of first broadcast 5 September 2021, 21:35

Competing for

Best European TV Fiction Series of the Year

06

PALA SYDÄMESTÄ

PIECE OF MY HEART

FINLAND

International Co-production
with Denmark, Sweden, Norway, Iceland

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Anita Kurvinen
anita.kurvinen@yle.fi

Authors Aino Lappalainen, Anna Lappalainen
Director Hanna Maylett
Camera Harri Halonen F.S.C.
Commissioning editor Jarmo Lampela
Producer Anita Kurvinen
Production company Yle
Co-producers DR, SVT, NRK, RUV

Title of series Piece of my Heart
Episode 1 of 8
Length 48 min
Total budget € 4,000,000

Original language Finnish
First broadcast by Yle TV1
Date of first broadcast 28 March 2021, 21:05

Competing for
Best European TV Fiction Series of the Year

Child welfare worker Rita Berg (46) returns to her unit in Helsinki after being off for three months, waiting for the disappeared girl Elli Saarni, one of Rita's cases, to be found. Rita had given her young father Akseli, custody for Elli – a decision that proved to be a mistake. The girl disappeared, Akseli was detained and committed suicide. After three months the search for Elli was called off and Rita can get back to work. On her return Rita finds a child welfare unit that has changed irrevocably. Her new superior is Jyrki Viherkangas (52), who has been recruited from the management of a youth detention centre. He and Rita have a mutual past. The unit has also hired a new trainee Laura Laakso (30), whom Jyrki assigns as Rita's work partner. Rita attempts to get back to child welfare work, in which she is, despite her mistakes, still a professional. She meets with opposition from her work unit and the administration of social services. The child welfare unit is the only place where Rita, with her past shadows and traumas, can breathe and function. Rita's new work partner Laura has sought to work in child welfare, as she wishes for a more meaningful job and feels that she has a lot to give. The reality of her work drives a wedge between Laura's balanced home life and her new vocation. Laura drifts away from her family and starts to adopt Rita's uncompromising attitude when dealing with children's cases. Each episode deals with a different childcare unit case, but the underlying landscape for the whole series is set in Rita's attempt to solve the case of the missing child, Elli. In order to find out what really happened to Elli, Rita is forced to dive deeper into her own consciousness.

TV FICTION

LIKE QUEENS

In a luxurious apartment a few steps from the Champs-Élysées, a party is in full swing, between champagne and coke. Samia (15) is experiencing her first time as an escort. She is with Louise (17), the most luscious of the group, and Jessica (20), with a sophisticated but more masculine look. This seemingly simple and light evening brings Samia what she lacked until now: attention and easy money. 300 Euro in cash, more than she would ever earn elsewhere.

From then on, Samia begins a game of concealment, she hides her outings and her double life from her older sister, Nour, who is a serious student, and from her mother Mona, who has always provided for her family. Samia is initiated by those who have quickly become her new friends. She easily switches from one world to another. She multiplies the parties, at first excited by the flattery of those who ‘run the business’, Nico and Hamzy, then gradually cuts the bridges with a life that she considers uninteresting, a school and a family where she does not find her place.

Samia, little by little, evolves in Nico’s prosperous business, and at his advice, even offers her ‘services’ in her school. When her mother finds out, it’s shock, then breakup. Samia, overwhelmed with shame, no longer considers turning back. She runs away to join Nico and the gang, who have become her surrogate family.

As Samia’s universe shrinks, glamorous Parisian evenings turn into sordid hotels. The girls juggle between jealousy and solidarity. Nico, who intends to develop his business, organises a big party where his “queens” will be in the spotlight. But nothing goes as planned, and the girls, together, will have to make the choice of helping each other to survive.

07

COMME DES REINES

FRANCE

Submitting organisation

Scarlett Production

Contact

Pauline Gougeon

info@scarlettprod.fr

Authors Sandrine Gregor, Melina Jochum

Director Marion Vernoux

Camera Antoine Roch

Commissioning editor Léa Gabrié

Producer Joëy Faré

Production company Scarlett Production

Length 96 min

Total budget € 2,366,017

Original language French

First broadcast by France Télévisions France 2

Date of first broadcast 30 September 2021, 21:00

Competing for

Best European TV Movie or

Mini-Series of the Year

08

L'ENFANT DE
PERSONNE

FRANCE

NOBODY'S CHILD

Submitting organisation
France Télévisions

Contact
Ghislaine Jassey
ghislaine.jassey@francetv.fr

Authors Dominique Garnier, Zoé Galeron
Adapted from Dans l'enfer des foyers
by Lyes Louffok, with Sophie Blandinieres

Director Akim Isker

Camera Pénélope Pourriat

Commissioning editors Anne Holmès, Anne
Didier, Joachim de Vasselot

Producer Arnaud Figaret

Production company Capa Drama

Co-producer France Télévisions

Length 98 min

Total budget not specified

Original language French

First broadcast by France Télévisions France 2

Date of first broadcast 3 November 2021, 21:00

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

Lyes' life changes dramatically at the age of 6. This sweet and careless boy was raised since his birth in a foster family, by his foster parent Emilie. But when her husband is transferred to the south of France, Child Services refuse to let Lyes go with them – and opposes the foster family adopting him, since he has not been officially given up. Emilie is distraught and has to cope with leaving him behind. Meanwhile her sister Agathe is prepared to do everything she can to keep Lyes in her life.

Lyes is stunned to find himself living in a residence, surrounded by young people who are lost and adults who are overwhelmed by a lack of financial and human means. He discovers a daily life which is violent and unjust and one where he has to blend in to survive. He hides his pain behind a mask of insolence and violent outbursts. And regular visits by his mother Leila, who has been put in a psychiatric hospital and knocked out on medication, do nothing to help him keep his calm. Agathe is there to fight the institution, to give Lyes back some of his lost childhood. But Child Services, preferring to keep a child with its birth mother at all cost, rule Agathe too emotionally involved to become his foster parent. You cannot choose the child you want to take in and you must keep your distance. Loving them is not allowed. Instead Lyes is temporarily placed with Yasmina, who takes in children that no one else wants. Within this new motley but tightly bound family, the young man finds some warmth. But he has to learn to trust and how to let go of his violent side. Yasmina, who understands Agathe's important role in his life, encourages the two of them to stay close in order to help him put his life back together.

BENEATH THE SURFACE

Two families in the German-Danish border area, who have merged into a single close-knit unit over many years and across a national border: The couple Sabine and Bernd with their children Karl and Kjell, and Jakob and Charlie with Emile and Cecile, have created a paradise for themselves on one of the Oxen Islands in the Flensburg Fjord. But when Jakob's missing brother Jonas suddenly reappears after 15 years, the idyll is shattered.

And then the unthinkable happens: Kjell goes overboard on a night-time sailing trip with Charlie and Jakob. He doesn't reappear. The friends decide to go through this unbelievable and horrible experience together. But there are inconsistencies about the course of the accident. Bernd decides to investigate on his own. His mistrust finally breaks up the community.

In their grief for their friend, the children drift further and further away, initially unnoticed by their parents. Kjell's brother Karl, who is on the autism spectrum, is the only one who refuses to believe that his brother is never coming back. Jakob channels his pain into his work as an artist and Sabine rediscovers her roots as a dancer. Charlie fights for the future of the company she jointly owns with Bernd, who has completely withdrawn. When the company gets into a perilous situation, she begs him to come back. In return, she will tell him the truth about what happened the night of Kjell's accident.

Just as the families seem to be growing together again, Karl of all people finds proof that his brother survived. But mixed with their joy is the question of why Kjell let his family believe that he was dead. Sabine has the answer to the mystery. But if she reveals the lie on which the paradise was built, the consequences for her and the others will be devastating.

09

TOD VON FREUNDEN

GERMANY

Submitting organisation

Zweites Deutsches Fernsehen - ZDF

Contact

Gudrun Borenberg
borenberg.g@zdf.de

Author Friedemann Fromm

Director Friedemann Fromm

Camera Ralf Noack

Commissioning editors

Wolfgang Feindt, Daniel Blum

Producer Lisa Arndt

Production company

Letterbox Filmproduktion GmbH

Co-producers ZDF (in cooperation with Dynamic

Television, funded by Filmförderung Hamburg,

Schleswig-Holstein, nordmedia Film- und

Mediengesellschaft Niedersachsen/Bremen mbH &

German Motion Picture Fund)

Title of series Beneath the Surface

Episode 3 of 8

Length 56 min

Total budget € 8,440,000

Original language German, Danish

First broadcast by ZDF

Date of first broadcast 21 February 2021, 20:15

Competing for

Best European TV Fiction Series of the Year

10

EIN HAUCH VON
FREIHEIT
GERMANY

BETWEEN TWO WORLDS:
A SENSE OF FREEDOM

Submitting organisation
FFP New Media GmbH

Contact
Cara Wiemann
wiemann@ffpnewmedia.com

Authors Johannes Rotter, Jo Baier,
Christoph Mathieu, Benjamin von Rönne

Director Dror Zahavi
Camera Gero Steffen

Commissioning editors Barbara Biermann,
Manfred Hattendorf,
Claudia Gerlach-Benz (SWR);
Carolin Haasis (Degeto);
Götz Bolten (WDR); Sabine Holtgreve (NDR)

Producers Simone Höller,
Michael Smeaton (Main producer)

Production company FFP New Media
Co-producers SWR, NDR, WDR, ARD Degeto

Title of series Between Two Worlds
Episode 2 of 6
Length 48 min
Total budget € 10,700,000

Original language German

First broadcast by ARD - Das Erste

Date of first broadcast 1 December 2021, 20:15

Competing for
Best European TV Fiction Series of the Year

Kaltenstein 1951, a small town in the German Pfalz, is confronted with the temptations of a new world brought by the American military presence.

Two young women strive to create lives for themselves during a time of great change, repeatedly coming into conflict with the old order. A love affair with a black soldier, conflict between their families and the conservative forces of church, politics and society put a huge strain on their intense friendship.

In episode 2, Marie, daughter of a poor farmer, finds a deep connection with her new employer Amy McCoy, wife of the Captain who is in charge of the base. Marie started working as a household help to make sure her family would survive after their fields were annexed to build a new military hospital. Amy introduces her to the world of literature and art and encourages Marie to pursue her talent for drawing. At the same time, despite all her resistance, she starts to fall in love with the black soldier George, who is fascinated by her and her courage from the first moment he sees her.

Marie's best friend, the mayor's daughter Erika, is meanwhile taken in by American dancing in the newly founded 'Hawaii Bar' and enjoys the attention she gets by the American GIs – especially Sergeant Bill. But when her father sees one of her more revealing dance performances, her family decides it's time to put an end to her – in their opinion – extremely indecent behaviour.

THE UNBEARABLE LIGHTNESS OF THE REVOLUTION

Leipzig 1988/89. 19-year old Franka Blankenstein grows up as a protected child of parents, who believe in the German Democratic Republic.

By chance, she meets Stefan, who works as a carer for the elderly, and finds her way into an environmental group – under the protection of the church – that fights against the increasing destruction of nature and air pollution around Leipzig. Franka falls in love with Stefan and joins the group. The activists live together as a community in an old demolition house. Actions are planned, heated discussions are held, but people also live and celebrate there, under the constant observation by the State Secret Police Stasi.

The 'Pleiße Memorial Procession' on 5.6.1988, a public demonstration, becomes a historic landmark of the peaceful revolution. Franka and Stefan are among the organisers. The state reacts and puts the churches under pressure. The church refuses to allow the environmental group to hold any further events on its premises. In self-defence they organise their 'intercessions' in front of the church. The protest becomes public and the environmental movement becomes political. Soon the resistance will no longer only take place in the protected area of the church, but will be carried out on the street – the beginning of the peaceful revolution.

11

DIE UNHEIMLICHE LEICHTIGKEIT DER REVOLUTION GERMANY

Submitting organisation
UFA Fiction NL Leipzig

Contact
Christine Hirt
christine.hirt@ufa.de

Author Thomas Kirchner
Adapted from Die unheimliche Leichtigkeit der Revolution by Peter Wensierski
Director Andy Fetscher
Camera Matthias Papenmeier, Peter Nix
Commissioning editors Jana Brandt, Johanna Kraus
Producers Benjamin Benedict, Henriette Lippold
Production company UFA Fiction
Co-producers MDR, ARD Degeto, BR

Length 90 min
Total budget € 2,800,000

Original language German
First broadcast by ARD - Das Erste
Date of first broadcast 28 April 2021, 20:15

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

12

LEONARDO

ITALY

International Co-production with France, Spain

Submitting organisation
Radiotelevisione Italiana - Rai

Contact
Nadia Kerwat
nadia.kerwat@rai.it

Authors Frank Spotnitz,
Steve Thompson, Gabbie Asher

Directors Daniel Percival, Alexis Sweet

Camera Steve Lawes

Producers Eleonora Andreatta Francesco, Nardella
Fania Petrocchi, Luca Bernabei,
Matilde Bernabei, Daniele Passani, Frank Spotnitz,
Emily Feller, Stephen Thompson, Sara Melodia,
Luisa Cotta Ramosino, Freddie Highmore,
Brendan Fitzgerald, Daniel Percival

Production company Rai

Co-producers Lux Vide, Sony Pictures
Television in collaboration with Rai Fiction,
Big Light Productions, in association with
France Télévisions, RTVE, Alfresco Pictures

Title of series Leonardo

Episode 1 of 8

Length 50 min

Total budget € 25,000,000

Original language English

First broadcast by Rai1, France Télévisions,
RTVE, Amazon Prime Video (UK)

Date of first broadcast 23 March 2021, 21:15

Competing for
Best European TV Fiction Series of the Year

LEONARDO

Born in Vinci, Tuscany, Leonardo grew into an unparalleled genius whose work overturned the established order and keeps inspiring the world. His restless curiosity flitted between the arts, science and technology, all of it informed by a deep and fearless humanity, liberated from the conventions of his time, driven by a profound quest for knowledge and determination to unfold the mysteries of the world around him.

The series attempts to unlock the enigma of this extraordinary and yet incredibly contemporary man in a fresh and truly original way, through an untold story of mystery and passion. Despite all the fascination of this modern-day genius, few know much about this enigmatic Tuscan artist and inventor. He was not just a painter, but an architect, an engineer, a theatrical producer – but also an outsider, gay, an illegitimate child, vegetarian, and left-handed.

Each episode revolves around one of Leonardo's masterworks to really show why he was a genius and have viewers understand what it was that made him so brilliant and radical and centuries ahead of his time. The series was commissioned to mark the 500th anniversary of Leonardo's death. It took two years of work to tell his story, five months of shooting, hundreds of actors and extras, two hundred workers involved, including painters, sculptors and designers. And then the construction of the centers of two Renaissance cities in a two-hectare backlot, one of the largest in Europe. When we decided to bring Leonardo's genius and the artistic excellence of his time to the screen, we knew that the production level could not be light, it had to honour all that beauty.

HOME FRONT

In this mini-series, we follow a battalion of soldiers after their return from an international mission in Afghanistan. They are still haunted by an incident that happened during their mission. The war rages on in their heads and on the home front they have to fight for recognition. All veterans are marked by the mission, but they each react in their own way. A tragic event reunites a group of veterans for the first time since their mission in Uruzgan, but the gathering exposes old wounds. They are still haunted by an incident during their mission. While the war is still raging in their heads, they fight for recognition on the home front. Some of them are willing to do the ultimate act. Others try to avoid escalation.

13

THUISFRONT

THE NETHERLANDS

Submitting organisation
NPO

Contact
Ineke Woudenberg
ineke.woudenberg@npo.nl

Authors Paul Jan Nelissen,
Jeroen Horrevorst, Elisabeth Lodeizen,
Peter de Graef
Director Tim Oliehoek
Camera Coen Stroeve
Commissioning editor Robert Kievit
Producer Chris Jorna
Production company BNNVARA

Title of series Home Front
Episode 1 of 4
Length 48 min
Total budget not specified

Original language Dutch
First broadcast by NPO 3
Date of first broadcast 9 May 2021, 20:20

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

14

I.M.

I.M.

THE NETHERLANDS

Submitting organisation
De Familie Film&TV

Contact
Mylène Esmeijer
mylene@defamilie.net

Author Hugo Heinen
Adapted from I.M. by Connie Palmen
Director Michiel van Erp
Camera Coen Stroeve

Commissioning editor Axel Skovdal Roelofs
Producer Maik Rözer
Production company Het Familie Drama
Co-producer AVROTROS

Title of series I.M.
Episode 1 of 4
Length 51 min
Total budget € 2,678,800

Original language Dutch
First broadcast by AVROTROS, NPO1
Date of first broadcast 28 December 2020, 22:50

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

In I.M. the precocious, provincial, feisty writer Connie Palmen (36) genuinely falls in love for the first time, with the scarred, Jewish, brilliant, funny, famous and intellectual journalist and writer Ischa Meijer (47). He surrenders himself to love for the first time. It's a fierce, romantic, unruly and public love affair. Connie and Ischa are mainly looking for each other. Connie tries to fathom Ischa, to understand and to unravel his secret. And Ischa slowly tries to share his innermost feelings with her, to process war traumas and totally surrender to this great love. And just when Connie really seems to have a hold on Ischa – there are even plans for marriage – he dies.

