



PRIX
EUROPA 2012

THE EUROPEAN BROADCASTING FESTIVAL

Standing up for Quality in Broadcasting

FESTIVAL CATALOGUE

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PATRON



It was with great pleasure that I agreed to be patron of PRIX EUROPA. Especially in times of crisis, Europe needs commitment from each and every one of us. Europe needs friends.

Dr. Guido Westerwelle

MP, Federal Minister of Foreign Affairs



Welcome to PRIX EUROPA 2012,
the 26th edition of the European Broadcasting Festival.

This year our call for submissions to PRIX EUROPA was answered by 238 European broadcasters, media companies, film schools and independent producers.

They have entered their best projects to compete for the prestigious award Best European TV, Radio or Online Production of the Year 2012: all in all, 650 productions made in 38 countries across this continent. Behind each submission you will find a bunch of committed people who have devoted a considerable part of their lives to making this film, radio piece or online project - sometimes against all odds, sometimes with a lot of support but too little money.

Initial ideas had to be abandoned, many darlings to be killed – but you did not surrender.

And during one week hundreds of European programme makers will watch and listen to the works of their professional peers together, discuss and finally elect which are the best this year. It is this thorough and transparent evaluation process that makes the attendance at PRIX EUROPA fruitful and sustainable.

I invite all of you who have come to Berlin - and especially those who attend this festival for the first time: please open your ears and eyes for what your colleagues from other countries have to disclose, and let us hear your opinion. Become a member of the professional community that is united here in Berlin to 'Stand up for Quality in Broadcasting' – all over Europe.



Susanne Hoffmann

Festival Director PRIX EUROPA

PRESIDENT

A growing number of public service broadcasters is backing PRIX EUROPA in its quest for quality in our programmes. Together with the European Broadcasting Union (EBU/UER) and all our partners in Europe we return to Berlin each year for a fresh harvest of the best productions Europe has to offer. It is here that we can see future media trends and discuss the challenges we all face in our home countries and institutions.

PRIX EUROPA is the place to be if you want to take a glimpse at the future of broadcasting in a multi media environment.

Come and join us at PRIX EUROPA 2012, the oasis for programme makers from all over Europe looking for excellence, professional debates and inspiration.



Ruurd Bierman

President PRIX EUROPA,
Executive Board Member at NPO, Project Manager EBU Vision 2020





RUNDFUNK BERLIN-BRANDENBURG - RBB

Each year in October the time-honoured Haus des Rundfunks resonates with voices from all over the continent. Radio people, TV people and onliners from 40 European countries gather here to listen and see, to present and discuss a new crop of media productions with their colleagues.

This year's PRIX EUROPA subjects 235 productions to your scrutiny. As media professionals with different backgrounds, languages and perspectives you will probably have good reason to discuss and disagree but I am sure you will also notice that you have one common ground which is what brings you here: your passion for quality.

I look forward to your findings and the winners of this year's PRIX EUROPA driven by the motto 'Standing up for Quality in Broadcasting'.

Dagmar Reim

Director General of Rundfunk Berlin-Brandenburg

THE ALLIANCE

LAND BERLIN

Land Berlin is committed to its role as host and partner to the federal government's institutions and the other federal states, as well as to diplomatic missions, the media, organizations, and associations. There are many different people and offices in Berlin working in the area of European policy. Land Berlin has been supporting and encouraging PRIX EUROPA since 1988, and became the permanent host for the festival in 1996.

www.berlin.de



LAND BRANDENBURG

Land Brandenburg has been supporting PRIX EUROPA since 1996 and stands behind this year's motto 'Standing up for Quality in Broadcasting' wholly. The Ministry for Economic and European Affairs is a member of the PRIX EUROPA Steering Committee and Alliance.

www.wirtschaft.brandenburg.de



mabb

MEDIENANSTALT BERLIN-BRANDENBURG - MABB

After the Media Week in September, the international media industry is already meeting again in October – this time in Berlin for PRIX EUROPA. Berlin is the ideal location for a European competition that is all about creativity and quality. This will be the 26rd time that PRIX EUROPA brings together Europe's best productions and the people behind them for a professional dialogue and a competition to find the best programmes. We are glad that we can help to make this productive exchange take place again and again, and we wish PRIX EUROPA all success in the future in its efforts to bring the European media world together.

In 2012 the competition category for Online Projects and the special event 'Geliebte Serie – Successful European TV Series' are under the Patronage of mabb.

www.mabb.de

medienboard Berlin-Brandenburg GmbH

MEDIENBOARD BERLIN-BRANDENBURG

Medienboard Berlin-Brandenburg is the first stop for creative professionals active in the film and media industries on behalf of the federal states of Berlin and Brandenburg. We are responsible for film funding and media business development in the capital region, we promote the film and media region Berlin-Brandenburg and foster stronger industry-wide ties among its many companies and creative professionals. The Film Funding department supports films and film-related projects in the categories of content and project development, production, sales and distribution. The Media Business Development department provides funding to encourage content development for media in the digital age as well as media-related projects, conferences and awards in the region - such as the PRIX EUROPA.

The Medienboard Berlin-Brandenburg particularly supports the special events of PRIX EUROPA 2012.

www.medienboard.de

THE ALLIANCE

EUROPEAN PARLIAMENT

Answering to the question which three elements mainly compose European identity at present, the citizens recently surveyed mostly mentioned the values of democracy and freedom, the single currency and - for the first time ranking third - culture.

Our commitment in the field of culture is not aimed at standardization and levelling of European cultures but quite the contrary: It shall make more visible the enormous cultural diversity within the European Union as well as promote creation and transnational diffusion of audiovisual works.