Each episode starts with Ischa's funeral, where a few hundred ghosts from the past have gathered to say goodbye. From there we step back in time, one period per episode, taken from this four-year love story.

I.M. recounts a special love affair from the point of view that it is finite. Connie reflects on big and small events, and tries to give them meaning, to grasp them and to remember them. Who was that man Connie fell for so completely? The series is set in the Netherlands and America, from 1991 to 1995, based on the true story of Connie Palmen and Ischa Meijer.

OSIECKA

Agnieszka Osiecka was a poet, a director, a journalist, and a leading figure in the pantheon of great Poles. This series tells the story of her life. She authored over 2000 songs, skits and stage works. ‘The poetess of broken colour’, as she was named by Jan Kott, wrote lyrics for songs that remain all-time top hits in Polish popular music. Her songs were performed by the most celebrated Polish singers, such as Maryla Rodowicz, Edyta Geppert, Sława Przybylska, Anna Szałapak, Seweryn Krajewski or Skaldowie. On the one hand, Agnieszka was a brilliant poet, the life and soul of the party, but on the other, she was also a restless spirit, a sensitive and delicate human. The film traces dozens of years of her fascinating life – from her early youth, through years of studying at the Łódź Film School and working in the famous student theatres, until times of her spectacular success and great fame. The action is set against the backdrop of the Polish colourful social life between the mid-1950s until the mid-90s. It is focused not only on her professional career but also on some facts from her private life, which was very complicated, full of bad choices and suffering. The decisions she used to make were often very difficult to accept by her nearest and dearest. Osiecka, however, remained independent and faithful to her principles until the end of her days.

15

OSIECKA

POLAND

Submitting organisation
Telewizja Polska S.A. - TVP

Contact
Karolina Socha - Kalinowska
karolina.socha-kalinowska@tvp.pl

Director Robert Glinski
Camera Adam Bajerski
Commissioning editor Krzysztof Magowski
Producer Joanna Ochnik
Production company TVP

Title of series Osiecka
Episode 1 of 13
Length 44 min
Total budget € 225,000

Original language Polish
First broadcast by TVP 1
Date of first broadcast 25 December 2020, 20:15

Competing for
Best European TV Fiction Series of the Year

16

ATÉ QUE A VIDA
NOS SEPARE

PORTUGAL

TILL LIFE DO US PART

Submitting organisation
Rádio e Televisão de Portugal - RTP

Contact
Ana Santana
relint@rtp.pt

Authors João Tordo,
Tiago R. Santos, Hugo Gonçalves

Director Manuel Puraça

Camera Vasco Viana

Commissioning editor José Fragoso

Producers Andreia Esteves, Sérgio Graciano

Production company RTP

Co-producer Coyote Vadio

Title of series Till Life Do Us Part

Episode 1 of 8

Length 45 min

Total budget not specified

Original language Portuguese

First broadcast by RTP 1

Date of first broadcast 3 February 2021, 21:00

Competing for
Best European TV Fiction Series of the Year

The Paixão Family runs a farmhouse where they organise weddings, but the business isn't exactly booming. For Vanessa and Daniel, the parents in the family, love has seemingly ended. Vanessa is undecided about her future and is being courted by Vasco, an old flame. Daniel, once a promising young photographer, is in a pit and begrudgingly photographs the weddings at the farm and celebrities at disco parties. Luísa and Joaquim, Vanessa's parents, also live at the farm. They are inseparable and have a love like no other. But an unexpected problem will cast a shadow over their marriage.

The youngest, Rita and Marco, each have their own visions of love. Rita, free and independent, starts a relationship with an older, married man. Marco, sensible and needy, seeks refuge in a virtual reality platform where he meets a twin soul (or maybe not). They each look for solutions for themselves and the family, but life insists on separating them from happy endings and forever love.

Till Life do us part is a search for happiness, by whatever means possible. In the end, family always matters and sometimes the answer for everything is closer than we might think.

QUEER YOU ARE

“Roberto, are you gay?” Bea, his best and only friend, asks 12-year old Roberto. This sets Roberto off on a search for identity. 10 years later Roberto is in the Chueca neighbourhood, trying to be a writer. He attempts to reformulate his life as he tries to answer the question of who he is and of how to find happiness in a hostile world.

Blending drama and comedy, the fiction is inspired by the life of the series’ creator Bob Pop. Starting with being Roberto Enríquez, an overweight teenage fan of musicals in the 1980s, then turning into a student in Madrid and latterly into a writer.

17

MARICÓN PERDIDO

SPAIN

Submitting organisation
Warner Media Spain

Contact
Iria López
iria.lopez@warnermedia.com

Author Bob Pop
Director Alejandro Marín
Camera Andreu Ortoll
Commissioning editor Alberto Gutiérrez
Producers Jose Skaf, Guillermo Farré,
Berto Romero, Xen Subirats, Toni Carrizosa
Production company Warner Media
Co-producer El Terrat

Title of series Queer You Are
Episode 1 of 6
Length 30 min
Total budget not specified

Original language Spanish
First broadcast by TNT Spain
Date of first broadcast 18 June 2021, 22:00

Competing for
Best European TV Fiction Series of the Year

18

SNÖÄNGLAR

SNOW ANGELS

SWEDEN

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
anna.hagnefur@svt.se

Author Mette Heeno
Director Anna Zackrisson
Camera Andréas Lennartsson
Commissioning editor Anna Croneman
Producer Stefan Baron
Production company Yellow Bird
Co-producer Happy Ending Film

Title of series Snow Angels
Episode 2 of 6
Length 60 min
Total budget € 5,600,000

Original language Swedish, Danish
First broadcast by SVT1
Date of first broadcast 25 April 2021, 21:00

Competing for
Best European TV Fiction Series of the Year

Stockholm during a cold and snowy winter: Lukas, a 5-weeks old infant, disappears. Alice, Jenni and Maria are all involved in – or connected to the case of the missing child. Alice is an ambitious and hardcore policewoman who becomes obsessed with finding Lukas and whilst trying to figure out the truth, she neglects everything else around her – including her husband who is recovering from a stroke.

The fragile mother Jenni is in deep mourning but has no recollection of what really happened the night Lukas went missing. Jenni is secretly struggling with a severe sleeping pill abuse and fears that she might have killed her own son. Her own husband has the same fear. The Danish child nurse Maria has dedicated her entire life to save children from despair and unloving parents. She has witnessed Jenni's neglect of Lukas and has tried to have him removed from the family – but with no luck.

Snow Angels is a character-driven thrilling and emotional crime drama about family, secrets and motherhood.

THIN BLUE LINE

The work as a police officer does not start at 9 o'clock and finish at 5. You cannot experience death, misery and life-threatening violence and expect to come home at the end of the day as the same person. This becomes a painful reality for the four police officers Sara, Leah, Magnus and Jesse as they try to keep their life in balance in the animated and crime-stricken city of Malmö, Sweden. As the relationships in their lives evolve, and the fight against the city's criminals intensifies, the line between private and professional life starts to blur out. The series gets under the surface of what being a cop is really about, far from action phrases, gory violence or cartoonish villains. When your job entails dealing with the absolute grimmest parts of society – how do you remain whole as a human being?

In the third episode Magnus is visibly shaken, when the drug addict and small-time criminal Mari resurfaces on the streets. He is being rude and acting weird in a way that Sara has not seen before and the atmosphere between them worsens. Jesse catches his teenage daughter Siri smoking a cigarette and hanging out with new disorderly people he has not seen before, which makes him worried. He also suspects her of smoking cannabis. Jurek is getting fed up with the local boys making a mess of his convenience store and demands Leah to get him a gun.

19

TUNNA BLÅ LINJEN

SWEDEN

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
anna.hagnefur@svt.se

Author Cilla Jackert
Director Sanna Lenken
Camera Måns Månsson
Commissioning editor Anna Croneman
Producers Martin Persson,
Erik Magnusson; Mats Alders,
Miira Paasilinna (Executive producers)
Production company Anagram

Title of series Thin Blue Line
Episode 3 of 10
Length 60 min
Total budget € 7,607,680

Original language Swedish
First broadcast by SVT1
Date of first broadcast 17 January 2021, 21:00

Competing for
Best European TV Fiction Series of the Year

20

THREE FAMILIES

UNITED KINGDOM

THREE FAMILIES

Submitting organisation
All3Media International

Contact
Macarena Baamonde
macarena.baamonde@all3media.com

Author Gwyneth Hughes

Director Alex Kalymnios

Camera Ula Pontikos

Commissioning editors
Gaynor Holmes, Lucy Richer

Producer Chris Martin

Production company Studio Lambert

Co-producers funding received from BBC,
All3Media International and
Northern Ireland Screen Commission

Title of series Three Families

Episode 1 of 2

Length 60 min

Total budget € 2,300,000

Original language English

First broadcast by BBC One

Date of first broadcast 10 May 2021, 21:00

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

Based on true stories, this series is an emotional two-part drama, which compassionately explores the personal stories of three families affected by the controversial campaign that culminated in the UK government forcing a liberalisation of the abortion law in Northern Ireland. A mother faces prison for trying to help her pregnant teenage daughter. Two young newlyweds learn that their much-wanted first child will die of a fatal foetal abnormality. If they lived in England, Wales or Scotland, both families could seek a legal termination. But this is Northern Ireland, where abortion laws have been among the most restrictive in Europe.

PRIX EUROPA 2021

TV Documentary Category

TV Documentaries

TV Documentary Series

PRIX EUROPA 2021 Awards:

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

01	“Highlights of National Theatre”	Belarus
02	Mums in Need	Belgium
03	#FatUglySlut	Belgium / International Co-production
04	Absolute Beginners	Denmark
05	Of Lawn	Estonia
06	Marika’s Passing	Finland
07	Trolls	France
08	Songs of the Living	France / International Co-production
09	Arctic Expedition. One year. One ship. On ice.	Germany
10	In Search of Monsters	Germany
11	Oeconomia	Germany
12	The Second Life	Germany / International Co-production
13	Born in Auschwitz	Hungary / International Co-production
14	Let The Rest of the World Go By	Ireland
15	Falling in Love at Wartime	Italy / International Co-production
16	Seeds of Deceit: The Promise	The Netherlands
17	Shadow Game	The Netherlands
18	The Mole: Undercover in North Korea	Norway / International Co-production
19	Belarus. The Beginning	Poland
20	Draugen	Poland
21	Truths About the Past: The Hunger	Romania
22	Gemma Has a Plan	Spain
23	Palomares	Spain
24	Children of the Enemy	Sweden / International Co-production
25	Virus, Like a Stone in a Pond	Switzerland
26	Dying to Divorce	United Kingdom / International Co-production

TV DOCUMENTARY Timetable

MONDAY 11 October

09:30		Jury Briefing		
10:00	18	The Mole: Undercover in North Korea	Norway	63 min
11:10	15	Falling in Love at Wartime	Italy	52 min
		Break		
12:30	11	Oeconomia	Germany	89 min
		Lunch		
15:00	13	Born in Auschwitz	Hungary	77 min
16:25	05	Of Lawn	Estonia	28 min
		Break		
17:15	03	#FatUglySlut	Belgium	58 min
18:20		Discussion & Voting		

TUESDAY 12 October

09:30	23	Palomares	Spain	50 min
10:30	26	Dying to Divorce	United Kingdom	60 min
		Break		
12:00	14	Let The Rest of the World Go By	Ireland	49 min
12:55	25	Virus, Like a Stone in a Pond	Switzerland	64 min
		Lunch		
15:00	08	Songs of the Living	France	84 min
		Break		
16:45	01	“Highlights of National Theatre”	Belarus	39 min
17:30	07	Trolls	France	21 min
18:10		Discussion & Voting		

WEDNESDAY 13 October

09:30	19	Belarus. The Beginning	Poland	54 min
10:30	22	Gemma Has a Plan	Spain	75 min
		Break		
12:15	10	In Search of Monsters	Germany	89 min
		Lunch		
14:45	21	Truths About the Past: The Hunger	Romania	49 min
15:40	02	Mums in Need	Belgium	52 min
		Break		
17:00	17	Shadow Game	The Netherlands	90 min
18:40		Discussion & Voting		

THURSDAY 14 October

09:30	04	Absolute Beginners	Denmark	43 min
10:20	06	Marika's Passing	Finland	58 min
		Break		
11:45	16	Seeds of Deceit: The Promise	The Netherlands	45 min
12:35	12	The Second Life	Germany	80 min
		Lunch		
14:45	24	Children of the Enemy	Sweden	96 min
16:30	20	Draugen	Poland	46 min
		Break		
17:45		Discussion & Voting		

FRIDAY 15 October

09:30	09	Arctic Expedition. One year. One ship. On ice.	Germany	89 min
		Break		
11:20 - 12:00		Discussion & Voting		

“HIGHLIGHTS OF NATIONAL THEATRE”

In September 2020, the Belarusian National Theater named after Yanka Kupala was to celebrate its 100th anniversary.

The famous troupe was preparing for the anniversary of the theatre performance ‘Tuteyshie’ based on the play by Yanka Kupala. Interesting and difficult rehearsals went on throughout the summer of 2020.

But in August 2020, the presidential elections of the Republic of Belarus were held. Hundreds of thousands of Belarusians took to the streets and avenues of Minsk to protest against the falsification of election results.

The country’s authorities brutally suppressed any protest movement.

The falsification of the results, the harsh suppression of popular protests, could not leave the actors and directors of the National Theater indifferent.

They made a collective appeal to Belarusian authorities demanding to stop the violence, to reconsider the results of the presidential elections.

After the authorities had roughly broken up the protests against Presidential Elections rigging in August of 2020, the majority of the Kupalauski company turned in their resignations.

75 people together with the art director – Nikolay Pinigin – were fired.

Thus, in the year of its 100th anniversary, the Kupalauski, the Belarusian National Theatre practically ceased to exist.

01

“АСАБЛІВАСЦІ НАЦЫЯНАЛЬНАГА ТЭАТРА” BELARUS

Submitting organisation

Halina Adamovich

Contact

Halina Adamovich
galadam9@gmail.com

Author Halina Adamovich

Director Halina Adamovich

Camera Yuri Dokuchayev

Commissioning editor Vladimir Moroz

Producer Oksana Eihart

Production company

National Film Studio ‘Belarusfilm’

Length 39 min

Total budget € 15,000

Original language Belarusian

First broadcast by Online

Date of first broadcast 20 December 2020, 10:30

Competing for

Best European TV Documentary of the Year

02

ZORGEN
VOOR MAMA
BELGIUM

MUMS IN NEED

Submitting organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Franky Audenaerde
franky.audenaerde@vrt.be

Author Jess Houbregs
Director Iki Verbrughe
Camera Anton Van Reempts
Commissioning editor Olivier Goris
Producer Jolien Sysmans
Production company Warner Bros.
International Television Production België

Title of series Mums in Need
Episode 1 of 7
Length 52 min
Total budget not specified

Original language Dutch
First broadcast by VRT Eén
Date of first broadcast 20 April 2021, 20:40

Competing for
Best European TV Documentary Series of the Year

In this documentary series we follow the daily struggle of six mothers and their families who all live below the poverty line. During a period of six months our host, Kristel follows these mums, she will help the mothers to improve their situation. Kristel will be the emotional support for the mothers and every family gets one expert or coach to help them in every way.

Every episode we introduce two different families in what we call a mini crosscut or roll over system. (Episode one, we have the first family in crosscut with family two. Episode two, we end the story of the first family, we continue with family two and start the story of the third family).

Every episode starts with an introduction of the family and Kristel who has a very personal conversation with the mother.

#FATUGLYSLUT

Women are twenty-seven times more likely than men to be harassed on social media. This shocking finding, published by the European Women's Lobby in 2017, suggests that cyber-violence against women is not a series of isolated acts, but a systemic scourge. Sociological studies have shown that it is mostly committed by men who, contrary to popular belief, belong to more privileged socio-economic groups. Feeling protected by the virtual nature of their actions, the perpetrators are organised and sometimes carry out 'digital raids', or harassment in packs, with terrible consequences, both personal and professional, for their victims. For years, Florence Hainaut and Myriam Leroy have suffered cyberviolence. They are far from being exceptions. This is the case with most of the women who have access to Internet. Starting from online hate speeches, they take the viewer into an international narrative, both intimate and political, which draws up an alarming inventory of misogyny.

Fifty seven minutes to understand the epidemic of hatred against women online. To understand its motivations and effects. To see how the domination that is exercised in physical life against minorities and underprivileged people finds on the Internet an unexpected playground.

03

#SALEPUTE

BELGIUM

International Co-production with France

Submitting organisation

Kwassa Films

Contact

Annabella Nezri

kwassa@kwassa.be

Authors Florence Hainaut, Myriam Leroy

Directors Florence Hainaut, Myriam Leroy

Camera Valentine Penders

Commissioning editor Sophie Vercruyse

Producer Annabella Nezri

Production company Kwassa Films

Co-producers RTBF, ARTE G.E.I.E, Proximus

Length 58 min

Total budget € 330,000

Original language French, German, English

First broadcast by RTBF La Une

Date of first broadcast 12 May 2021, 20:30

Competing for

Best European TV Documentary of the Year

04

EFTERSKOLEN

DENMARK

ABSOLUTE BEGINNERS

Submitting organisation
Bullitt Film

Contact
Clara Bruun Sandbye
clara@bullittfilm.dk

Author Thora Lorentzen
Director Thora Lorentzen
Camera Thora Lorentzen,
Jacob Sofusen, Sybilla Tuxen
Commissioning editor Signe Bruntse
Producer Rikke Tambo Andersen
Production company Bullitt Film

Title of series Absolute Beginners
Episode 1 of 6
Length 43 min
Total budget € 638,657

Original language Danish
First broadcast by DR TV/ DR3 (online)
Date of first broadcast 13 June 2021, 06:00

Competing for
Best European TV Documentary Series of the Year

Meet Sanna, Marius, Sofus, Sofie Marie, Jarl, Vanessa and 114 other young and hopeful teenagers, when they in August 2019 begin at Klejtrup Musikefterskole – a one-year boarding school concept in Denmark – and embark on a journey full of changes, hope and dreams. Some with the hope of getting new friends and putting traumas of bullying behind them. Others with the goal of overcoming this summer’s heartbreak or the wish to seek new adventures in a place far away from parents and familiar surroundings. All of them are looking for the experience of their lives. Sanna comes from the Faroe Islands and right from the start she falls for the cello-playing Samuel and has to reevaluate her long-distance relationship on the Faroe Islands. Sofus had a difficult time in elementary school and has never showed his music to anyone, fearing that they would laugh at him. When Marius’ girlfriend broke up with him, he began doubting himself and now doubts his social skills and fears if he will make any friends. All of the students are on their individual journey of personal growth with new experiences they have to make and fears they will have to overcome. It is a time full of expectations and nervousness. Everything is new and emotions run high. When the school year is at its peak, Corona hits and puts a stop to the community. The school year gives them the opportunity to redefine who they want to be and to change in the new relations they take part in. They met at crucial time in each other’s life. They are connected and changed forever.

OF LAWN

This short film follows two couples with completely opposite views on mowing the lawn and gardening.

Larissa and Arvo live in the Estonian countryside. Their passion is a well manicured lawn and a perfect garden. They spend hours each day perfecting their lawn and improving every little detail in their garden. Discussions about their lawn and garden fill their conversations. Gardening, especially the lawn is central to their lives and seems to be the backbone of their relationship.

Anne and Harvi are jewelry designers who live in Tallinn. Their philosophy includes interfering in the natural course of their garden's life as little as possible as nature should be allowed to sprawl and develop on its own. Wild lawn provides a healthier environment for the wild creatures living in the garden. As their garden becomes wilder the decades-long marriage of Anne and Harvi is disintegrating and soon falling apart.

Through subtle humour the documentary Of Lawn allows the viewer to be part of two different convictions and get a glance into two long-term relationships. Is a shared passion the key to a strong relationship? Instead, could a passion become a limitation in life and in a relationship? Could there be more to gardening than perfect lawn and beautiful lush nature?

05

MURUST

ESTONIA

Submitting organisation
Eesti Rahvusringhääling - ERR /
Estonian Public Broadcasting

Contact
Viola Salu
viola.salu@err.ee

Author Kaupo Kruusiauk
Director Kaupo Kruusiauk
Camera Kullar Viimne, Kaupo Kruusiauk
Commissioning editor Viola Salu
Producer Kaupo Kruusiauk
Production company Flo Film
Co-producers Estonian Film Institute,
Kulka – The Cultural Endowment of Estonia,
ERR

Length 28 min
Total budget € 20,000

Original language Estonian
First broadcast by ETV
Date of first broadcast 25 January 2021, 20:00

Competing for
Best European TV Documentary of the Year

06

MARIKAN KUOLEMA
FINLAND

MARIKA'S PASSING

Submitting organisation
Yle, the Finnish Broadcasting Company

Contact
Ari Lehtikainen
ari.lehtikainen@yle.fi

Author Peter Wallenius
Director Peter Wallenius
Camera Jussi Meling
Commissioning editor Laura Vehkaoja
Producer Ari Lehtikainen
Production company Yle

Length 58 min
Total budget € 200,000

Original language Finnish
First broadcast by Yle TV1
Date of first broadcast 1 April 2021, 19:00

Competing for
Best European TV Documentary of the Year

Marika Laine knows she's terminally ill. Her stomach is filled with a tumour, and she will die of cancer. Grief and anxiety are there daily, but Marika wants to find joy in each day she gets to see. However, the greatest grief isn't necessarily always the most obvious one. The film reminds us that death is a part of life, as natural as birth. However, we feel conflicted about death. It's the great unknown, the unwanted frightening moment we all finally meet. We're aware of our mortality but we keep it at a distance, always somewhere far away. We comfort ourselves by thinking it's not here yet. What about when it's close, when we know the moment is coming, when we can't avoid the inevitable? When we become severely ill, experience injuries, or start ageing? Is it worth preparing for death, or is it better to just not think about it? Marika has just months to live and she's in a hospice, already. She doesn't always have the energy to wake up, get out of bed and start the daily routines as if nothing was wrong. But Marika won't give up. She relies on her black humour and her will to live and experience life until the end facing her fear and uncertainty. She wants to plan a funeral in her own style. Marika needs intimacy and affection, the presence of friends and family. But in the end she has to face death all alone.

TROLLS

This documentary series tells the stories of five characters, each representing a different side of trolling, and grapples with very topical questions: Can we laugh at everything on the Internet? Should we remove anonymity on the web? Are there limits to freedom of expression online? In their own way, each speaker provides a different answer. The first episode of Trolls introduces us to how each character discovered trolling and tries to define what a troll is, by giving several examples of trolls performed by the characters in the documentary. Xavier-Louis tells us about the first web forum he created and the first four identities he invented for himself, as well as his first videos on Youtube. We also follow David Smith who transforms into 'Kol' when he makes himself up as a clown in the studio to sing 'yogurt rap'. Francis Frog explains to us how electronic communications has always allowed him to overcome his relationship problems and puts forward the idea that the troll is just another way of communicating. I wanted to mix the stories of these characters in each episode in order to show the similarities and questions that may exist between such diverse profiles.

07

TROLLS, À VISAGES DÉCOUVERTS

FRANCE

Submitting organisation
France Télévisions

Contact
Dounia Taha
dounia.taha@francetv.fr

Author Alexandre Pierrin
Director Alexandre Pierrin
Camera Emile Darves-Blanc
Commissioning editors Antonin Lhote,
Julie Rubino
Producer Rémy Reboullet
Production company Urbania Productions
Co-producer Talweg Productions

Title of series Trolls
Episode 1 of 5
Length 21 min
Total budget € 195,741

Original language French
First broadcast by france.tv
Date of first broadcast 28 January 2021, 20:50

Competing for
Best European TV Documentary Series of the Year

08

LE CHANT DES VIVANTS

SONGS OF THE LIVING

FRANCE

International Co-production with Switzerland

Submitting organisation
France Télévisions

Contact
Dounia Taha
dounia.taha@francetv.fr

Author Cécile Allegra
Director Cécile Allegra
Camera Thibault Delavigne
Commissioning editor Emmanuel Migeot
Producer Delphine Morel
Production company TS Productions
Co-producers France Télévisions,
Public Sénat, RTS

Length 84 min
Total budget € 364,000

Original language French, English, Arabic,
various African languages
First broadcast by France Télévisions France 3
Date of first broadcast 22 November 2021, 20:50

Competing for
Best European TV Documentary of the Year

Every school holiday, Anas, Egbal, Bailo and the others arrive in the small village of Conques in Aveyron. All are survivors of Libya's torture camps. All have buried the memory of their exile and locked up their hell within themselves. There, the Association Limbo, surrounded by welcoming locals, allows the group to settle in for a while. In Conques, they walk, talk, breathe, but they can't escape the memory of death that haunts their memories. It catches up with them at a bend in the road, in the middle of the night, as they talk with others at a table in the dining room.

The story begins in autumn, in this tiny part of France and will end in July, in the brightness of summer, on the banks of the Dordogne river that flows at the bottom of the valley. The director sets down her camera in a library, the kitchen of a house, in the corner of an old grange. One by one, the young survivors exchange with her at length, caught on camera, free of any chronological constraints, describing what deeply affected them on the road. From this, an obsession emerges, a theme that will be the basis of the song. Together, from their notes, they start to write. Later, it's time for the music, accompanied by Mathias Duplessy, one of the great composers of world music in France. Throughout the year, each member of the group writes one, sometimes two songs. All of them eventually find their way to a voice that will allow them to be heard. A different voice, a common language. The seasons pass, the bodies loosen up, the writing is refined, the voices raise up. One by one, the songs composed end up redrawing the road to exile, by recounting the pain endured... to end up creating, together, one great song of the living.

ARCTIC EXPEDITION. ONE YEAR. ONE SHIP. ON ICE.

This film takes viewers on a journey into the still unexplored expanses of the Arctic – and right into the epicentre of climate change.

It is the largest polar expedition of all time: In September 2019, the German icebreaker 'Polarstern' set out for the North Pole.

On board: the best scientists of their generation. Their task: to collect data about the ocean, the ice, the atmosphere and life. The mission: to understand climate change. What happens in the Arctic does not stay in the Arctic.

The high-end documentary Arctic Expedition provides a close-up of the MOSAiC expedition led by the Alfred-Wegener-Institute, Helmholtz Centre for Polar and Marine Research (AWI). It travels to a world, which is barely understood – the Arctic during the polar night. And it shows the scientific, logistical and human adventure of a community of scientists and crew members, who freeze for a year in the ice desert near the North Pole with the research icebreaker. Extreme temperatures below minus 40 degrees, darkness, strong winds and fragile ice require ever-changing solutions. More than 300 scientists from 20 different countries, with the involvement of more than 80 different institutions, several icebreakers, polar research aircraft and helicopters, an expedition lasting 389 days, with a budget of around EUR 150 million, all with one goal: to make a breakthrough in Arctic research.

09

EXPEDITION ARKTIS – EIN JAHR. EIN SCHIFF. IM EIS.

GERMANY

Submitting organisation

UFA SHOW & FACTUAL GmbH

Contact

Simon Sacha

simon.sacha@ufa.de

Author Philipp Grieb

Director Philipp Grieb

Camera Jakob Stark, Lars, Barthel,
Dieter Stürmer, Bettina Borgfeld,
Susanna Salonen

Commissioning editor Mathieu Honoré

Producer Ute Biernat

Production company

UFA SHOW & FACTUAL GmbH

Co-producers Ute Beutler (rbb),

Marc Brasse (NDR), Sabine Mieder (hr)

Length 89 min

Total budget € 1,000,000

Original language German

First broadcast by ARD - Das Erste

Date of first broadcast 16 November 2020, 20:30

Competing for

Best European TV Documentary of the Year

10

SLAHI UND
SEINE FOLTERER
GERMANY

IN SEARCH OF MONSTERS

Submitting organisation
Hoferichter & Jacobs GmbH

Contact
Jan Bornemann
j.bornemann@hoferichterjacobs.de

Author John Goetz
Director John Goetz
Camera Jörg Gruber, Volker Tittel
Commissioning editor Jana Früh
Producer Olaf Jacobs
Production company Hoferichter & Jacobs
GmbH
Co-producers Das Erste, ARTE, NDR, RBB,
MDR, Eurovision

Length 89 min
Total budget not specified

Original language English
First broadcast by ARD - Das Erste
Date of first broadcast 14 September 2021, 22:45

Competing for
Best European TV Documentary of the Year

Mohamedou Slahi was imprisoned for 14 years in Guantanamo Bay, where he was subjected to torture between 2002 and 2004.

During this time, he wrote a book about his experiences, which later became an international best-seller. In the book he talks about his guards and torturers, who wore masks and who used pseudonyms. Their names and faces have not been identified for years.

In 2016, after Slahi's release, investigative journalist John Goetz began to try and track down and identify these people – their identities were extremely difficult to find. The film-makers meet five members of Slahi's interrogation team: a guard, whose job was 'to mess with Slahi's head' to make him weak and pliable for interrogation. A female analyst, who is convinced that Slahi is guilty of being involved in the 9/11 attacks and should be executed. A Marine, who nearly gave Slahi hypothermia by pouring water on him continuously in a cold room, who denies that Slahi was tortured. A Chicago homicide detective, who devised Slahi's torture programme and who went on from Guantanamo to work at Abu Ghraib. And 'Mr. X', the man who tormented Slahi on the night shifts.

The remarkable revelation of the film is that the torturers are in a worse state today than is Slahi himself. They suffer from doubt and guilt, have had psychotic episodes and many of them are on heavy medication for depression and insomnia.

On the other hand, Mohamedou Slahi has rejected any thoughts of revenge against these people, has now entirely forgiven his tormentors, and, although he still suffers from nightmares, now looks forward into a happy future. He has recently married and become a father. He lost 15 years of his life to unjust imprisonment but has survived. His jailers, however, seem unable to put the past behind them.

OECONOMIA

Our economic system has made itself invisible and eludes understanding more and more. In recent years, we have often had little more than a diffuse and unsatisfactory feeling that something is going wrong. But what is it? This documentary reveals the rules of the game of capitalism and makes visible in an episodic narrative structure that paradoxically the economy only grows when we are in debt, that profits are only possible when we are in debt. Beyond the distanced phrases of media coverage, which ultimately make it impossible to understand the monstrous logic behind the basic structures of our everyday lives, the film sets out with perspicacity and lucid stringency to break things down to the simple rules in order to illuminate the capitalism of the present. A zero-sum game is discernible, a game that places us and our entire world in the logic of an endlessly perpetual increase in capital – no matter what the cost may be. A game that is played to the point of total exhaustion and that is perhaps nearing its end.

11

OECONOMIA

GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF / 3sat

Contact
Gudrun Borenberg
borenberg.g@zdf.de

Author Carmen Losmann
Director Carmen Losmann
Camera Dirk Lütter
Commissioning editor Daniel Schössler
Producers Hannes Lang, Mareike Wegener
Production company Petrolio Film
Co-producer ZDF / 3sat

Length 89 min
Total budget € 500,000

Original language German
First broadcast by ZDF / 3sat
Date of first broadcast 8 November 2021, 22:25

Competing for
Best European TV Documentary of the Year

12

THE SECOND LIFE

GERMANY

International Co-production with Belgium, Italy

THE SECOND LIFE

Submitting organisation
Thurnfilm GmbH

Contact
Alica Humm
alica@thurnfilm.de

Author Davide Gambino
Director Davide Gambino
Camera Dieter Stürmer
Commissioning editor Isabelle Christiaens
Producer Valentin Thurn
Production company Thurnfilm GmbH
Co-producers Take Five,
Mon Amour Films, RTBF

Length 80 min
Total budget € 324,065.47

Original language English
First broadcast by RTBF
Date of first broadcast 12 December 2020, 23:15

Competing for
Best European TV Documentary of the Year

The world is at a turning point. Human impact threatens millions of species with extinction – with the dramatic loss of biodiversity endangering the existence of human kind itself.

However, there is one obscure profession that is at the forefront of reminding us of what we are about to lose forever: Maurizio, Robert and Christophe are three world-class taxidermists working at the natural history museums of Berlin, Rome and Brussels.

Their mission? Giving the animals they prepare a voice to speak out against human kind's war on nature. Although they have never met, they share the conviction that preserved animals can help to overcome the gap between society and nature. The three are shown preparing for the 2018 European Taxidermy Championships, the most important competition of their careers.

While this is the last chance for Maurizio Gattabria, taxidermist at 'Museum of Zoology' (Rome) before retiring, Christophe de Mey, taxidermist at 'Musée des Sciences naturelles' (Bruxelles) is participating for the first time. For Robert Stein, taxidermist at 'Museum für Naturkunde' (Berlin) the title of European Champion is all that's missing from his collection of international awards. And as the three get ready for the Championship in Salzburg and with their profession becoming increasingly threatened with extinction itself, another voice rises from the dead to give humans one last warning. The film was broadcast in the Fenêtre sur Doc segment.

BORN IN AUSCHWITZ

In May 1944 a young Jewish woman arrived in Auschwitz-Birkenau. She was 2 months pregnant and immediately got selected by Dr. Mengele for medical experiments. Her baby – Angela – was born two days before Christmas with 1 kg, to be hidden for five fearfully long weeks before the liberation of the death camp on 27 January 1945.

Born in Auschwitz is a family story of universal transgenerational trauma – caused by the Holocaust in this case. Angela passed on her birth trauma to her daughter Kati by trying to raise a survivor. Essentially she ruined her own daughter's childhood by causing tremendous fear and nightmares, driven by her best intentions as a mother. The film shows how Angela and her daughter Kati are dealing with the past off the beaten path, traveling to places they never wanted to return to, meeting people they never imagined connecting with, from Budapest to Jerusalem, from German psychotherapists to Pope Francis. The directors follow the story of these fascinating women as they deal with the Holocaust's effects on three generations of their family.