Having strongly advocated the MEDIA programme from the beginning, launched its own film award (LUX PRICE) and supported PRIX EUROPA for many years, the European Parliament has demonstrated its strong and enduring commitment.

I am convinced that this year's PRIX EUROPA once more will prove that without any doubt, it is worth continuing these efforts being made.

Doris Pack,

Chairwoman of the Committee on Culture and Education in the European Parliament, Vice-President PRIX EUROPA.

www.europarl.europa.eu



EUROPEAN COMMISSION

For two decades, the European Commission has actively supported PRIX EUROPA. We have done so, because the Festival clearly contributes to European culture and to cross-border understanding.

Not only does the Festival help to promote the high quality of European radio, TV and new media products, it helps also to ensure that these products are widely distributed in Europe.

In 2012, as in the past, we are offering prizes for 'PRIX EUROPA Best Radio Documentary', 'PRIX EUROPA Best Online Project' and 'PRIX EUROPA Best TV Documentary'. In addition, we are supporting the 'Languages through Lenses' category - a students' video competition - with the specific purpose of motivating people in Europe to learn languages, and to raise awareness of the linguistic and cultural diversity in Europe.

www.europa.eu



EBU

EUROPEAN BROADCASTING UNION - EBU

Founded in 1950, the European Broadcasting Union (EBU) is the world's largest professional association of national and public broadcasters, numbering 71 Active Members in 52 countries throughout Europe, North Africa and the Middle East, and 46 Associate Members in 29 other countries throughout the world. Based in Geneva, the EBU acts at the international level on behalf of its Members by promoting Public Service Media values, but also by providing to all public broadcasters a platform to share knowledge and to aim towards excellence. By collaborating with the PRIX EUROPA, the EBU offers broadcasters a tremendous opportunity to compete for excellence. PRIX EUROPA and the EBU is the winning team in the broadcasting field.

The EBU together with rbb-kulturraido and WDR3 cooperates the PRIX EUROPA concert 'EuropeSymphonies for Berlin' of the Grzech Piotrowski Wold Orchestra. In 2012 the Radio Music Category is under the Patronage of the EBU.

www.ebu.ch



EUROPEAN ALLIANCE FOR TELEVISION AND CULTURE - EATC

Since 1987, the EATC, through the Prix Genève-Europe, tries to stimulate the development of audiovisual culture in Europe, by encouraging new authors towards careers in television fiction. In 2005 we decided to join forces with

PRIX EUROPA. The aims of both competitions are very similar, that is to distinguish and celebrate excellence in broadcasting. PRIX EUROPA for many years now is the leading European media competition. It brings together large numbers of programme makers from all over the continent. Our new scriptwriting talents are glad to come to Berlin not just as observers, but as active participants!

Louis Heinsman,

President, European Alliance for Television and Culture

In addition to the Prix Genève-Europe, every year EATC organizes two scriptwriting workshops in Berlin and Geneva.

www.ebu.ch/en/eurovisiontv/fiction/pge.php

THE ALLIANCE

ARTE

The European Culture Channel ARTE broadcasts on its TV-screen and offers on its website a wide range of documentaries, feature films and arts programmes, which reflect the diversity of cultures in Europe.

ARTE has supported PRIX EUROPA since 1992.

The European cultural channel ARTE is pleased to support the 26th PRIX EUROPA festival. ARTE is a natural partner of the PRIX EUROPA, since the basic aims of the competition are close to its own: to publicise and support Europe's best TV productions, to increase the accessibility of these to the largest audience possible, to overcome language barrier and to strengthen the European production. Together with the other members of the Steering Committee of the PRIX EUROPA, ARTE pledges to ensure that these principles are adhered to, in order to stimulate high quality television broadcasting.

www.arte.tv



FRANCE TÉLÉVISIONS

France Télévisions is the leading broadcasting group in France and has an audience share of 29,9 percent. With 5 channels (France 2, France 3, France 4, France 5, Fô / Réseau Outremer) its mission is to provide quality and pluralism of programmes and to supply the audience with information, fiction, documentaries and sports. The viewer satisfaction is guaranteed through an ombudsman, the Code of good practices and the viewers' club. Since France Télévisions is a public broadcaster it is funded through a tax contribution to public audiovisual broadcasting and has to report to the parliament. France Télévisions has been part of PRIX EUROPA since its beginning.

The PRIX EUROPA TV Fiction Category 2012 is under the Patronage of France Télévisions.

www.francetelevisions.fr



france**télévisions**



ELLINIKÍ RADIOFONÍA TILEÓRASI - ERT

Hellenic Broadcasting Corporation is an official member of the PRIX EUROPA Alliance since 2010 and has been actively participating in this exceptional festival for many years, with programmes and jury members. We are happy to be part of this rich and creative media event, whose uniqueness lies in the open, democratic jury system, enhancing in this way the most innovative and quality programmes to come to light and the most interesting discussions among professionals to take place.

www.ert.gr



MAGYAR TELEVÍZIÓ - MTV

The Hungarian Television joined the PRIX EUROPA Alliance in 2008. Since then, the Hungarian public service media system has undergone substantial changes that encourage close cooperation between radio, TV and new media. Integration of resources and production is taking place in MTVA (Media Service Support and Asset Management Fund), thus MTVA is providing us with programmes and services. There are altogether four public service TV channels, among which our first channel m1 has recently enjoyed a gradual and promising rise in audience figures. Starting from the autumn season 2012, m2 was relaunched as a children and youth channel. Both m1 and m2 were rebranded to form an integral part of the new unified public service media image.