13

BORN IN AUSCHWITZ

HUNGARY

International Co-production with Germany, France

Submitting organisation

AMC Networks International Central and Northern Europe

Contact

Csaba Toth
csaba.toth@amcnetworks.com,
info@onthespot.hu

Authors Eszter Cseke, Andras S. Takacs

Directors Eszter Cseke, Andras S. Takacs

Camera Andras S. Takacs, Eszter Cseke

Commissioning editor Ulrike Dotzer

Producer Peter Gottschalk

Production company Spot Productions

Co-producers ARTE, NDR, AMC Networks International Central and Northern Europe, Laokoon Filmgroup

Length 77 min

Total budget € 300,000

Original language English

First broadcast by ARTE

Date of first broadcast 13 January 2021, 23:05

Competing for

Best European TV Documentary of the Year

14

LET THE REST OF
THE WORLD GO BY
IRELAND

LET THE REST OF
THE WORLD GO BY

Submitting organisation
Angelo Films

Contact
Paul Holmes
paul@angelo.ie

Author Donal Moloney
Director Donal Moloney
Camera Donal Moloney
Commissioning editor Gráinne McAteer
Producer Patricia Murphy
Production company Angelo Films

Length 49 min
Total budget € 125,000

Original language English
First broadcast by RTE 1
Date of first broadcast 1 November 2021, 21:30

Competing for
Best European TV Documentary of the Year

Matt Murphy grew up on a 2,000 acre estate on the outskirts of Cashel, County Tipperary. World War II is fast approaching as he takes his first intoxicating breath of high society living amid the incessant rounds of afternoon tea, hunting, fishing and shooting parties.

It's rural Ireland in the 40s and Matt is saved from adoption by his grandparents posing as his parents and believing his mother is his sister for many years to follow. Before long he too is put to work in the great house tending to housekeeping duties and dressing up in tuxedo and tailcoats when the role of butler presents itself. He is a gentleman of service, deeply loyal to his family and his place in this society. In his early twenties Matt discovers a love for Dublin city and once again finds himself in domestic service to wealthy professional city folk while commuting regularly back home to Cashel to visit his mother. An opportunity comes up for him to join the P&T and already in his forties, this becomes his job for life.

Here he makes some good friends, including Michael O'Sullivan, over twenty years his junior.

Matt and Michael form a strong bond until Matt retires and they lose contact for many years. Approaching his 80s and in failing health, Matt is alone in the world with his many keepsakes and personal items gathered around him in his modest home in Stoneybatter. Circumstances bring him and Michael back into contact and a reciprocal arrangement develops between them. Matt is now the one being cared for and waited upon although he is unable to repay Michael for his kindness. Matt promises his house to Michael on his death for all his help and companionship but there is a catch, inheritance tax. A casual remark from a friend is followed by a course of action which puts their lives in a spin.

FALLING IN LOVE AT WARTIME

A love story under the Italian occupation of France. From June 1940 to September 1943, the Italian army occupied several departments in the South of France. Thousands of Jews take refuge there, in some small villages in the Alps on the border with Italy, where Italian soldiers unexpectedly protect them from the Nazis. Unlike what happens in Italy, where Mussolini with the racial laws follows Hitler's persecutory logic towards the Jews, in southern France the solidarity between peoples prevails over the violence of war. But in September 1943, the armistice between Italy and the Allies signaled the arrival of the Germans and the flight of Italian soldiers and Jews across the mountain. We tell this historic period through the story of a love affair between Rima, a young Jewish girl of Russian origin and Federico, an attractive Italian officer. Photo albums and letters allow us to embody a little-known side of the history of the Second World War. Through a persuasive narrative voice and extracts from a private diary, the historical footage interacts with private archives and animated sequences to evoke the story of a suspended world, a bubble in the midst of war, in which human values and love remind us how the history of ordinary people survives the horrors of the Great History.

15

DOVE DANZEREMO

DOMANI?

ITALY

International Co-production with France

Submitting organisation

Zenti Arti Audiovisive

Contact

Massimo Arvat
arvat@zenit.to.it

Author Audrey Gordon

Director Audrey Gordon

Camera Fanny Mazoyer

Commissioning editor Duilio Giammaria

Producer Massimo Arvat

Production company Zenti Arti Audiovisive

Co-producer Patricia Boutinard Rouelle –
Nilaya Productions (France)

Length 52 min

Total budget € 347,000

Original language Italian, French

First broadcast by Rai

Date of first broadcast 2 July 2021, 23:05

Competing for

Best European TV Documentary of the Year

16

HET ZAAD VAN
KARBAAT: DE BELOFTE
THE NETHERLANDS

SEEDS OF DECEIT: THE PROMISE

Submitting organisation
VPRO

Contact
Malou Wagenmaker
m.wagenmaker@vpro.nl

Author Miriam Guttman
Director Miriam Guttman

Camera Niels van Koevorden, Sjors Mosman
Commissioning editor Barbara Truyen
Producers Monique Busman, Michiel van Erp
Production company De Familie Film & TV
Co-producer VPRO

Title of series Seeds of Deceit
Episode 1 of 3
Length 45 min
Total budget € 783,806

Original language Dutch
First broadcast by VPRO, NPO2
Date of first broadcast 1 March 2021, 20:30

Competing for
Best European TV Documentary Series of the Year

This documentary series tells the story of the most renowned fertility doctor in the Netherlands during the 70s and 80s, Dr. Karbaat, who clandestinely used his own semen to impregnate over 65 of his patients. At the time, Dr. Karbaat was regarded a progressive pioneer, as he not only helped heterosexual couples, but also gay couples and single mothers. Former patients, mothers of 'Karbaat children', discuss their longstanding wish for a child, and how it made them close their eyes to an often horrific and unbearable insemination treatment, which in some cases included sexual intimidation and even abuse. Decades later, Dr. Karbaat is sued based on the suspicion that he used his own semen to impregnate his patients. A month before the trial, the doctor passes away. The series shows how the Karbaat children deal with the newly gained genetic and emotional heritage they now have to grapple with. They meet each other for the first time and share their conflicting feelings, on the one hand experiencing belonging and recognition, while on the other, also the fear of inheriting genetic family traits from their biological father. Viewers learn that Dr. Karbaat was not the only one with a desire to procreate in abundance. In the third episode, we meet Karbaat's favorite donor, who yearned for immortality by producing over 200 donor children, and see how other doctors around the world are sued for malpractices similar to what Dr. Karbaat did. Themes such as the nature versus nurture debate, the desire for immortality, and the moral questions around anonymous sperm donation provide a backdrop to the story.

SHADOW GAME

Every day teenagers who have fled their war-torn countries try to cross Europe's borders in search of protection and a better life. They travel through a shadow world we never see: a world of minefields, bears, fast-flowing rivers, smugglers and border guards. 'The Game' is the bitterly ironic term for crossing borders that has become commonplace among these young refugees. Risking their lives, the teenagers undertake a treacherous journey that often takes months or even years. Along the way, they grow up fast. Shadow Game is an experimentally filmed account of the far-reaching consequences of European asylum policy. Now fences have gone up all over Europe, seeking asylum has become almost impossible. The teenagers cross snowy landscapes and meet aggressive border police on their way. Reaching their final destination has become more difficult than ever. Their journey takes them through the whole of Europe: from Greece to North Macedonia, Serbia and Bosnia and Herzegovina, from Italy to France and The Netherlands. The film was shot over a period of three years, partly by the main characters themselves on their phones. Shadow Game is a mosaic story in which the experiences of many young refugees on the road are forged together into one universal tale: a modern Odyssey. Will they overcome the numerous obstacles they face? And will they find a new home?

17

SHADOW GAME

THE NETHERLANDS

Submitting organisation

Witfilm

Contact

Femke de Wild

femke@witfilm.nl

Authors Els van Driel, Eefje Blankevoort

Directors Els van Driel Eefje Blankevoort

Camera Ton Peters NSC

Commissioning editor Jelle Peter de Ruiter

Producers Femke de Wild,

Nazima Mintjes Iris Lammertsma (Creative Prod.),

Boudewijn Koole (Exec Prod.)

Production company Witfilm

Co-producers

KRO-NCRV in collaboration with Prospektor

Length 90 min

Total budget € 467,868.34

Original language Kurdish, Arabic, Pashto,
Farsi, English

First broadcast by KRO-NCRV NPO2

Date of first broadcast 15 November 2021, 20:25

Competing for

Best European TV Documentary of the Year

18

THE MOLE:
UNDERCOVER IN
NORTH KOREA

NORWAY

International Co-production
with Sweden, Denmark, United Kingdom

Submitting organisation
Piraya Film I AS

Contact
Oddleiv Vik
oddleiv@piraya.no

Author Mads Brügger
Director Mads Brügger
Camera Jonas Berlin

Commissioning editor Martin Gaarder (NRK)
Producer Bjarte Mørner Tveit
Production company Piraya Film I AS
Co-producers NRK, SVT, DR,
BBC Storyville, Wingman Media ApS

Title of series
The Mole: Undercover in North Korea
Episode 1 of 2
Length 63 min
Total budget € 1,991,181

Original language English, Korean,
Danish, Spanish
First broadcast by NRK, DR, SVT, BBC
Date of first broadcast 11 October 2020, 20:15

Competing for
Best European TV Documentary Series of the Year

THE MOLE:
UNDERCOVER IN NORTH KOREA

A real-life undercover thriller about two ordinary men who embark on an outrageously dangerous ten-year mission to penetrate the world's most secretive and brutal dictatorship: North Korea.

This series tells the story of 'the Mole', an ordinary family man from Denmark turned secret agent, and 'Mr. James', a former jet-set cocaine pusher posing as Scandinavian billionaire. Together with director Mads Brügger, they attempt to find a smoking gun to prove how North Korea is busting UN sanctions.

Incredibly, these two unlikely characters gain access to the heart of an international criminal network that produces and distributes drugs and weapons for dubious clients. The Mole and Mr James use hidden cameras and microphones to secretly record their meetings; contracts are signed, deals are cut and soon the team become involved in a plan to build a secret, underground weapons and drugs factory somewhere in Africa. But how far can they go without blowing their cover?

BELARUS. THE BEGINNING

Svetlana Tikhanovskaya is today a world-famous European politician, a symbol of change and a free Belarus. This film goes backstage with her and her team at a crucial moment in Belarusian history. The filmmaker observes Svetlana Tihanovskaya's political career from the moment she registered as a presidential candidate, her presidential campaign until the first days of her forced emigration to Lithuania. We glimpse a woman without experience and political support, an unknown housewife, gaining the support of the majority of Belarusians thanks to her natural philanthropy. She wanted to withdraw from the elections several times as it was extremely difficult for her both physically and mentally. She had doubts whether she could cope. At the same time she felt the great support of her associates. A fly-on-the-wall camera accompanies her in everyday activities as a presidential candidate. We follow her as she runs her election campaign and gets closer to her voters across Belarus. Despite all the intrigues against her and threats against her friends, relatives and colleagues, we see Svetlana becoming a focused and self-confident leader of Belarus, even when she is outside her native country, in Vilnius.

19

BIAŁORUŚ. POCZĄTEK POLAND

Submitting organisation
Telewizja Polska S.A. - TVP

Contact
Karolina Socha-Kalinowska
karolina.socha-kalinowska@tvp.pl

Author Gawrii Minski
Director Gawrii Minski
Camera Siarhei Marchyk
Commissioning editor Tomasz Piechal
Producer Siarhei Marchyk
Production company
Marchello Production – Siarhe Marchyk

Length 54 min
Total budget € 27,000

Original language Russian
First broadcast by TVP 1
Date of first broadcast 22 February 2021, 23:00

Competing for
Best European TV Documentary of the Year

20

DRAUGEN

POLAND

DRAUGEN

Submitting organisation
Telewizja Polska S.A. - TVP3 Katowice

Contact
Dagmara Drzazga
dagmara.drzazga@poczta.onet.pl

Author Dagmara Drzazga
Director Dagmara Drzazga
Camera Witold Kornaś
Commissioning editor Maciej Wojciechowski
Producer Krystyna Nowojska
Production company TVP

Length 46 min
Total budget € 34,000

Original language Polish, English, Norwegian
First broadcast by TVP1
Date of first broadcast 21 April 2021, 22:05

Competing for
Best European TV Documentary of the Year

This story of love in the shadow of war revolves around Wojciech Bógdoł of Mikołów in Silesia (Poland). At the outbreak of World War II the boy was conscripted into the Wehrmacht and as a German soldier, sent to distant Norway. The Germans changed his name into Albert. On the tiny island of Kvitsøy, where his unit was deployed, Wojciech-Albert meets a beautiful girl – Liv. They have a chance to make a life together but first, they have to live until liberation.

Draugen was a mythical, strange creature inhabiting the Norwegian coast. In the old days fishermen were scared to see Draugen as anybody who had met it, was lost in the sea. Draugen was also a code name for a spy network on Kvitsøy where Norwegian patriots were drawing pictures and maps of the German installations. These were then delivered by a courier to Stavanger and farther out to the frontlines. Despite the danger, Wojciech-Albert was soon involved in this network, because as a guard he had a unique chance to monitor the Nazi movements throughout the island.

The documentary follows a double timeline: the past of World War II and the present day. Letters written over the years and archival photographs add to the story. Shot on locations in Norway (Kvitsøy, Stavanger, Bergen) and in Upper Silesia, Poland the documentary follows the steps and the memories of Wojciech Bógdoł.

TRUTHS ABOUT THE PAST: THE HUNGER

In the summer of 1946, a terrible drought hit Romania and Bessarabia. No matter how hard they tried, people had no chance against the worst food crisis in the history of the country. They were hit not just by drought, but by a real extermination campaign. The destinies of a generation come to light from a time when people ate people. Literally. For decades, survivors have been afraid to talk about this scourge. Official documents were also kept secret. For the first time, shocking information about one of the most frightening dramas that took place in Eastern Europe emerges. Many people died then from epidemic typhus or from other diseases caused by hunger and thirst. Many people ate poisonous plants or treated grains, destined for sowing. The number of victims is not known. The authorities had no interest to collect the data. On the contrary. Communist historiography mentioned the 1946-1947 hunger only briefly. Not knowing much about the games of the authorities, the Romanians had to learn to survive by themselves. In Romania, the terrible 1946 drought had catastrophic consequences. But across the Prut river, in Soviet Moldavia, the drought sent dozens of thousands of people straight to hell. For Stalin, the drought was the ideal opportunity to organise a campaign to exterminate a whole nation. The Hunger is an episode from the documentary series Truths About the Past. The Hunger has two parts.

21

FOAMETEA ROMANIA

Submitting organisation
Radioteleviziunea Romana - TVR /
Romanian Television

Contact
Cristina Sasu
cristina.sasu@tvr.ro

Author Raluca Rogojina
Director Raluca Rogojina
Camera Mihai Buzura, Dan Gheorghe
Commissioning editor Raluca Rogojina
Producer Raluca Rogojina
Production company TVR

Title of series Truths About the Past
Episode 2 of 2
Length 49 min
Total budget € 2,000

Original language Romanian
First broadcast by TVR 1
Date of first broadcast 18 November 2020, 22:30

Competing for
Best European TV Documentary Series of the Year

22

LA GEMMA TÉ UN PLA

SPAIN

GEMMA HAS A PLAN

Submitting organisation
Televisió de Catalunya-CCMA SA

Contact
Cristina Cort Fuentes
festivals@ccma.cat

Author Arantza Diez
Director Arantza Diez
Camera Carles de la Encarnación
Commissioning editor Cristina Muñoz
Producers Arantza Diez, Silvia Pairó
Production company CCMA SA

Length 75 min
Total budget not specified

Original language Catalan, Dari,
Arabic, English, Spanish, Serbian
First broadcast by TV3
Date of first broadcast 9 March 2021, 22:14

Competing for
Best European TV Documentary of the Year

This documentary follows Gemma's story from the moment she makes one of the most compromising decisions of her life: to cross the Balkan borders clandestinely by car, from Greece, carrying people from Syria or Afghanistan who want to seek asylum in Spain or other European Union countries, and they cannot do so because, since 2016, European borders have been closed to refugees. Gemma has the help of a network of people who collaborate with her along the entire route: friends and family who leave her IDs so that the people she carries in the car can overcome the police checks at the borders. And because people like her husband, Txema, who accompanies her on trips with Mar, a friend who also puts her car in it, or activists such as Maja, a young Slovenian woman who opens her home to them on every trip, to rest a couple of nights, on a journey of almost 3,000 kilometers.

The film follows Gemma on some of these trips. One of the missions, however, ends badly: The police arrest her along with Txema, at the border control of entry into Serbia when they wanted to spend it with a refugee family. The prosecutor accuses them, among other crimes, of illegal human trafficking, and the judge decrees their immediate entry into prison, a situation that could change the lives of Gemma and her husband forever.

Gemma Has a Plan ultimately explores the intimate reasons that lead some people to take risks for the simple fact of helping other people who need it. It is a story of rebellion and determination, a small story, starring ordinary people who challenge the rules of the system.

PALOMARES

In 1966, at the height of the Cold War, a USAF plane carrying four H-bombs on a secret mission collided with a fuel plane over the small Spanish town of Palomares, forever changing the lives of its inhabitants and the American soldiers deployed there in one of the greatest secrets of the twentieth century.

This documentary series reconstructs the true story of what happened during those 80 critical days at the Mediterranean coast. Fifty-five years later, all the health- and economic consequences of that nuclear accident are now revealed thanks to the material and information that both the North American and Spanish governments have kept strictly classified until recently. Through the eyes of some of the witnesses of the Palomares ‘incident’, the series revisits what was the most catastrophic air accident in the history of nuclear flights: the rescues of the survivors at sea and on land, the dead pilots, and the desperate search for the fourth bomb. The series helps us understand what really happened in one of the most secretive chapters of our recent history. We re-live the daily progress of one of the most startling, fascinating and unknown stories of the Cold War.

23

PALOMARES

SPAIN

Submitting organisation
93 Metros

Contact
Alvaro Ron
alvaro.z.ron@gmail.com

Author Alvaro Ron
Director Alvaro Ron
Camera Alvaro Martín Blanco
Commissioning editor
Antonio Gómez Escalonilla
Producer Rosaura Romero
Production company 93 metros
Co-producer Movistar+

Title of series Palomares
Episode 1 of 4
Length 50 min
Total budget € 500,000

Original language English, Spanish
First broadcast by Movistar+
Date of first broadcast 16 April 2021, 22:00

Competing for
Best European TV Documentary Series of the Year

24

CHILDREN OF
THE ENEMY

SWEDEN

International Co-production
with Denmark, Norway, Finland

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
anna.hagnefur@svt.se

Author Gorki Glaser-Müller
Director Gorki Glaser-Müller
Camera Gorki Glaser-Müller

Commissioning editor Charlotte Gry Madsen
Producers Erika Malmgren, Kristofer Henell

Production company Cinenic Film
Co-producers Film i Väst, Toolbox Film,
GGM Film, One Night Picture;
in association with Ventureland, DR, NRK, Yle;
with support from Swedish Film Institute,
Danish Film Institute, Nordisk Film & TV Fond,
Doha Film Institute, City of Gothenburg,
Malik Bendjelloul Memorial Foundation

Length 96 min
Total budget € 685,000

Original language Swedish, English, Spanish
First broadcast by SVT 1
Date of first broadcast 1 November 2021, 21:00

Competing for
Best European TV Documentary of the Year

CHILDREN OF THE ENEMY

Patricio Galvez, a grandfather, headed down to Syria to try and find and bring back his seven grandchildren from the notorious nightmarish al-Hol camp. His daughter Amanda had converted to Islam alongside her mother, whom Patricio separated from in 1993. The mother married off her daughter to one of Sweden's most famous jihadists and in 2014, they joined the fight for a caliphate in Syria. Both were killed in its collapse in 2019, as well as the 8th child Alexandra was pregnant with. Their remaining seven young children survived and are interned in the infamous al-Hol prison camp as 'Children of the Enemy'. Driven by guilt, love and doing the right thing, grieving the loss of his daughter, Patricio Galvez makes a promise to himself – he needs to save the children before it's too late. We follow Patricio's physical and psychological struggle with the slow and complicated Middle Eastern and Swedish bureaucracy. When the Swedish authorities show little interest in freeing his grandchildren, Patricio starts a one-man campaign to save their lives and bring them home. Convinced to give it all he has got, in order to break the destructive circle of terrorism.

VIRUS, LIKE A STONE IN A POND

How does one transform an entire provincial hospital into a ‘Covid-19 spaceship’ on its way to a destination that is difficult to reach and along a route never experienced before?

A small hospital in a small town on the shore of Lake Maggiore, in Locarno, is forced to become a Covid center for the entire population of an entire Swiss canton, Ticino.

A hospital on the front line, confronted with a situation never known before, in continuous transformation in a health system put to the test by the pandemic; stories of caregivers, patients and relatives, all faced with an uncertain daily life and conditioned by the presence of something imponderable that makes you fear and reflect, a daily life extremely fickle but also rich in meaning.

It is the personal story of Agostino, a patient hanging on a thread between life and death, of Giovanni and Giuliana, a couple hospitalized for Covid, one of them will make it, just one. It is also the story of doctors and nurses at the front, soon exhausted by a situation that is bigger than them but that they have decided to face with a spirit that suddenly makes them reflect even on the foundations of their mission in life. A unique and incredible period where the perception of life will never be the same again. A documentary filmed ‘live’ dealing with a reality that still affects the lives of many people.

25

VIRUS, COME UN SASSO NELLO STAGNO SWITZERLAND

Submitting organisation

Radiotelevisione Svizzera di Lingua italiana - RSI /
SRG SSR

Contact

Michael Beltrami
Michael.Beltrami@rsi.ch

Authors Michael Beltrami, Jesse Alloua,
Dimitri Singenberger, Ariel Salati, Bettina Tognola

Director Michael Beltrami

Camera Michael Beltrami, Jesse Allaoua,
Ariel Salati, Dimitri Singenberger

Commissioning editor Michael Beltrami

Producer Michael Beltrami

Production company RSI - STORIE

Length 64 min

Total budget € 115,000

Original language Italian

First broadcast by RSI

Date of first broadcast 1 November 2020, 20:40

Competing for

Best European TV Documentary of the Year

26

DYING TO DIVORCE

DYING TO DIVORCE

UNITED KINGDOM

International Co-production
with Germany, Norway

Submitting organisation
Dying to Divorce Ltd

Contact
Sinead Kirwan
sinead.kirwan@bad-bonobo.com

Author Chloe Fairweather
Director Chloe Fairweather
Camera Lilia Sellami, Chloe Fairweather
Commissioning editor Jutta Krug
Producer Sinead Kirwan
Production company Dying to Divorce Ltd
Co-producers Arte / WDR, NRK, DR

Length 60 min
Total budget € 370,262.16

Original language Turkish, English
First broadcast by Arte
Date of first broadcast 9 March 2021, 23:10

Competing for
Best European TV Documentary of the Year

More than one in three Turkish women have experienced domestic violence and the number of femicides is rising. But some Turkish women are fighting back. Ipek Bozkurt, a courageous lawyer, is determined to challenge this misogynistic trend by putting abusive men behind bars. Working with a group of activists, Ipek is fighting to get justice for two survivors of horrific assaults: Arzu, married off at 14 to a farmer ten years her senior and Kubra, a successful and glamorous TV presenter. Arzu lost both legs and the use of her arms when her husband fired seven shotgun shells into her after she asked for a divorce. She must try to rebuild her life to regain custody of her children, who have been taken into care. Kubra suffered a brain haemorrhage after being attacked by her husband, two days after giving birth. Her injuries resulted in the loss of her ability to speak and walk. Her husband denies attacking her and has kept their daughter. Kubra must undergo intensive speech therapy in order to testify against him in court. Unless he is convicted, Kubra may not see her daughter again. During these cases, Ipek must fight not only against a legal system, which regularly gives light sentences to male perpetrators but an increasingly repressive government. After an attempted coup, there is an unprecedented crackdown on dissenting voices leaving Ipek, like thousands of other lawyers, fearing imprisonment. Filmed over 5 years, we are taken into the heart of Turkey's gender-based violence crisis and the recent political events that have severely eroded democratic freedoms. Through intimately shot personal stories, the film gives a unique perspective on the struggle to be an independent woman in modern Turkey. A 82 min version of the programme also exists.

PRIX EUROPA 2021

TV Current Affairs

Category

This category is looking for journalistic programmes focusing on investigation and in-depth information.

PRIX EUROPA 2021 Award:

- ★ Best European TV Investigation of the Year
The second placed entry will receive a Special Commendation.

01	Pano: Legal Use of Force?	Belgium
02	Traces Remain: Water With Arsen	Bulgaria
03	Envoyé Special: The Mysterious Origins of COVID-19	France
04	Julian Assange, The Price of Truth	France
05	Children as Commodities – The Human Trafficking Mafia	Germany
06	Fight on the Bosphorus Bridge – Turkey and the Failed Coup	Germany
07	Hanau – One Night and Its Consequences	Germany
08	“Hello, Dictator” – Orbán, the EU and the Rule of Law	Germany
09	Planet Without Apes	Germany
10	Strg_F: LOVEMOBIL: Documentary Film on Prostitution Staged?	Germany
11	Zembla: The Dust Track	The Netherlands
12	Brennpunkt: The Million Dollar Man	Norway
13	Reporteri: “Hocus Pocus” With Waste	Slovakia
14	Kalla Fakta: Decade – In Assange’s Shadow	Sweden
15	Mission Investigate: The Scania Way	Sweden
16	SRF Dok: Dirty Business	Switzerland

WEDNESDAY 13 October

09:00		Jury Briefing		
09:30	07	Hanau – One Night and Its Consequences	Germany	45 min
10:20	04	Julian Assange, The Price of Truth	France	54 min
		Break		
11:45	13	Reporteri: “Hocus Pocus” With Waste	Slovakia	30 min
12:20	03	Envoyé Special: The Mysterious Origins of COVID-19	France	39 min
		Lunch		
14:00	08	“Hello, Dictator” – Orbán, the EU and the Rule of Law	Germany	89 min
15:40	11	Zembla: The Dust Track	The Netherlands	40 min
		Break		
16:50	09	Planet Without Apes	Germany	89 min
18:30	15	Mission Investigate: The Scania Way	Sweden	60 min

THURSDAY 14 October

09:30	01	Pano: Legal Use of Force?	Belgium	40 min
10:15	05	Children as Commodities – The Human Trafficking Mafia	Germany	45 min
		Break		
11:30	06	Fight on the Bosphorus Bridge – Turkey and the Failed Coup	Germany	43 min
12:20	12	Brennpunkt: The Million Dollar Man	Norway	58 min
		Lunch		
14:10	10	Strg_F: LOVEMOBIL ...	Germany	27 min
14:45	16	SRF Dok: Dirty Business	Switzerland	51 min
15:45	02	Traces Remain: Water With Arsen	Bulgaria	38 min
		Break		
17:00	14	Kalla Fakta: Decade – In Assange’s Shadow	Sweden	66 min

FRIDAY 15 October

09:00 - 12:30 DISCUSSION & VOTING of all nominated Programmes

01

PANO: GEWELD
GEOORLOOFD?

BELGIUM

PANO: LEGAL USE OF FORCE?

Submitting organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Franky Audenaerde
franky.audenaerde@vrt.be

Author Liesbeth Indeherberge
Director Kristiaan Grauwels
Camera Kristiaan Grauwels
Commissioning editor Olivier Goris
Producer Els Cannaerts
Production company VRT

Length 40 min
Total budget € 25,000

Original language Dutch
First broadcast by VRT Eén
Date of first broadcast 3 March 2021, 21:40

Competing for
Best European TV Investigation of the Year

The police has a monopoly on violence, but the law determines when and how police officers may use force. Pano investigates testimonies of police violence that seems out of proportion and of which filmed footage exists. It looks at the story of two 16-year old boys in the city of Antwerp: one was suddenly punched by a policeman and fell unconscious. His friend is held to the ground: “Then they drag your best friend in front of you, while he is knocked out. At that moment, you assume the worst. Yes, at that moment I thought he was dead.” Pano also examines the role and effect of mobile phone images on the police. How does the police respond to seemingly ubiquitous smartphones? 25-year old Abdel is certain that in his case filming provoked a reaction from the police: “You want to film us? OK, then we’re going to give you a hard time.” And then there is the story of Samer, whose camera was already running before there was any disproportionate violence. He wonders what would have happened if he had not had surveillance cameras in his restaurant. But we also go on patrol in the Brussels municipality of Anderlecht, where Jurgen De Landsheer is chief of police. “It is not very encouraging to walk the streets of Brussels at the moment as a policeman or a policewoman,” he says. “They are also just people who, perhaps for half an hour, an hour, are being challenged, spat at and shouted at. At some point you have to take action.” And what should you do as a 16-year old, if you are the victim of unlawful police violence, but there is no footage of it? (see also Digital Media category)

TRACES REMAIN: WATER WITH ARSEN

The BNT team found that there was arsenic in the drinking water from the fountains of three villages in the Montana region. Since 2017, for 4 years now, the drinking water of the residents of the three villages has been supplied with water carriers and there is a ban on the use of water from the fountains of the villages. Arsenic is one of the deadliest poisons known to mankind. Three scientists from the Bulgarian Academy of Sciences explain that the pollution comes from the socialist period, when there were mines, tailings – mining waste, which is highly toxic and contains arsenic, heavy metals and a total of 35 chemical elements. Scientific tests show that the pollution continues in and along the Ogosta River until it flows into the Danube. The investigation shows that in 2014, in a project with European funds to replace the water pipes of the city of Montana, when replacing the pipes instead of construction sand, around them was placed heavily toxic tailings with arsenic content nine times above normal. A total of 15,000 tons of tailings are placed around the water pipes. In water pipeline accidents, of which there have been hundreds over the years, the arsenic tail enters Montana's drinking water. The BNT team investigates how heavily polluted the Montana region really is and confronts individuals that could be held responsible.

02

SLEDITE OSTAVAT – VODA S ARSEN

BULGARIA

Submitting organisation

Българска национална телевизия - BNT /
Bulgarian National Television

Contact

Juliana Boianova
juliana.boianova@bnt.bg

Author Bogdana Lazarova

Director Emil Minkov

Camera Ognyan Kolchakov,
Miglena Gaidarova, Stanislav Zlatev,
Dimitar Slavov, Ivaylo Hristov

Commissioning editor Bogdana Lazarova

Producer Bogdana Lazarova

Production company BNT

Title of series Traces Remain

Episode 5

Length 38 min

Original language Bulgarian

First broadcast by BNT1

Date of first broadcast 2 June 2021, 21:30

Competing for

Best European TV Investigation of the Year

03

CORONAVIRUS, LE
MYSTÈRE DES ORIGINES

FRANCE

ENVOYÉ SPECIAL:
THE MYSTERIOUS ORIGINS
OF COVID-19

Submitting organisation
France Télévisions

Contact
Ghislaine Jassey
ghislaine.jassey@francetv.fr

Author Virginie Vilar
Directors Virginie Vilar, Antoine Védeilhé
Camera Olivier Gardette
Commissioning editors
Séverine Lebrun, Sébastien Vibert
Producer Elise Lucet
Production company France Télévisions

Length 39 min
Total budget not specified

Original language French, English, Chinese
First broadcast by France Télévisions France 2
Date of first broadcast 11 March 2021, 21:30

Competing for
Best European TV Investigation of the Year

Where does Sars-Cov2 come from?

More than a year after the SARS-CoV-2 coronavirus was identified, researchers still have not determined how it may have been transmitted to humans. Today, several scientists around the world believe that the hypothesis of a virus escaping from a laboratory cannot be completely swept away when the question of the origin of Covid-19 is asked. During our investigation we gathered several disturbing elements. What intrigues the international scientific community the most is a virus closely related to the COVID-19 found in a Chinese mine more than six years ago. At that time, six workers in China came down with severe pneumonia in spring 2012 after cleaning bat faeces from an abandoned mine in Yunnan province. The miners had symptoms similar to COVID-19, including a fever, cough, sore limbs, and breathing difficulties. 3 men eventually died.

In the year following this accident, a team from the Wuhan Institute of Virology headed to the mine and collected faeces samples from bats. They have discovered a previously unknown virus there. After that, the laboratory never mentioned this new virus again.

This virus is called RaTG13 and it shared 96 percent of its genetic make-up with SARS-CoV-2. However, China refuses to give more information on this virus.

We tried to visit the mine in Yunnan last February but we discovered that China blocked all the access. The authorities have even installed surveillance cameras in this place lost in the middle of the Chinese jungle.

Why does China deploy so many means to make this place inaccessible to the whole world? Did the research teams modify this virus found in the mine in 2012 for experimentations? We discovered that the Wuhan laboratory had been conducting controversial experiments for several years.

JULIAN ASSANGE, THE PRICE OF TRUTH

The decision not to extradite Julian Assange to the United States is unlikely to be the end of his long struggle.

For the past 10 years, Première Lignes has investigated Assange and the Wikileaks network. Wikileaks has come under constant pressure from the U.S. government. But the site continued to publish compromising documents that illuminate and shape our world. In 2016, its interventions in the US elections played a crucial role in the election of Donald Trump. In 2017, it tried to similarly influence the French election. Throughout all these years, the Première Lignes team continued to investigate. They met with Julian Assange's father who regularly goes to Belmarsh prison, near London, where his son is imprisoned, and spoke to his lawyers who denounce arbitrary detention.

Today, Julian Assange and Wikileaks are at a turning point in their history. For his detractors, Assange is a spy and traitor who deserves his fate. For his supporters, the extradition request is a serious and unprecedented attack on the freedom of information, protected by the First Amendment of the U.S. Is Assange a martyr to freedom of information and the "only prisoner in the Western world" on this count or is he a traitor?