PRIX EUROPA serves as an excellent training ground for our creative staff who aim to keep track of European programme making trends.

www.mtv.hu

THE ALLIANCE

NORSK RIKSKRINGKASTING - NRK

In 2012 we can celebrate a small anniversary for our participation in PRIX EUROPE. It has been five years since we joined in. It has been five fruitful years!

In times of continuous convergence and digitalization, it is good to have a place that remains focused on content. On those stories that are the true core of it all. Where the telling of the stories is reviewed and discussed amongst the most demanding audience of them all – our colleagues.

The Norwegian Broadcasting Corporation is a proud partner of the PRIX EUROPA Alliance. Our sincere wishes for another successful event in Berlin with discussions and creativity hand in hand!

Tommy Hansen,
Director Communications & Public Affairs

www.nrk.no



NTR

NTR is the Dutch public broadcasting organization that focuses on information, education and culture and has special attention for youth and diversity. NTR is different from other public broadcasters in The Netherlands in that it is bound by government to allocate a considerable part of its broadcasting time to topics dealing with (ethnic) diversity in society. Since 1996 NTR therefore supports the PRIX IRIS, the European media award for Intercultural TV Programmes.

The first presentation of the IRIS at the PRIX EUROPA 2000 was the culmination of a successful merger between the PRIX EUROPA and the PRIX IRIS. Since then PRIX EUROPA - being a true meeting place of media professionals from all over Europe - has proven to be the perfect platform to enhance diversity in public broadcasting. That is the reason why also in 2012 the PRIX EUROPA TV Iris Category is under the Patronage of NTR.

www.ntr.nl





ÖSTERREICHISCHEN RUNDFUNKS - ORF

For many years, PRIX EUROPA and the ORF have been connected through a genuine friendship. A friendship that has spanned several generations, and will certainly span several more. Genuine friendships do not only rely on feelings and on mutual liking, but also if both partners profit from it equally. ORF Radio uses PRIX EUROPA shamelessly for its goals: a filling station for ideas and energy, a market place for all sorts of different radio perspectives and as a platform for continuous training and education and also as a vantage point over the development in trends. In exchange, the ORF makes it's best available for use by PRIX EUROPA: commitment and creativity, debatable productions, jury members and coordinators - and a little money. Good for the competition and good for us. That is what genuine friendship is made of.

The PRIX EUROPA Radio Documentary Category 2012 is under the Patronage of Radio Österreich 1.

www.orf.com



RADIO FRANCE

Radio France is a public service corporation, ranking first among French radio broadcasters with 23, 4% of the population listening to one of its stations every day of the week. Every day 14 million listeners tune in, showing how much they care for public service radio. This success is based on rich, ambitious quality programming.

With 4 national programmes (France Inter, France Info, France Musique, France Culture), 2 regional offers (Fip and Le Mouv'), a network of 43 local stations (France Bleu network), with a number of programmes digitally broadcast by cable, satellite or Internet, with 4 permanent ensembles (two orchestras, a choir and a choir school), Radio France is the largest production and musical broadcast company in France as well as an acknowledged leader in cultural matters. In 2006 Radio France joined the PRIX EUROPA Alliance.

The PRIX EUROPA Radio Fiction Category 2012 is under the Patronage of Radio France.

www.radiofrance.fr

THE ALLIANCE



RADIO RUSSIA

Radio Russia is the State Broadcasting Company, the main state radio station and the only one of general format, producing all kinds of radio product: news, reports, talk-show, music and science programs, programs for children, radio drama and sport review. Radio Russia has started broadcasting in 1990. Its daily broadcast is 24 hours.

Radio Russia has the most powerful distribution network in this country – more than 1300 transmitters, and the daily audience is more than 80 million people.

The unique place in broadcasting grid is being occupied by the serials and radio drama. Radio plays produced by Radio Russia win the Radio mania state professional prize; twice became the winners of PRIX EUROPA.

Radio Russia is open to any kind of collaboration, as it could be reciprocal, the projects will be productive and valuable for everyone who is involved in the process.

www.radiorus.ru



RAIDIÓ TEILIFÍS ÉIREANN - RTÉ

RTÉ has a long and greatly valued relationship with the PRIX EUROPA. As the Irish national public service broadcaster, we sit on the most westerly margins of Europe but understand ourselves to be firmly located within the European broadcasting family. The PRIX EUROPA gives us an annual opportunity to strengthen our relationships with other European broadcasters and stands as a beacon of the quality and standard to which we aspire. It is a marketplace of ideas and a platform for for new developments in the European broadcasting world. It provides us with an arena for professional discussion and development and enables us to come into intense contact with the very best that Europe has to offer. We are proud of our association with the PRIX EUROPA and grateful for what it gives our producers and journalists.

www.rte.ie





SRG SSR

SCHWEIZERISCHEN RADIO- UND FERNSEHGESELLSCHAFT - SRG SSR

With its focus on quality programmes of European format and promotion of creative exchanges, PRIX EUROPA shares SRG SSR's high commitment to quality, diversity and innovation in a multi-lingual environment. In times of a fast changing media world, this broadly-acclaimed competition for television, radio and new media offers an excellent platform for discovering new trends and tendencies in an international context and for exploring the DNA of European productions. SRG SSR is proud to be a long-time partner of PRIX EUROPA and wishes this year's edition the best of success and cross-border attention.

In 2012 the PRIX EUROPA Category TV Market Place of Innovation is under the Patronage of SRG SSR.

www.srg-ssr.ch



sverigesradio

SVERIGES RADIO – SR

Swedish Radio is the most trusted media in Sweden, even the most trusted organization of any kind, with IKEA as a runner up. That is an envious position for a media company, and there is a story behind it. Swedish Radio has kept a very high profile in independent quality journalism of all kinds, including investigative journalism and is offering means to the public to send protected and anonymous material through "Radioleaks". At the same time Swedish Radio has been innovative reaching out to audiences on mobiles and the internet. We have the largest local media network and at the largest network of foreign correspondents.