04

JULIAN ASSANGE, LE PRIX DE LA VÉRITÉ FRANCE

Submitting organisation
Premières Lignes

Contact
Mathilde Bongeat
mathilde.bongeat@pltv.fr

Authors Nicolas Vescovacci,
Luc Hermann, Paul Moreira
Directors Nicolas Vescovacci,
Luc Hermann, Paul Moreira
Camera Mathias Denizo,
Christophe Barreyre
Commissioning editor Isabella Pisani
Producers Luc Hermann, Paul Moreira
Production company Premières Lignes
Co-producer LCP-Assemblée nationale

Length 54 min
Total budget € 56,096

Original language English
First broadcast by LCP
Date of first broadcast 7 July 2021, 21:00

Competing for
Best European TV Investigation of the Year

05

HANDELSWARE KIND –
DIE MAFIA DER
MENSCHENHÄNDLER
GERMANY

CHILDREN AS COMMODITIES –
THE HUMAN TRAFFICKING MAFIA

Submitting organisation
Rundfunk Berlin Brandenburg - rbb / ARD

Contact
Stefanie Raak
stefanie.raak@rbb-online.de

Authors Adrian Bartocha, Jan Wiese
Directors Adrian Bartocha, Jan Wiese
Camera Adrian Bartocha, Jan Wiese
Commissioning editor Ute Beutler
Producers Günter Thimm, Dennis Münch
Production company rbb

Length 45 min
Total budget € 70,000

Original language German
First broadcast by ARD - Das Erste
Date of first broadcast 18 January 2021, 23:05

Competing for
Best European TV Investigation of the Year

“Modern slavery” – this is how a high-ranking police investigator describes the phenomenon in front of the camera. Crammed together in vans, loaded into refrigerated trucks, on the road for months, occasionally held in abandoned warehouses or apartments. Beaten, raped, exploited, in fear of death. Lured by the promise of a better life, given by criminals to their families in Vietnam – this is how a young Vietnamese describes it to the authors. Many children and young people are brought from Vietnam to Germany. Berlin is one of the most important hubs for Vietnamese human trafficking. The path to assumed happiness costs 15 to 20 thousand Dollars. The victims then have to work off their debts in nail studios, as cigarette sellers, drug couriers or as gardeners in illegal cannabis plantations.

The human traffickers determine when it is paid off. Their victims are at their mercy. For years. It is a million-dollar business. “Human trafficking and drugs; they are all the same people”, says a serious criminal who, on behalf of the Vietnamese mafia, has brought hundreds of Vietnamese from Lithuania to Berlin via Warsaw.

This investigative road movie follows the trail of the Vietnamese mafia across several European countries to Great Britain. Their protagonists are high-ranking investigators, witnesses, victims and perpetrators. It shows in detail, how human trafficking works in Europe and why this crime is possible at all in Germany and continues to remain almost unnoticed.

FIGHT ON THE BOSPHORUS BRIDGE – TURKEY AND THE FAILED COUP

After some units of the Turkish army attempted a coup to overthrow Erdoğan's government on the night of July 15, 2016, Turkey's fate has dramatically changed and the country has moved away from Europe. When President Erdoğan called on the people to resist the coup, thousands took the streets. That night, 352 people lost their lives, 2240 people were injured in the clashes between the army and civilians. Erdoğan succeeded to suppress the military coup, and he imposed his own immediately after that night. A State of Emergency was declared, tens of thousands of dissidents were arrested in a witch hunt, and a one-man regime was established.

Can Dündar, a Turkish journalist living in exile in Germany, looks at the most crucial part of the bloody night. He concentrates mainly on the symbolic Bosphorus Bridge where 42 people died on the 15th of July. Hours of footage from the bridge are pieced together to show what exactly happened that night, how events unfolded. This turn is crucial to understanding where Turkey is at today and how Erdoğan strengthened his power.

06

KAMPF AUF DER BOSPORUS-BRÜCKE – DIE TÜRKEI UND DER GESCHEITERTE PUTSCHVERSUCH GERMANY

Submitting organisation

Zweites Deutsches Fernsehen - ZDF /
ZDFinfo

Contact

Gudrun Borenberg
borenberg.g@zdf.de

Author Can Dündar

Director Can Dündar

Camera Anonymous-Safety Reasons

Commissioning editor Christian Rohde

Producer Tim Klimes

Production company AVE Publishing GmbH

Co-producers correctiv e.V., David Schraven;
in collaboration with ZDFInfo and Frontal21

Length 43 min

Total budget € 150,000

Original language German

First broadcast by ZDF/info

Date of first broadcast 22 January 2021, 20:15

Competing for

Best European TV Investigation of the Year

07

HANAU – EINE NACHT
UND IHRE FOLGEN

GERMANY

HANAU – ONE NIGHT AND ITS
CONSEQUENCES

Submitting organisation
Hessischer Rundfunk - hr / ARD

Contact
Annika Vogel
annika.vogel@hr.de

Author Marcin Wierzchowski
Director Marcin Wierzchowski
Camera Peter Peiker, Jaska Klocke
Commissioning editor Sabine Mieder
Producer Joheina Hamami
Production company hr

Length 45 min
Total budget not specified

Original language German
First broadcast by hr-fernsehen
Date of first broadcast 19 February 2021, 20:15

Competing for
Best European TV Investigation of the Year

On the night of 19th February 2020 a racist assassin went on a rampage through the German town of Hanau, killing nine people in his wake. The killer targeted his victims for skin and hair colour. One of them was Etris. Three bullets hit him, one stuck in his neck. When he awoke from coma, he couldn't speak. His sister sat next to him and did not dare to tell him that her brother Said Nesar had not survived.

After long weeks in the hospital Etris has his voice again, he mourns with the parents and the sister for his brother Said Nesar. But he also uses his voice to fight to clarify the details of the attack. Why was the killer not stopped? Why did it take so long for the police to arrive? Why were some of the alarmed relatives treated like suspects? He, the survivor, and the relatives of the victims tell their stories. Stories of racism in everyday life, at school and even on that night. These experiences continue: Before anyone takes care of Etris' gunshot wound, he must show his identity card. Relatives are called by the police and warned not to take revenge on the father of the perpetrator, who lives next door. The film consistently takes the perspective of the bereaved and puts together what each of them remember – before, during and after the act. A painful mosaic emerges of what it is like to be foreign – or foreign-looking – in Germany, of inequality and everyday racism in public authorities and educational institutions. The young film author made his way to Hanau immediately after the attack. For months he listened to those affected, sometimes it took almost a year for people to start speaking and telling their story.

“HELLO, DICTATOR” – ORBÁN, THE EU AND THE RULE OF LAW

It is a play for billions of Euros – and above all for power. In the middle of it all is the questionable democracy of Hungary and its Prime Minister Viktor Orbán, one of the biggest recipients of funds from the EU budget. Since the summer of 2020, the majority of EU states have been fighting to make the granting of EU funds conditional. Only those who play by democratic rules should receive funding in the future. A rule-of-law mechanism is supposed to be the guarantee for this. Naturally, Hungarian Prime Minister Viktor Orbán is vehemently opposed. He has long been targeted by critics. Luxembourg’s Foreign Minister Jean Asselborn speaks of Hungary as a “shackled democracy”. Former EU Commission President Jean-Claude Juncker greets Orbán with the words “Hello, Dictator”. Yet, there are no instruments to stop him. The European Union is being put to the test. Its democratic foundations are attacked and undermined from within. With his blackmailing veto against the observance of the European rule of law, Orbán plunges the EU into a deep crisis. Is corruption and abuse of power financed by the EU? How far can appeasement towards the autocrat be justified? It is a chess game at the European political terrain. To what extent? This investigation goes on a search for clues throughout Europe.

08

“HALLO, DIKTATOR” – ORBÁN, DIE EU UND DIE RECHTSTAATLICHKEIT GERMANY

Submitting organisation
Zweites Deutsches Fernsehen - ZDF / ARTE

Contact
Gudrun Borenberg
borenberg.g@zdf.de

Author Michael Wech
Director Michael Wech
Camera Sven Kiesche, BVFK
Commissioning editor Martin Pieper
Producers Leopold Hoesch;
Peter Wolf (Creative producer)
Production company Broadview TV

Length 89 min
Total budget € 270,000

Original language German
First broadcast by ZDF ARTE
Date of first broadcast 2 February 2021, 20:15

Competing for
Best European TV Investigation of the Year

09

PLANET OHNE AFFEN
GERMANY

PLANET WITHOUT APES

Submitting organisation
Norddeutscher Rundfunk - NDR / ARD

Contact
Anna Orth
a.orth.fm@ndr.de

Authors Felix Meschede and others
Director Felix Meschede
Camera Felix Meschede
Commissioning editor Dietmar
Schiffermüller
Producer Nicole Deblaere
Production company NDR

Length 89 min
Total budget € 300,000

Original language German
First broadcast by ARD - Das Erste
Date of first broadcast 7 June 2021, 20:15

Competing for
Best European TV Investigation of the Year

The film follows reporter Michel Abdollahi on his worldwide search to uncover the illegal trade of great apes. Together with former poachers, his journey begins in the Congo basin where he tries to see the last living bonobos. Instead, he finds a bonobo mother shot by poachers; for every baby ape that ends up in a zoo or as a pet, an average of ten adult apes die. To expose the traffickers, Michel pretends to be a buyer and secretly films the deal.

A whistleblower, formerly a key player in the illegal trade, reveals the role of corrupt politicians and officials. Michel travels to China, the USA, the UAE and Thailand, and sees how demand is a big driver for this trade. In a rundown zoo on the rooftop of a Bangkok shopping mall, Michel spots a hidden bonobo with questionable documentation. With the help of international experts like Jane Goodall, he tries to free the young ape. However, the Thai authorities ignore all evidence and refuse to cooperate. "It's heartbreaking to see these innocent apes locked up in cages. They haven't committed a crime", Jane Goodall says.

Michel attends a conference in Geneva hosted by the UN body responsible for stopping illegal wildlife trade. He tries to convince them to rescue the bonobo. Will the international community take action? After all, the future of this bonobo will reflect how effective we are in protecting our closest relatives.

LOVEMOBIL: DOCUMENTARY FILM ON PROSTITUTION STAGED?

This research began with an e-mail:
A film editor reported that a ‘documentary’ she had edited was somewhat fake. Lovemobil is a film about foreign sex workers in Germany who ply their trade in camper trailers stationed on the side of the road. The film follows Rita from Nigeria and Milena from Bulgaria. It won many documentary awards and racked up plenty of positive reviews for showing the raw, unvarnished truth. However, it turns out that the truth was not quite as true as all that. The STRG_F-research revealed that many scenes were staged and most of the protagonists were actresses or friends of the director, Elke Lehrenkrauss. Confronted with that she confirms the allegations: “I wanted to create a more authentic truth” she says. Lehrenkrauss explains that she didn’t inform her commissioning editor about her methods, because she was frightened. But as the research shows she didn’t explain her approach to her protagonists either. Heiko, who is portrayed as a pimp, was shocked when he realised, the film was not fiction but screened as a documentary. Lovemobil isn’t the first documentary which mixes fictional and non-fictional elements. The scandal has triggered a painful discussion among journalists, broadcasters and documentary filmmakers on reality representation and our expectations.

10

LOVEMOBIL: DOKUMENTARFILM ÜBER PROSTITUTION GEFÄLSCHT?

GERMANY

Submitting organisation
Norddeutscher Rundfunk - NDR / ARD

Contact
Anna Orth
a.orth.fm@ndr.de

Authors Mariam Noori, Lisa Maria Hagen,
Nino Seidel, Jonas Schreijäg,
Director Lisa Maria Hagen
Camera Lisa Maria Hagen,
Jonas Schreijäg, Nino Seidel
Commissioning editors Lutz Ackermann,
Jasmin Klofta, Anna Orth,
Dietmar Schiffermüller, Salome Zadegan
Producer Miriam Rumohr
Production company NDR

Title of series STRG_F
Episode 58 of 70
Length 27 min
Total budget € 20,000

Original language German
First broadcast by STRG_F (YouTube)
Date of first broadcast 23 March 2021, 17:00

Competing for
Best European TV Investigation of the Year

11

HET STOFSPoor

THE NETHERLANDS

ZEMBLA: THE DUST TRACK

Submitting organisation
BNNVARA / Zembla

Contact
Belinda Folkersma
belinda.folkersma@BNNVARA.NL

Authors Roelof Bosma, Marco de Lange
Director Roelof Bosma
Camera Jeroen van der Drift
Commissioning editor Manon Blaas
Producers Anja van Oostrom,
Belinda Folkersma
Production company
Omroepvereniging BNNVARA

Title of series Zembla
Episode 7 of 24
Length 40 min
Total budget € 83,000

Original language Dutch
First broadcast by NPO 2
Date of first broadcast 8 April 2021, 20:30

Competing for
Best European TV Investigation of the Year

Zembla reveals how the railway sector forsakes to protect their builders from a danger they have known about for years. Railways are covered with a thick layer of stones to keep the tracks in place. These rocks contain quartz dust, that is released when working with the stones. Experts call quartz a silent killer, because lengthy exposure can years later result in severe lung diseases or even lung cancer. We investigated how workers are protected against this dangerous dust. We discover that the Dutch railway sector knew for at least 10 years that workers were exposed to dangerous levels of quartz dust. Moreover, we reveal that reports advising to use different stones are being covered up and that the railway industry knowingly keeps working with the same rocks years on end, even though safer alternatives are available and the law clearly states that safer stones should be used if possible. Despite a strong culture of silence, Zembla managed to speak to a former railway worker who got sick after working on the tracks for decades. He has severe silicosis and lost most of his lung capacity. He told us he always worked in thick dust clouds and was never made aware of the dangers involved. To investigate how his story compares to others, we did extensive social media research. We found hundreds of images of workers not complying with basic safety rules and being exposed to huge clouds of quartz dust. We confronted the contractors and the Dutch railway agency with our footage. Eventually, they admitted that safety precautions were not followed and they need to do better. The Dutch Labour Inspection was shocked by the images and confidential reports and announced to take immediate action, also acknowledging they let the issue slide in the last decade.

BRENNPUNKT: THE MILLION DOLLAR MAN

Investment frauds flourish. New technology and creative people find new ways of deceit. In 2020 the FBI reported the losses from investment fraud to exceed 300 million Euro, worldwide. The scams cross all borders. Fooled and ridiculed, the victims are in a deadlock. If they press charges, they lose all that they have invested. The victims continue to pay. In their hearts, they have a tiny hope.

The Million Dollar Man is the story of one of the longest living investment frauds in Scandinavia.

It tells the story of how Norwegians and Swedes were convinced to invest at least 20 million Euro in an adventurous project. They were promised triple in return. For 15 years, they have been waiting for the reward. But all their promises have been broken.

The Million Dollar Man is a portrait of a man that has disappeared. We meet victims and get to see how the incredible scam is set up. It is a story about charm, wealth, and flamboyant lifestyles, living in luxury around the world. The investigation also tells the tale of bankruptcies, broken homes, shame, and death.

It is a classic investment fraud like the ones that affect thousands of people across Europe.

The Million Dollar Man does not want this portrait. He does not want to be found. But without knowing it, he tracks himself and gives us his GPS data.

12

MILLIONEVENTYRET NORWAY

Submitting organisation

Norsk rikskringkasting - NRK /
Norwegian Broadcasting Corporation

Contact

Mads Nygard
mads.nygard@nrk.no

Author Kjersti Knudssøn

Director Kjersti Knudssøn

Camera Anette Berentsen

Commissioning editor Frank Gander

Producer Kjersti Knudssøn

Production company NRK

Title of series Brennpunkt

Episode 5 of 8

Length 58 min

Total budget € 244,263

Original language Norwegian

First broadcast by NRK1

Date of first broadcast 25 January 2021, 20:00

Competing for

Best European TV Investigation of the Year

13

“ČÁRY-MÁRY”

S ODPADMI

SLOVAKIA

REPORTERI: “HOCUS POCUS”
WITH WASTE

Submitting organisation
Radio and Television Slovakia - RTVS

Contact
Slavomira Kubickova
interrel@rtvs.sk

Author Ivan Brada
Director Ladislav Blazek
Camera Robert Benkovits, Peter Hornak
Commissioning editor Peter Nittnaus
Production company RTVS

Length 30 min
Total budget € 7,000

Original language Slovak
First broadcast by RTVS Jednotka
Date of first broadcast 1 February 2021, 21:55

Competing for
Best European TV Investigation of the Year

Straw men, dead souls, forged documents, suspected criminal activity by civil servants, accused mayors and mysterious businessmen. It's all part of an incredible story about state subsidies meant for conservation. In recent years, the Slovak State Environmental Fund has redistributed money for the removal of illegal municipal waste dumps to almost 500 municipalities. However, the huge loopholes and a lack of transparency in the functioning of the fund have also been exploited by fraudsters. This was revealed by investigative journalist Stanislav Balko, who two years ago discovered and documented the removal of fictitious amounts of waste in the Martin district. On the basis of his criminal complaint, the police accused the mayors of three municipalities of subsidy fraud worth some EUR 160,000. However, they are defending themselves by claiming that they themselves were the victims of dishonesty. The story of the municipalities in the Martin district shows how easy it was to misuse subsidies intended for environmental protection. It also brought to light the abuse of socially disadvantaged citizens in fictitious public tenders. The control mechanisms of the state, which failed in this case, have been replaced by the work of a journalist. However, is it possible to rule out that subsidies have been misused in other cases?

KALLA FAKTA: DECADE – IN ASSANGE’S SHADOW

This is a story about two women who for ten years have been hated all over the world for accusing a popular man of sexual abuse. The story is neither more difficult nor easier than that.

The backdrop consists of big politics, those in power and star lawyers. But it’s just a backdrop.

The story itself could just as easily have taken place in a small community, a large city, at home, at work or in the schoolyard.

And that’s exactly why it has to be told, over and over again.

In connection with Julian Assange visiting Sweden in 2010, he was reported for sexual abuse of two women. The news exploded all over and overnight changed the lives of the women who reported Assange.

Anna’s and Sofia’s names and pictures were published all over the world and they were accused of having exposed Julian Assange to a honey trap and of being CIA spies.

Anna and Sofia, who did not know each other before Julian Assange’s visit, were accused of being part of a conspiracy against Julian Assange. They were threatened with death, thousands of hateful posts were written about them online, people called in the middle of the night, knocked on their door. People they thought were friends turned their backs on them. They found it harder to apply for and get a job, they were afraid to show up outdoors. Their lives turned into a nightmare. The hatred went so far that the police judged that there was danger to their lives and Anna was forced to flee the country to hide. Anna and Sofia experienced a storm of hatred in full force. A hatred that also continued for almost 10 years. Neither Anna nor Sofia has wanted to comment during the years that the legal proceedings were ongoing.

This is the first time they’ve told their story

14

DECENNIUM – I ASSANGES SKUGGA SWEDEN

Submitting organisation

TV4 - Sweden

Contact

Hans Johansson

hans.johansson@tv4.se

Authors Hans Johansson, Nicke Nordmark

Directors Hans Johansson, Nicke Nordmark

Camera Lovisa Thuresson, Phil Poysti

Commissioning editor Sara Recabarren

Producer Jonas Alsgren

Production company TV4

Length 66 min

Total budget € 50,000

Original language Swedish

First broadcast by TV4

Date of first broadcast 22 January 2021, 20:00

Competing for

Best European TV Investigation of the Year

15

UPDRAG
GRANSKNING:
THE SCANIA WAY
SWEDEN

MISSION INVESTIGATE:
THE SCANIA WAY

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
anna.hagnefur@svt.se

Authors Malin Mendel, Sonal Matharu,
Joe Sperling, Hans Koberstein
Director Malin Mendel
Camera Linda Hörnqvist, Nataraja Moorthy
Commissioning editor Axel Björklund
Producer Marianne Westman
Production company SVT

Length 60 min
Total budget € 84,000

Original language Swedish, English, Hindi
First broadcast by SVT1
Date of first broadcast 10 March 2021, 20:00

Competing for
Best European TV Investigation of the Year

“I never bribe others and I never accept a bribe myself”, can be read in a corporate document where the Swedish multinational company Scania describe their motivation on ethics and moral.

But as Mission Investigate travel through India in the trails of the company another story is revealed, and information that has long been buried re-surfaces. It is revealed how Scania has forged trucks and bribed their way to signing lucrative bus purchasing contracts. They prove that payments to officials and politicians have been approved by a Swedish boss as a normal procedure within the company, according to leaked information. But Scania’s irregularities in India don’t only concern bribes. Mission investigate can also reveal that Scania has forged trucks through replacing chassis numbers and plates, in order to be sold off to an Indian mining company. A deal valued at 100 million SEK. Despite serious crime allegations – and the fact that Scania’s own investigation recommended the company’s heads to report the crimes – nothing has been done.

The investigative documentary was made by Malin Mendel from SVT in co-operation with Sonal Matharu from The Confluence Media and Joe Sperling and Hans Koberstein from ZDF.

SRF DOK: DIRTY BUSINESS

Top banks under fire for financing the heating of the planet: The Swiss banks Credit Suisse and UBS have financed coal, oil and gas with about 70 billion Dollars since the Paris agreement on climate change. At the same time they claim to be committed to the climate target of net 0 by 2050. This financial crime story follows the money for fossil fuels. “It looks like a war zone!” exclaims Marita Dresen looking at destroyed houses in what’s left of ghost village Immerath in Germany. She and her son David, a former teacher and now climate activist live close to one of the biggest coal excavation sites in Europe: the mining area Garzweiler near Cologne. More than 40.000 inhabitants have been relocated by the energy giant RWE since 1950 because of digging for the dirtiest fossil fuel while adding to global warming. The German government has decided to close all carbon power plants by 2038 but RWE continues to excavate lignite. Our investigation shows that Credit Suisse and UBS invested more than 270 million Euro in RWE’s coal sector since the Paris climate agreement.

The most money the Swiss banks make with fossil fuels comes from financing oil and gas. Following the money trail of Credit Suisse leads us to fracking companies in Texas like Diamondback Energy. “Look at that!” Sharon Wilson, former oil company employee and now activist makes the invisible visible: Her infrared-camera shows giant fumes leaking out of gas tanks from Diamondback Energy. Methane gas heats the planet even more up than CO2. Diamondback is no singular case: The production of fossil fuels accounts for about one third of the methane emissions worldwide.

We confront the banks with the contradiction between their pledges and reality.

16

SCHMUTZIGE GESCHÄFTE

SWITZERLAND

Submitting organisation
Schweizer Radio und Fernsehen - SRF / SRG SSR

Contact
Karin Bauer
karin.bauer@srf.ch

Author Karin Bauer
Director Karin Bauer
Camera Laurent Stoop
Commissioning editor Belinda Sallin
Producer Belinda Sallin
Production company SRF

Length 51 min
Total budget € 90,000

Original language German, Swiss German
First broadcast by SRF 1
Date of first broadcast 15 October 2020, 20:00

Competing for
Best European TV Investigation of the Year



A series of horizontal dotted lines for taking notes.

PRIX EUROPA 2021

TV IRIS

Category

TV IRIS seeks to be an incentive for programme practitioners to devote their attention to the ethnic diversity aspect of European societies. Entries can be fiction or documentaries, children's or entertainment programmes, that have 'cultural diversity' as central theme. This category enjoys the patronage of NTR – the Dutch Public Broadcaster.

PRIX EUROPA IRIS 2021 Award:

- ★ Best European TV Programme of the Year about Cultural Diversity
The second placed entry will receive a Special Commendation.

01	FC United	Belgium
02	A Comedian in a Syrian Tragedy	Denmark / International Co-production
03	Girls From the Block	France
04	Marseille, Rap Capital!	France
05	Words of the City	France
06	King Bansah and His Daughter	Germany
07	Class	The Netherlands
08	The Anne Frank Video Diary – Hell on Earth	The Netherlands
09	Noisy Neighbours	The Netherlands / International Co-production
10	Faith Can Move Mountains	Norway
11	Mission Investigate: The Man Who Remained	Sweden
12	Tareq Taylor's Food Trip	Sweden
13	Tusse: Without My Voice	Sweden

TUESDAY 12 October

14:00		Jury Briefing		
14:30	12	Tareq Taylor's Food Trip	Sweden	30 min
		Break		
15:30	02	A Comedian in a Syrian Tragedy	Denmark	95 min
17:15	08	The Anne Frank Video Diary – Hell on Earth	The Netherlands	19 min
18:00		Discussion & Voting		

WEDNESDAY 13 October

09:30	13	Tusse: Without My Voice	Sweden	37 min
10:15	01	FC United	Belgium	52 min
		Break		
11:40	10	Faith Can Move Mountains	Norway	81 min
		Lunch		
14:00	11	Mission Investigate: The Man Who Remained	Sweden	48 min
15:00	04	Marseille, Rap Capital!	France	58 min
		Break		
16:30		Discussion & Voting		

THURSDAY 14 October

09:30	05	Words of the City	France	70 min
		Break		
11:15	09	Noisy Neighbours	The Netherlands	25 min
11:50	03	Girls From the Block	France	60 min
		Lunch		
13:50	06	King Bansah and His Daughter	Germany	86 min
15:25	07	Class	The Netherlands	50 min
		Break		
16:45		Discussion & Voting		

01

FC UNITED

BELGIUM

FC UNITED

Submitting organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Franky Audenaerde
franky.audenaerde@vrt.be

Authors Evert Winkelmanns,
Sander De Geyter
Director Sander De Geyter
Camera Toon Persyn
Commissioning editor Olivier Goris
Producer Evert Winkelmanns
Production company Deklat Binnen

Title of series FC United
Episode 1 of 3
Length 52 min
Total budget € 254,000

Original language Dutch
First broadcast by VRT Canvas
Date of first broadcast 3 May 2021, 21:15

Competing for
Best European TV Programme of the Year
about Cultural Diversity

This three-part documentary series conducts an in-depth inquiry into the level of diversity and racism in Belgian football.

If you would look at the national football team you can only conclude that the current squad, with the likes of Romelu Lukaku, Axel Witsel, Youri Tielemans and Jeremy Doku, to name a few of them, is a good reflection of the multicultural Belgian society today.

Unfortunately, the testimonies in FC United from Red Devil Romelu Lukaku, Red Flame Cassandra Missipo, AA Gent captain Vadis Odjidja, Antwerp captain Faris Haroun, Nigerian international Cyriel Dessers, any many more men and women show us that racism still occurs on and off the pitch.

Even more striking are the invisible barriers, making it harder for people from a minority background to ascend into the boardroom, coaching staff, referee department and the media. FC United questions current policy makers and high-profile figures in Belgian football and sports journalism about these social inequalities and tries to find a way to break them down.

But it's not all doom and gloom. The series also shows the good practices of football clubs, both grassroots and professional, that are already doing fantastic work in Belgium in the field of diversity.

A COMEDIAN IN A SYRIAN TRAGEDY

This documentary is a chronicle of a revolution and war, experienced by the famous Syrian actor Fares Helou. As one of the most famous film and television actors in Syria, Fares' political opinions aren't taken lightly by the Assad regime. His life changed radically when he joined the people in the streets of Damascus calling for the fall of the Syrian regime and he immediately had to go underground. Director Rami Farah joined him in hiding with a camera. When Fares had to flee from Syria to France, Rami followed him.

However, neither the actor nor the director had a script for the new chapter in their lives: exile. A chapter full of questions, disappointments and alienation, but also of absurdity and cultural confusion. A Comedian in a Syrian Tragedy questions drama as well as reality in a time of tragedy. The film is an intimate observation of the psychological violence and absurdity of the exiled existence, as experienced by the director and his favourite actor.

02

A COMEDIAN IN A SYRIAN TRAGEDY

DENMARK

International Co-production
with France, Norway, Jordan

Submitting organisation
Final Cut for Real

Contact
Maria Kristensen
maria@final-cut.dk

Author Rami Farah
Director Rami Farah
Camera Rami Farah
Commissioning editors
Mohamed El Mongy (Al Jazeera),
Anders Bruus (DR)
Producers Signe Byrge Sørensen, Lyana Saleh
Production companies
Final Cut for Real; OSOR (France)
Co-producers
Shashat Multimedia Productions (Jordan),
Sant & Usant (Norway)

Length 95 min
Total budget € 357,231

Original language Arabic, French, English
First broadcast by Al Jazeera Arabic
(also available on dr.dk from March 2021)
Date of first broadcast 18 March 2021, 23:00

Competing for
Best European TV Programme of the Year
about Cultural Diversity

03

MEUFS DE (LA) CITÉ
FRANCE

GIRLS FROM THE BLOCK

Submitting organisation
France Télévisions

Contact
Ghislaine Jassey
ghislaine.jassey@francetv.fr

Author Bouchera Azzouz
Director Bouchera Azzouz

Camera Paul Dolle, Karine Morales
Commissioning editors Catherine Alvaresse,
Renaud Allilaire, Xavier Gubert,
Julie de Mareuil

Producer Patrick Spica
Production company Patrick Spica Productions
Co-producer France Télévisions

Length 60 min
Total budget not specified

Original language French
First broadcast by France Télévisions France 2
Date of first broadcast 25 January 2021, 22:45

Competing for
Best European TV Programme of the Year
about Cultural Diversity

This film wants to understand how the third generation of granddaughters and daughters of immigrants keep on the fight for freedom and equality, and how they take up the challenge of fraternity. Their grandmothers were here for the creation of the 'block', their mothers were born and grew up here during the apogee of lower-class education, of social and cultural diversity. Now, the 'girls from the block' are the heirs to this ghetto.

MARSEILLE, RAP CAPITAL!

This documentary retraces the incredible saga of hip-hop in Marseille, a musical, cultural and social phenomenon which, in thirty years, has built an unprecedented success story.

In 1989, Concept, the first self-produced mixtape of IAM, was released. Today, the well-renowned Soprano and JuL fill the Velodrome stadium with more than 50,000 fans and broadcast their hits to all layers of society.

From the underground pioneers of the 1980s to the now mainstream 13 Organisé collective, from self-produced mixtapes to clips with millions of views, hip-hop has become a constituent part of the soul of Marseille, a popular city where the spoken word has always been essential, but also an expression of its social and cultural situation.

IAM, Soprano, JuL, the Fonky Family, SCH, Keny Arkana, Alonzo, Soso Maness, Kofs, Bouga and many other rappers, composers and producers recount the genesis and development of this urban music movement, whose discourse has become universal and inter-generational.

Gilles Rof, a former music journalist now documentary film-maker and correspondent to the French newspaper Le Monde, and Daarwin, director of clips, films and ads who co-signed IAM visual identity throughout the years, teamed up to deliver this unique documentary who features all the generations of hip-hop artists that put Marseille on the map.

04

D'IAM À JUL, MARSEILLE CAPITALE RAP FRANCE

Submitting organisation
France Télévisions

Contact
Ghislaine Jassey
ghislaine.jassey@francetv.fr

Authors Gilles Rof, Didier D. Daarwin
Directors Gilles Rof, Didier D. Daarwin
Camera François Le Goazigo,
Didier D. Daarwin, Ludovic Tourte
Commissioning editors Catherine Alvaresse,
Emmanuel Migeot, Louis Castro
Producers Cyrille Perez, Gilles Perez
Production company 13 Productions
Co-producer France Télévisions

Length 58 min
Total budget not specified

Original language French
First broadcast by France Télévisions France 5
Date of first broadcast 14 November 2020, 22:30

Competing for
Best European TV Programme of the Year about
Cultural Diversity

05

LES MOTS DE LA CITÉ

FRANCE

WORDS OF THE CITY

Submitting organisation
France Télévisions

Contact
Ghislaine Jassey
ghislaine.jassey@francetv.fr

Author Laurent Chevallier
Director Laurent Chevallier

Camera Laurent Chevallier; Etienne Blanchard,
Rémi Jennequin (Assistant camera)

Commissioning editors Catherine Alvaresse,
Renaud Allilaire, David Amiel

Producer Laurent Segal

Production company Kanari Films

Co-producers Demain TV,
with the participation of France Télévisions

Length 70 min
Total budget not specified

Original language French, Bambara

First broadcast by France Télévisions France 2

Date of first broadcast 11 February 2021, 00:20

Competing for
Best European TV Programme of the Year
about Cultural Diversity

Like other suburban cities, Montreuil has its own housing estates made up of towers and large complexes. Many of its inhabitants live, at best, on minimum wage, welfare or unemployment benefits. Sometimes with nothing at all. Most of them are migrants who arrived a long time ago and come from an oral culture rather than a written one. Others, who came to France more recently, do not always speak French and, a fortiori, can neither read nor write it.

Mamadou Ba is a public writer. Twice a week, he works in a neighbourhood house in Montreuil. We meet a father who would like to have a more decent home, a dismissed worker, an undocumented person, an application for naturalization, etc. The list is very long. Throughout the film, Mamadou's portrait emerges, a man who considers his job more like a mission: to help his immigrant brothers and sisters with their administrative procedures.

At a time when there is so much debate about integration, there are curiously few resource persons like him. Because Mamadou is not satisfied with just sympathizing with the most destitute inhabitants. He never stops looking for a favourable outcome to their vital problems. By following him, over time, I wanted to rediscover Montreuil, where I live, through my neighbours, both so close and so far from me.

KING BANSAH AND HIS DAUGHTER

In the German city of Ludwigshafen on the Rhine river lives a man who fixes cars in his own car shop while at the same time being king to over 200,000 people in Ghana. King Céphas Bansah, who has lived in Germany since 1970, governs his people from Ludwigshafen. He travels to West Africa several times a year to check on his aid projects and to be available to people on site. His daughter Katharina (38), whose mother is German, was born and raised in Ludwigshafen. She is a freelance graphic designer, a feminist free spirit, an artist, hippie and ... a king's daughter. In recent years, father and daughter have been experiencing a growing hostility towards them from the white German majority society. Their reactions to that experience could not be more different. He – the exotic majesty – thinks assimilation and gratitude are key to successful integration. He successfully finances major essential aid projects in Ghana with the help of German donors.

She, on the other hand, is sick and tired of proving to be 'German enough': "I have tried everything. But it's never enough. And if it isn't enough, I don't want it to be enough. If that's the case, I have to find other solutions for my life."

Father and daughter go on a journey together. For the first time after many years, Katharina accompanies her father to his kingdom in Ghana. She wants to get back in touch with that part of her identity, she wants to recharge her spiritual batteries and figure out if she wants to succeed to the throne someday. On this intense journey, Katharina sees her father with new eyes and realizes the meaning her Ghanaian side has for her life – and which it hasn't.