Quality pays off. Innovation pays off.

PRIX EUROPA is also about quality and innovation and we are glad to be part of PRIX EUROPA and are especially pleased that PRIX EUROPA understands the importance of radio as a medium.

Cilla Benkö,
Director General

The PRIX EUROPA Radio Market Place of Innovation Category 2012 is under the Patronage of SR.

www.sverigesradio.se

THE ALLIANCE

SVERIGES TELEVISION - SVT

Sveriges Television is the Swedish public service television company with the widest range of programming of all TV companies in Sweden. SVT operates eight channels, all channels are digital and distributed via all kinds of platforms. The SVT-programmes can for example be viewed on svt.se.

SVT programming is non commercial. Advertising is not allowed but sponsoring of sports events is. The programming covers the whole genre spectre. In 2012 SVT1 is the biggest channel and also receives the highest ranking by the Swedish audience.

SVT is together with the public service radio (SR) the most trusted Swedish media and enjoys a very good support from the Swedish TV audience. SVT is also a proud sponsor of PRIX EUROPA, a festival that – like SVT – honours the best possible quality TV-programmes.

The PRIX EUROPA TV Current Affairs Category 2012 is under the Patronage of SVT.

www.svt.se



SVERIGES UTBILDNINGSRADION - UR

Swedish Educational Broadcasting Company is part of the public service broadcasting group in Sweden. UR's mandate is to produce and broadcast educational and general knowledge programmes (radio, television and webb) which enhance, fill out, and strengthen the work of others active in education. We take particular responsibility for those with disabilities and for those among Swedish ethnic and language minorities.

UR joined the Prix Europa in 2008.

www.ur.se





TELEWIZJA POLSKA

TELEWIZJA POLSKA S.A. - TVP

The consequent development of the PRIX EUROPA Alliance, and its growing influence among the European media make participation in this body a simple necessity. In the world of proceeding integration, globalization and profound changes in the media technologies, joining forces and exchanging ideas is a basic activity for every media player that wishes to survive on the market. Simultaneously, the care and efforts for preserving the high quality of the media content in the democratizing landscape, should become one of the pillars of the future that is now on a crucial stage of the making. It is one of the basic responsibilities of the public broadcasters to act as a center of inspiration and innovation springing from the deep sources of previous achievements. As such it is the very essence of the TVP already 60 years of history, and the very reason of its continuing activities within the PRIX EUROPA Alliance.

www.tvp.pl



YLEISRADIO - FINNISH BROADCASTING COMPANY

Yle is a modern public broadcaster from the North. Our work is based on longstanding values: independence and trustworthiness. Yle offers a platform for high quality journalism, lively debate and memorable moments in TV, Radio and internet. Yle wants to connect Finnish people. Yle also brings Finnish media creators and producers together with the rest of Europe – one of the strongest connections is PRIX EUROPA! Yle trusts in quality programming. We believe that quality and authenticity is also our way to gain the interest of younger audiences. We want to make a difference and provide programming which is relevant and highly appreciated by everyone in Finland. An open and conversational atmosphere of the PRIX EUROPA –festival has always been of great importance to Yle. PRIX EUROPA is a source of innovation and helps us to create better stories to our audiences.

www.yle.fi

THE ALLIANCE



ZWEITES DEUTSCHES FERNSEHEN - ZDF

ZDF is one of the two national public broadcasters in Germany covering within its family of networks the whole scope of journalism, of fiction and non-fiction. One of the leading producers in Europe of documentaries as well as TV fiction, ZDF is associated with PRIX EUROPA from an early stage and each year eager to send the best of its productions to the Prix. Honouring and supporting quality in public broadcasting is the reason of the Prix's existence and also its future. Being awarded at PRIX EUROPA is a reconfirmation of that quality in a very competitive business. ZDF supports the experience, the human exchange and the productive dialogue between juries, as can be experienced year and year over again at the PRIX EUROPA in Berlin.



Dr. Frank-Dieter Freiling,

Senior Vice President, International Affairs, ZDF, Germany,
Vice-President PRIX EUROPA

The PRIX EUROPA TV Documentary Category 2012 is under the Patronage of ZDF.

www.zdf.de

Television

CATEGORIES AND PRIZES

TV DOCUMENTARY CATEGORY

Under the Patronage of Zweites Deutsches Fernsehen – ZDF

This category is looking for TV documentaries up to 90 minutes. The Jury Group will award one prize:

- ★ PRIX EUROPA Best European TV Documentary of the Year 2012

TV FICTION CATEGORY

Under the Patronage of France Télévisions – FT

This category is looking for TV dramas with a complete storyline (minimum length 30 minutes) and episodes from TV fiction series (including mini-series) and serials. The Jury Group will award two prizes:

- ★ PRIX EUROPA Best European TV Drama of the Year 2012
- ★ PRIX EUROPA Best European TV Fiction Series or Serial of the Year 2012

TV CURRENT AFFAIRS CATEGORY

Under the Patronage of Sveriges Television – SVT

This category is looking for journalistic research programmes focusing on in-depth information and investigative journalism. Minimum length: 15 minutes. The Jury Group will award one prize:

- ★ PRIX EUROPA Best European TV Investigation of the Year 2012

TV IRIS CATEGORY

Under the Patronage of the Dutch Public Broadcaster NTR

IRIS invites programmes that deal explicitly with the ethnically diverse character of European societies and contribute towards equality, understanding and tolerance between people of different origins, cultures and religions.

The Jury Group will award one prize:

- ★ PRIX EUROPA TV IRIS Best Intercultural TV Programme of the Year 2012

TV MARKET PLACE OF INNOVATION

Under the Patronage of the Swiss Public Broadcaster SRG SSR

This category is looking for the best ideas, concepts, projects or TV formats to reach new audiences.

The Jury Group will award one prize:

- ★ PRIX EUROPA Best TV Concept of the Year 2012 to Reach New Audiences

LANGUAGES THROUGH LENSES

Under the Patronage of the European Commission

The Jury Group will award one prize:

- ★ Best Video on Multilingualism of the Year 2012 by a Student

RADIO DOCUMENTARY CATEGORY

Under the Patronage of Radio Österreich 1 – ORF

This category is looking for all kinds of sophisticated feature productions including investigative documentaries.

The Jury Group will award two prizes:

- ★ PRIX EUROPA Best European Radio Documentary of the Year 2012
- ★ PRIX EUROPA Best European Radio Investigation of the Year 2012

RADIO FICTION CATEGORY

Under the Patronage of Radio France – RF

Single radio drama programmes and episodes or programmes from series and serials. The Jury Group will award two prizes:

- ★ PRIX EUROPA Best European Radio Drama of the Year 2012
- ★ PRIX EUROPA Best European Radio Drama Series or Serial of the Year 2012

RADIO MUSIC CATEGORY

Under the Patronage of the European Broadcasting Union – EBU/UER

This category is looking for new ways of communicating music to audiences in the fields of classical, jazz, folk and world music. The Jury Group will award one prize:

- ★ PRIX EUROPA Best European Radio Music Programme of the Year 2012

RADIO MARKET PLACE OF INNOVATION

Under the Patronage of Sveriges Radio – SR

This category is looking for the best ideas, concepts, projects or radio formats to reach new audiences.

The Jury Group will award one prize:

- ★ PRIX EUROPA Best Radio Concept of the Year 2012 to Reach New Audiences

Online & Special Awards

PRIZES

ONLINE CATEGORY

Under the Patronage of the European Commission and the Medienanstalt Berlin-Brandenburg - mabb
This category is looking for online projects which have vision, creativity and also public responsibility.
The Jury Group will award two prizes:

- ★ PRIX EUROPA Best Online Project of the Year 2012
- ★ PRIX EUROPA Best Online Innovation of the Year 2012

SPECIAL AWARDS

- ★ PRIX GENEVE-EUROPE
Best Television Fiction Script of the Year 2012 by a Newcomer
Under the Patronage of the European Alliance for Television and Culture - EATC
- ★ PRIX EUROPA LIFETIME ACHIEVEMENT AWARD 2012 ★

PARTNERS



WITH THANKS TO



DEUTSCHE
KINEMATHEK
MUSEUM
FÜR FILM UND
FERNSEHEN



KULTURradio^{rbb}
92,4



Museum
Europäischer Kulturen
Staatliche Museen zu Berlin



BOTSCHAFT
DER RUSSISCHEN
FÖDERATION
BERLIN



media.net
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TV DOCUMENTARY

Under the Patronage of Zweites Deutsches Fernsehen – ZDF

Programmes in Competition

			PRESENTED ON
01	Danube Hospital	Austria	Sunday
02	Amateur Filmmaker	Belarus	Monday
03	The Court	Belgium	Sunday
04	The War Reporter	Croatia	Thursday
05	A Split Second - 10 Stories From the Roads	Denmark	Thursday
06	Forever Yours	Finland	Tuesday
07	Ballad for a Queen	France	Tuesday
08	The Century of Cartier-Bresson	France	Wednesday
09	The Algerian War, the Fracture	France	Monday
10	The Khmer Rouge and the Man of Non-Violence	France	Thursday
11	This Man Is a Multi-layered Cake	France	Sunday
12	Hitler's Children	Germany	Thursday
13	Munich 1970 - When the Terror Came to Us	Germany	Wednesday
14	The Second Execution of Romell Broom	Germany	Monday
15	This Ain't California	Germany	Tuesday
16	Meet the Fokkens	The Netherlands	Wednesday
17	Stuff Everywhere	The Netherlands	Tuesday
18	Back to the Square	Norway	Sunday
19	Doctors	Poland	Wednesday
20	Vera Gran	Poland	Sunday
21	My Name Is Druillet	Spain	Tuesday
22	He Thinks He's the Best	Sweden	Monday
23	Ahead to the Past	Switzerland	Wednesday
24	Alex: A Life Fast Forward	United Kingdom	Monday

DANUBE HOSPITAL

This film is a portrait of one of Europe's largest hospitals and shows the daily routines and work processes at a powerful and highly complex institution. By depicting a modern healthcare facility, it holds a mirror to our society to show how it deals with health and illness, life and death.

Nikolaus Geyrhalter observes what goes on in a variety of zones, in conference areas, ORs, patients' rooms, the disinfection and pathology departments, and the kitchen. As the film visits all these areas, it follows an ingenious principle of a puzzle whose pieces produce an effect only when fully assembled.

A portrait of an institution in which the relationships between processes that are invisible to patients and visitors are shown in all their precision.