06

KÖNIG BANSAH UND SEINE TOCHTER

GERMANY

Submitting organisation

Kurhaus Production

Contact

Luna Selle

selle@kurhausproduction.de

Author Agnes Lisa Wegner

Director Agnes Lisa Wegner

Camera Marcus Winterbauer

Commissioning editor Ulrike Tortora

Producers Christoph Holthof, Daniel Reich

Production company Kurhaus Production

Length 86 min

Total budget € 227,522.98

Original language German, English, Ewe

First broadcast by ZDF

Date of first broadcast 29 March 2021, 23:50

Competing for

Best European TV Programme of the Year about Cultural Diversity

07

KLASSEN

CLASS

THE NETHERLANDS

Submitting organisation
HUMAN

Contact
Cora van dijk
cora.van.dijk@human.nl

Authors Ester Gould, Sarah Sylbing
Directors Ester Gould, Sarah Sylbing, Daan Bol
Camera Jean Charles Counet,
Wilco van Oosterhout
Commissioning editor Bert Janssens
Producers Judith Vreriks, Annemiek Munneke
Production company HUMAN

Title of series Class
Episode 3 of 7
Length 50 min
Total budget € 1,400,000

Original language Dutch
First broadcast by HUMAN
Date of first broadcast 14 December 2020, 21:45

Competing for
Best European TV Programme of the Year
about Cultural Diversity

This documentary series takes a closer look at opportunities and inequality in education in the district of Amsterdam-Noord.

In this diverse district, there is a relatively high level of poverty, despite the recent influx of well-off, well-educated families. At the end of primary school, aged 11 or 12, Dutch children receive a recommendation that determines the academic level of their education at secondary school – and thus affects the rest of their lives.

Class closely follows various children in the district for a year. Some are in their last year of primary school; others are already in secondary school, experiencing the consequences of their final-year recommendation.

While some have to deal with a lack of resources or instability at home, others feel weighed down by the pressure to succeed.

The series explores the everyday lives of these children and poses the question whether schools can make a difference. Teachers, school boards, and the deputy mayor of education are also struggling to work out how to give every child a fair chance.

THE ANNE FRANK VIDEO DIARY – HELL ON EARTH

‘What if Anne Frank had a vlogging camera instead of a diary?’
The first five episodes of The Anne Frank Video Diary tell the story of her period in the secret annex, ending in 1944 with the arrest of the people in hiding. But the story of Anne, her family and the other people in hiding continues after this event. That is the story we want to tell in this series. We were able to reconstruct in great detail what happened to Anne and the other people in hiding after their arrest based on witness interviews and extensive research through the archives. We have no way of knowing what she was thinking or feeling during that terrible period, and we probably couldn’t imagine it if we tried. In the last three episodes Anne is no longer filming, but is being filmed as she looks back through her thoughts on the last six months of her life in the camps. Through her eyes we see the events happening around her. Anne’s final months were a succession of hardships, humiliations, illness and death. This is an interpretation of the story as Anne might have told it, based on sources and witness statements.

Episode 7: Hell on Earth
Auschwitz (Sept - Oct ‘44)

The people in hiding are deported with the last transportation from Westerbork to Auschwitz. There, the women are separated from the men. Anne is also separated from her father and Peter.

The success of The Anne Frank Video Diary has brought her story to the attention of young people everywhere. The responses to the series show that people from all over the world, young and old, are touched by the personal and moving way in which Anne has been brought back to life.

08

HET VIDEODAGBOEK VAN ANNE FRANK – DE HEL OP AARDE THE NETHERLANDS

Submitting organisation
NTR

Contact
Jacqueline Bollebakker
jacqueline.bollebakker@ntr.nl

Authors Wies Fest;
Menno Metselaar (for this episode)
Director Hanna van Niekerk
Camera Jesse-Zé Soepnel, Luna Cruz Perez
Commissioning editor Loes Wormmeester
Producers Frank de Horde, Tim Vloothuis
Production company Every Media
Co-producers NTR, with the cooperation of the Anne Frank House

Title of series The Anne Frank Video Diary
Episode 7 of 8
Length 19 min
Total budget € 560,000

Original language Dutch, German
First broadcast by NTR Zapp
Date of first broadcast 9 May 2021, 18:40

Competing for
Best European TV Programme of the Year
about Cultural Diversity

09

NOISY NEIGHBOURS

THE NETHERLANDS

International Co-production
with Belgium, Slovenia, Croatia, Portugal

NOISY NEIGHBOURS

Submitting organisation
NTR

Contact
Frans Jennekens
frans.jennekens@ntr.nl

Author Meral Uslu
Director Meral Uslu
Camera Meral Uslu
Commissioning editor Frans Jennekens
Producer Karo Kil
Production company NTR
Co-producers RTBF, RTVSLO, HRT, RTP

Title of series New Neighbours
Episode 1 of 5
Length 25 min
Total budget € 40,000

Original language Farsi, Dutch
First broadcast by NTR NPO2
Date of first broadcast 21 November 2021, 16:25

Competing for
Best European TV Programme of the Year
about Cultural Diversity

The protagonist in this episode is a young transgender man (34) who fled the repressive laws in his native country Iran and is finding a new life and a new identity in the Netherlands. Once he was granted an official status, he left the asylum seekers' centre for a flat in Amsterdam and slowly transformed from Mahtab (a girl's name) into Mahdad (a boy's name). Mahdad has lived in Amsterdam for two and a half years now. He works hard to learn the Dutch language and finds his way in society by developing all kinds of activities. Nothing stands in the way of a successful future for Mahdad – except his upstairs neighbours. A bit more than a year ago, a family of Moroccan-Dutch origin moved into the flat above Mahdad's. With three teenage children and a constant flow of visitors coming and going, they make so much noise that it is beginning to dominate Mahdad's life in many ways. His new life in Amsterdam is losing its lustre. Since he has trouble sleeping and is constantly woken by the noise, he has started taking sleeping tablets. His lack of focus and concentration has caused him to give up his Dutch language course. Mahdad even went to see a cardiologist because the stress gives him palpitations. Perhaps the biggest stress trigger is the Islamic call to prayer that can be heard regularly from the upstairs apartment. Mahdad: "I finally made it out of Iran, and now I'm still pursued by the azan..."

New Neighbours is an European coproduction of the Eurovision Intercultural Diversity Group dealing with the issue of integration of newcomers in the participating countries.

FAITH CAN MOVE MOUNTAINS

This documentary tells the story of a group of Greek Orthodox nuns who try to break boundaries in rural Norway.

As a young woman Edel leaves her home village in Western Norway to become an artist in Berlin. Thirty years later she returns as Abbess Thavoria, a high regarded nun within the Greek Orthodox Church. She has been sent back on a mission: Together with a group of chosen sisters she is going to build a magnificent monastery on top of a steep and inaccessible mountain overseeing the fjord.

The monastery is to honour the Norwegian king, Saint Olaf, who according to the Saga was fleeing through this fjord when a sea monster attacked them. Saint Olaf threw the snake into the mountainside where it turned into stone. Thousand years later, Abbess Thavoria buys the only accessible land just above the imprint of the monster. They move into an old house across the fjord and immediately start executing their grand plan.

A monastery intended to house a hundred nuns is not an everyday happenstance for the small community. The locals are divided; the sceptics believe the idea is just ridiculous, while their supporters cheer them on, contributing food and voluntary labour. The Mayor believes this to be a unique opportunity to attract tourists, but others are more sceptical.

10

TRO KAN FLYTTE

FJELL

NORWAY

Submitting organisation

Medieoperatørene as

Contact

Ingvil Giske

ingvil@mop.no

Author Silje Evensmo Jacobsen

Director Silje Evensmo Jacobsen

Camera Karine Fosser, Nils Petter, Devold Midtun

Commissioning editor Terje Dale

Producer Ingvil Giske

Production company Medieoperatørene as

Length 81 min

Total budget € 400,000

Original language Norwegian, Greek, English

First broadcast by NRK1

Date of first broadcast 29 March 2021, 20:15

Competing for

Best European TV Programme of the Year about Cultural Diversity

11

UPDRAG
GRANSKNING: MANNEN
SOM BLEV KVAR
SWEDEN

MISSION INVESTIGATE:
THE MAN WHO REMAINED

Submitting organisation
Sveriges Television - SVT

Contact
Axel Björklund
axel.bjorklund@svt.se

Author Lina Makboul
Director Lina Makboul
Camera Markus Junghard
Commissioning editor Axel Björklund
Producer Henrik Bergsten
Production company SVT

Length 48 min
Total budget € 50,000

Original language Swedish
First broadcast by SVT1
Date of first broadcast 21 October 2020, 20:00

Competing for
Best European TV Programme of the Year
about Cultural Diversity

This is a story about a small mistake that destroyed one man's life, forever.

On September 12, 2006, several police officers and an ambulance are called to the bridge Norrbro in central Stockholm. A man is standing on the bridge with an axe in his hand and around his neck hangs a snare. He threatens to take his life. The police block off the area and call in a negotiator. The man repeatedly shouts:

“Here I am! I exist. I exist. You can't go on for so many years and say no, you do not exist. I exist. Here I am!”

People passing by perceive the situation as threatening, but no one is harmed. Late in the evening the man gives up and is driven to a psychiatric clinic where he stays for one day. He tells the police that he just wanted to be seen.

The man's name is Mahmoud Reza Beirani and he fled his native country Iran for Sweden in 1987 at the age of 22. In 1998, he was put on a flight back to Iran, to be deported from Sweden for life. But the deportation failed, due to a misconduct by the Swedish police. According to the Swedish population register the last note says that Beirani left the country 1998.

22 years later he is still living in Sweden, in the small town of Motala without a social security number and id-card. He is not allowed to take a job or to study and he manage by the help from others. At the same time, the Swedish authorities are still trying to deport him back to Iran.

TAREQ TAYLOR'S FOOD TRIP

Tareq Taylor is a famous chef, known from popular tv shows and with several successful cookbooks and restaurants behind him. Tareq's father Seif is Palestinian and in this series Seif brings his sons Tareq and Zafer to his hometown Jerusalem, a city the brothers haven't visited since they were children.

In the heart of old Jerusalem Seif brings his sons to his favourite restaurant where they're said to make the world's greatest hummus. Tareq takes a trip to coastal Tel Aviv to see how the western food scene differs from the Middle Eastern restaurant cuisine, and Zafer takes his daughter surfing. Throughout the programme Tareq cooks traditional dishes, sometimes with a twist, such as a vegan Bamje. He makes his father's favorite dish Maklube, cooks sea bass in Tahini sauce as the sun sets in the sea, and travels out in the desert bordering Jordan to make an Arabic camping pizza. He meets Jerusalem's master chef and picks up some secrets from his restaurant kitchen.

Seif, Tareq and Zafer go behind the walls of the West Bank to visit Ramallah, where Tareq pays a visit to the local ice cream factory. They meet an eccentric restaurant owner known as Ramallah's George Clooney, who sources most of his food from a women's co-op, and they visit the first craft brewery in the Middle East. Tareq goes to Jerusalem's oldest market, Mahne Yehuda, and the whole family are invited to a wedding dinner in Bethlehem. Seif brings Tareq to the city Nablus at the heart of the West Bank. They eat the famous sweet bread Kanafi and harvest olives with the Palestinian farmer Doha.

This is a unique food programme, since it's not only about food culture but also a personal family story framed by the consequences of one of our times greatest human rights tragedies.

12

TAREQ TAYLORS

MATRESA

SWEDEN

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
anna.hagnefur@svt.se

Authors Various
Directors Various
Camera Clas Elofsson, Niklas Forshell
Commissioning editor Anna Luuk-Priske
Producer Jonas Skotheim
Production company SVT

Length 30 min
Total budget € 296,550

Original language Swedish, Arabic, English
First broadcast by SVT1
Date of first broadcast 12 January 2021, 21:30

Competing for
Best European TV Programme of the Year
about Cultural Diversity

13

TUSSE –
UTAN MIN RÖST

SWEDEN

TUSSE: WITHOUT MY VOICE

Submitting organisation
Sveriges Television - SVT

Contact
Anna Hagnefur
anna.hagnefur@svt.se

Authors Various
Directors Various

Camera Markus Jordö, Mikael Donzelli
Commissioning editor Anna Luuk-Priske
Producer Lisa Östberg
Production company SVT

Length 37 min
Total budget € 50,000

Original language Swedish
First broadcast by SVT Play
Date of first broadcast 18 May 2021, 02:00

Competing for
Best European TV Programme of the Year
about Cultural Diversity

Four weeks before Tusse's biggest performance he is forced to undergo acute surgery of his throat, and the ESC final is at stake. For the first time he talks about his worry during this determining month, and how his voice has been his greatest comfort in a turbulent life. Tousin Michael Chiza, nick-name Tusse, was born in the Democratic Republic of the Congo. When he was five years old he had to flee his country and then lived in a Ugandan refugee camp with his aunt for three years before they came to Sweden as refugees when he was eight. He was moved around several not so great foster families before getting placed with a family in the countryside in the middle of Sweden. They shared his love for music, with a bonus dad who brought out the guitar on his first night with the family. They encouraged his singing, which paved the way for participation in Sweden's Got Talent 2018 and winning Swedish Idol 2019.

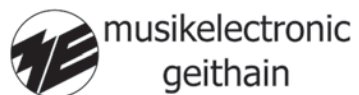
After winning Swedish Idol, he released three singles and participated in Melodifestivalen 2021 with the song "Voices", which led him to represent Sweden in the Eurovision Song Contest 2021 in Rotterdam, the Netherlands. After his first rehearsal Tusse was the victim of racist comments on social media, where some people couldn't accept him as representing Sweden due to him being black.



NOTES

A series of horizontal dotted lines spanning the width of the page, intended for taking notes.

Thanks to our Cooperation Partner



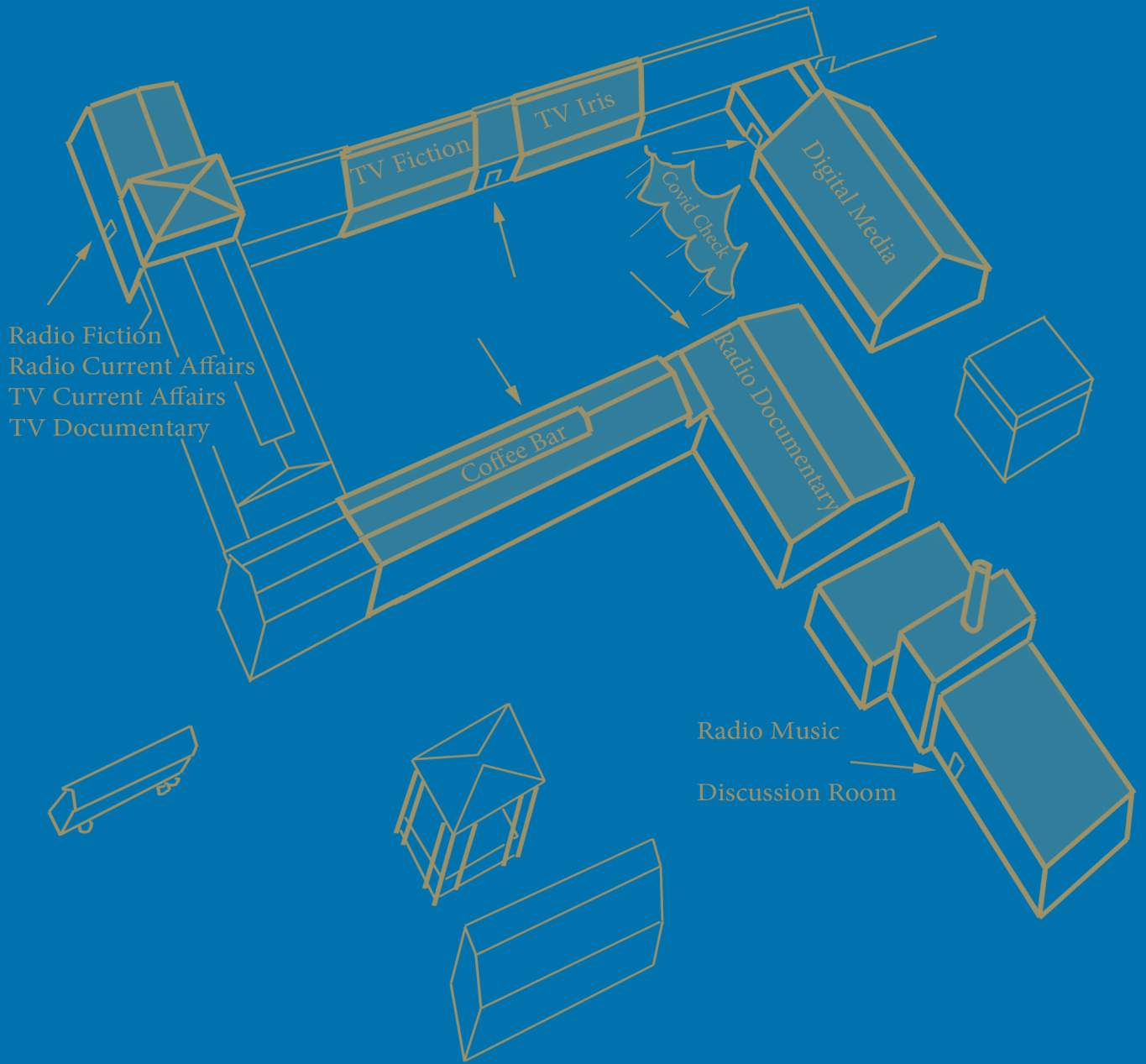
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office@prixeuropa.eu
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www.prixeuropa.eu

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