01

DONAUSPITAL AUSTRIA

Entering organisation
Österreichischer Rundfunk - ORF

Contact
Ines Pedoth
ines.pedoth@orf.at
<http://tv.orf.at/dok.film/>

Author/s Nikolaus Geyrhalter
Director/s Nikolaus Geyrhalter
Camera Nikolaus Geyrhalter
Commissioning editor Franz Grabner
Producer/s Markus Glaser
Production company NGF - Nikolaus Geyrhalter
Filmproduktion GmbH
www.geyrhalterfilm.com/
Co-producer/s ORF, ARTE, with support of
Filmfonds Wien, Fernsehfonds Austria

Length 75 min
Total budget €330,000
Original language German

Date of production February 2012
First broadcast ORF
On 25 March 2012, 23:05

02

KINAAMATAR
VOSENSKI SON
BELARUS

AMATEUR FILMMAKER

Entering organisation
Belarusfilm

Contact
Volha Dashuk
spadard@hotmail.com
www.belarusfilm.by

Author/s Victor Asliuk
Director/s Volha Dashuk
Camera Anatol Kazazaeu
Commissioning editor Iryna Demyanova
Producer/s Aleh Silvanovich

Length 28 min
Total budget €20,000
Original language Belarusian, Russian

Date of production April 2012
First broadcast Belarus TV2
On 10 May 2012, 17:00

Anatol Schneider is the oldest film amateur in Belarus. He is now 80 years old. For almost 50 years he has been making documentaries shooting the most important events in the life of his town already in Soviet times. It was 16 mm film at first and VHS video later. Anatol is from the countryside and his biggest concern of the last decades is the gradual dying and disappearance of Belarusian villages. The same ill fate overcame his native village. Anatol wants to preserve this traditional way of life somehow and the people he felt close to all his life. That is why he starts making his last film and the shooting crew observes him doing so. It is a film that shows some nuances of documentary filmmaking with its unplanned situations, unexpected meetings and bitter disappointments sometimes. All of a sudden and against his will, Anatol's interaction with his characters reveals a painful secret about himself and his motives for making this movie.

THE COURT

Media attention is often about murder and manslaughter. In the midst of all that noise we seem to forget that the lion's share of justice takes place in different chambers: courts of justice, traffic police matters, justice of peace.

The Court was filmed over a few months in the brand new transparent court building of Ghent. Each of the eight episodes of 40 minutes show a series of cases, without voice-over, without comment. All the action speaks for itself.

The accused in a pub fight says he is innocent. The victim is positive that the man is guilty.

A Polish man is caught in the act of breaking into cars.

A girl gets a fine for cycling over a pedestrian crossing by bike.

A squatter is threatened with immediate eviction.

A tenant keeps a dog, although his contract says he is not allowed.

The viewer gets drawn into the action: tragic or comic but always familiar. It could be your cousin, your neighbour, yourself. The viewers observe the accused and victims, prosecutors and lawyers, and above all judges.

One listens to the stories, tries to detect truth and lies. You end up wondering yourself what verdict you would pronounce.

03

DE RECHTBANK

BELGIUM

Entering organisation

Woestijnvis NV

Contact

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www.woestijnvis.be

Author/s Els Roovers

Director/s Hazel Pleyzier, Joren Creylman,
Lise Tieleman, Raf Berghmans

Camera Raf Berghmans and others

Commissioning editor Gijs Delva

Producer/s Inge Sierens

Title of series The Court

Episode № 1

Length 40 min

Original language Dutch

Date of production May 2011

First broadcast VRT

On 24 October 2011, 20:40

04

RATNI REPORTER
CROATIA

THE WAR REPORTER

Entering organisation

Silvestar Kolbas

Contact

Silvestar Kolbas

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<http://www.croatian-photography.com/hr/>

[silvestar-kolbas](http://silvestar-kolbas.com)

Author/s Silvestar Kolbas

Director/s Silvestar Kolbas

Camera Silvestar Kolbas

Sound Dubravka Premar (Sound design),

Darko Rundek & Cargo trio (Music)

Editing Antun Balog, Staša Čelan, Ivor Ivezić

Commissioning editor Nino Lovčević

Producer/s Nenad Puhovski

Production company Factum

www.factum.com.hr

Length 60 min

Total budget €123,000

Original language Croatian

Date of production March 2011

This is an intimate impression about the war in Croatia, seen through the eyes of one person - me. I was a normal person in an unnormal situation. I was the war reporter at the places of my childhood. Different archive footage of war, which I recorded myself in 1991, is the framework of the film.

Parallel the intimate story unfolds which follows my family, especially my son Jakov. Different stages of his growing up correspond to important points of my career as a cinematographer, and also to important public events. But he is young and does not care. By telling Jakov my war story, I am explaining it to myself, too. The focus of the story lies on the personal experience and transposition of emotions.

This film portrays the events that occurred during the 1991 aggression in Croatia, which changed the lives of its citizens. This film is not an inquiry into historical truth, but the author's personal truth.

Using the footage he made himself during the Homeland War as a Croatian Television's reporter, the author tells a personal tale. The war is raging where he grew up, where he dreamed different dreams, but the reality – not only wartime reality – is somewhat different. Ending in complete disclosure, the author uses his own life as an example of a comprehensive and faceted paradigm of war through his own eyes.

A SPLIT SECOND - 10 STORIES FROM THE ROADS

Every year some 90 children and young adults die on the roads in Denmark, and some 900 suffer serious injuries. In a split second, life changes forever for these young people, their parents, siblings, and girlfriends or boyfriends. A split second shows viewers how the victims struggle to return to life, the unbearable grief caused by the loss of a child or sibling, the ambulance driver who tries to help at the scene, the police officers who inform parents that their child has been killed, and the church minister who tries to show them that there is still something to live for.

A split second is about grief, anger, longing and the struggle to continue life when losing a loved one. The cases chosen are intended to affect and engage us emotionally. We must be left feeling the necessity of taking better care of our children and young adults on the roads. We can all make a difference, and we can all be affected.

The primary target group is the parents of children aged between 9 and 18, who need to be made aware that the most dangerous decade of our lives on the roads start when we enter our teens. Road accidents kill far more teens than alcohol, drugs or violent crime.

This documentary is part of the 'Chance it – but not on the roads' campaign aimed at reducing the number of children and young adults killed or severely injured in road accidents.

05

ET SPLITSEKUND - 10 FORTÆLLINGER FRA TRAFIKKEN DENMARK

Entering organisation
Danish Broadcasting Corporation - DR

Contact
Trine Mølgaard König
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www.dr.dk

Author/s Trine Mølgaard König
Director/s Trine Mølgaard König
Camera Nadim Carlsen
Editing Morten Giese
Commissioning editor Niels Hagen
Producer/s Niels Hagen

Length 56 min
Total budget €53,810.45
Original language Danish

Date of production December 2011
First broadcast DR
On 6 February 2012, 20:00

06

IKUISESTI SINUN
FINLAND

FOREVER YOURS

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

Monica Bergman
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www.yle.fi

Author/s Mia Halme

Director/s Mia Halme

Camera Peter Flinckenberg, Anssi Leino

Sound Kirka Sainio (Sound design)

Editing Samu Heikkilä

Commissioning editor Erkki Astala

Producer/s Sonja Lindén

Production company Avanton Productions

www.avanton.fi

Title of series Forever Yours

Length 77 min

Total budget €244,000

Original language Finnish

Date of production October 2011

First broadcast Yle TV 1

On 9 January 2012, 21:30

This is a film about children who have been taken into custody.

Through the children, their biological and foster parents, the film depicts love in everyday life.

The structure of the film covers the entire foster care process: a child being brought into a shelter home, a teenager's everyday life in a foster family, and siblings soon to be moved back to their biological mother after having lived for five years in a foster family.

Forever Yours explores the invisible bond between a child and a biological parent. Even when a child is taken into custody, the yearning for the closeness of the biological parent and their approval never seems to disappear. That longing is a form of loneliness which the foster parents, pressed to the limits of their own capabilities, try to alleviate.

BALLAD FOR A QUEEN

On the occasion of Elizabeth II's Diamond Jubilee in February 2012, this documentary offers an iconoclastic and distanced look of the Monarchy and the British society.

Few countries in the world have experienced an economic, social, cultural and artistic evolution as important as the United Kingdom in these last 60 years. Directed by the renowned Don Kent, based on unpublished archival footage and exclusive interviews, the off main stream Ballad for a Queen is a historic ambulation in various symbolic places of England, an unprecedented portrait of the British Monarchy and its relations with the British society these last decades.

07

BALLADE POUR UNE REINE FRANCE

Entering organisation
ARTE France

Contact
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<http://www.artepro.com>

Author/s Don Kent, Isabelle Rivère,
Jean-Daniel Beauvallet
Director/s Don Kent
Camera Don Kent, Christophe Duchange
Commissioning editor Elisabeth Hulten
Producer/s Leslie F. Grunberg
Production company
Pénélope Morgane Production
www.morgane-groupe.fr/
Co-producer/s NHK

Length 91 min
Total budget €500,000
Original language French, English

Date of production December 2011
First broadcast ARTE
On 31 January 2012, 20:40

08

LE SIÈCLE DE
CARTIER-BRESSON
FRANCE

THE CENTURY OF
CARTIER-BRESSON

Entering organisation
ARTE G.E.I.E.

Contact
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Author/s Pierre Assouline
Director/s Pierre Assouline
Editing Michèle Hollander

Commissioning editor Karen Michael
Producer/s Fabienne Servan Schreiber
Production company Cinétévé
www.cineteve.com

Co-producer/s Fabienne Servan Schreiber,
Laurence Miller, Christiane Graziani

Length 53 min
Total budget €531,662.46
Original language French

Date of production June 2012
First broadcast ARTE
On 28 October 2012, 16:00

Henri Cartier-Bresson (1908-2004) held out until the start of the 21st century before taking his final bow. It is as if he did it intentionally, just to take a peep, to see what it might be like, before declaring that, decidedly, despite its string of horrors, barbarity and dictatorships, the previous century had a lot going for it after all and that it was better to stop right there. His nickname, 'the eye of the century', was truly well deserved, for he saw it as no other did in practically all its states. He looked on it as an illustrator, a documentary maker, a traveller and, in his spare time, a photographer. The greatest, without a doubt. The only one to have covered such a wide-ranging field.

The aim of this film montage, which sets itself the ultimate mission of seeing and hearing everything about the 20th century uniquely through Cartier-Bresson's perception, words and eyes, thus recounts this figure through his photos, drawings and excerpts of his films, commented exclusively by his own voice, and set to the music of a composer he placed above all others: Bach.

His vision has modified our vision of the world.

THE ALGERIAN WAR, THE FRACTURE

On 1 November 1954 a hitherto unknown group calling itself the Front National de Libération launched an operation against the French in Algeria. The war began. France was ruled at the time by a left-wing government which decided to send police reinforcements to Algeria, which was then divided into three French départements and an integral part of France. 'Algeria was France'.

But decolonisation was in the air, and in April 1955 the FLN participated in a conference in Indonesia which gave birth to the 'Third World'.

By August 1955 the Algerian War became a reality when Europeans were massacred by Algerian farmers. The ensuing reprisal was horrendous; several thousand Muslims were slain. The Algerian question became an international matter and first came before the UN in September 1955. The left regained power in France in January 1956 with the slogan 'peace in Algeria'. Yet in March 1956 a 'special powers' decree sent young draftees to the dissident country, thus plunging France into open war. Every French family was henceforth directly involved in a war that was not even yet classified as such.

The Algerians settled into a long-term conflict with France. More and more people flocked to the FLN, in particular Ferhat Abbas. In the summer of 1956 the Algerian nationalists managed to hold a secret meeting where it was decided to take the war to the cities.

By early 1957 the infernal tandem of terrorism and torture became the norm with the outbreak of the 'Battle of Algiers' which ended in September 1957 with a military victory for the French forces. FLN cells were dismantled in Algiers, but the moral and political crisis in France was deepening. The military demanded greater powers, the French politicians were divided, and France found itself isolated in the UN. The Fourth Republic died of its own impotence. By May 1958 General de Gaulle's name was being muttered among the demonstrators in Algiers.

09

GUERRE D'ALGÉRIE, LA DÉCHIRURE FRANCE

Entering organisation
France Télévisions

Contact
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www.france2.fr

Author/s Benjamin Stora, Gabriel Le Bomin
Director/s Gabriel Le Bomin
Editing Barthélémy Vieillot, Bertrand Collard
Commissioning editor Fabrice Puchault,
Barbara Hurel
Producer/s Patricia Boutinard Rouelle
Production company Nilaya Productions
Co-producer/s INA, with the participation of
France Télévisions, Planète+,
with the support of Région Ile-de-France

Title of series The Algerian War, the Fracture
Episode № 1 of 2
Length 57 min
Original language French

Date of production March 2012
First broadcast France 2
On 11 March 2012, 20:50

10

LE KHMER ROUGE ET
LE NON VIOLENT
FRANCE

THE KHMER ROUGE AND THE
MAN OF NON-VIOLENCE

Entering organisation
Les Films d'Ici

Contact
Fanny Chretien
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lesfilmsdici.fr

Author/s Bernard Mangiante
Director/s Bernard Mangiante
Camera Bernard Mangiante
Commissioning editor Catherine Gouze
Producer/s Serge Lalou
Co-producer/s Rithy Panh (Bophana
Productions)

Length 87 min
Original language French, English, Khmer

Date of production February 2012
First broadcast France 5
On 8 April 2012, 22:00

A brand new courthouse in the still devastated land of Cambodia. Before the judges is one of the 20th centuries worst criminals: Douch, a Khmer Rouge leader and head of the S 21 torture centre. 16,000 prisoners, seven survivors.

At his side, two court-appointed attorneys faced with the challenge of defending him. 'Every sick person has a right to a doctor', says Kar Savuth, the Cambodian who survived Pol Pot's jails. 'I always try to seek out the man in the torturer', says François Roux, a disciple of Gandhi and defender of the supporters of civil disobedience and non-violence for the last thirty years.

THIS MAN IS A MULTI-LAYERED CAKE

The facts: Xavier leaves his wife Dominique for François, whom he then leaves for Guillaume.

In fact, this man, Xavier, does not leave anyone and nobody leaves him: it is a comedy of contemporary lifestyles.

11

CET HOMME-LÀ (EST UN MILLE-FEUILLES)

FRANCE

Entering organisation

Les Films d'Ici

Contact

Fanny Chretien

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lesfilmsdici.fr

Author/s Patricia Mortagne

Director/s Patricia Mortagne

Camera Patricia Mortagne

Commissioning editor Adriana Komives

Producer/s Agathe Berman

Co-producer/s ARTE France

Length 57 min

Total budget €194,008

Original language French

Date of production April 2011

First broadcast ARTE

On 9 February 2012, 23:20

12

HITLER'S CHILDREN -
MEINE FAMILIE,
DIE NAZIS UND ICH
GERMANY

HITLER'S CHILDREN

Entering organisation
Mitteldeutscher Rundfunk - MDR / ARD

Contact
Katja Wildermuth
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Author/s Chanoch Ze'evi
Director/s Chanoch Ze'evi
Camera Yoram Millo
Sound Ophir Leibovitch (Music)
Editing Arik Lahar Leibovitz
Commissioning editor Katja Wildermuth (MDR),
Christiane Hinz (WDR),
Gudrun Hanke-El Ghomri (SWR)
Producer/s Philippa Kowarsky
Production company Maya Productions
Co-producer/s Saxonia Entertainment GmbH,
Cinephil Distribution & Coproductions,
Maya Productions

Length 78 min
Total budget €340,000
Original language German, Hebrew, English

Date of production May 2011
First broadcast Reshet 2
On 1 May 2011, 21:00

Himmler, Goering, Hoess. The descendants of the most powerful figures in the Nazi regime are forever associated by name with one of the greatest crimes in history. How do they cope with being a 'child of ...' - literally, not just metaphorically? We witness a story of struggle and reconciliation as they meet with the history and guilt of their families. We are there as they glare accusingly at each other, pour their hearts out - and jointly conclude that it is time to finally move on.

MUNICH 1970 - WHEN THE TERROR CAME TO US

The attack on Israel's Olympic team in 1972 in Munich is a natural part of our collective memory. In contrast, much less known is the fact that in 1970, already two and a half years before, Munich featured as a setting to a series of terrorist attacks: two attempted airplane's hijackings, two attempted bombings of aircraft as well as a fire attack – which – with 55 people dead - adds up to the most disastrous series of attacks to have been carried out in Germany since the end of National Socialism. In his documentary Georg M. Hafner parallels his own family's history with world history: the author's uncle, Rudolf Crisolli, is among the 47 victims of the attack on the Swissair flight 330 from Zurich to Tel Aviv on 21 February 1970. The TV-journalist Crisolli was about to report on the latest events in the Middle East conflict. Hafner's film attempts to find out why he had to die.

The documentary also tackles the question of why Germany, though painstaking examinations had been induced as to the persons responsible for the attacks, deported the perpetrators once they had been exposed. Former high-ranking members of Israel's secret service, Mossad, attest to the collaboration between the German left and Palestinian terrorists as well as to the European policy of appeasement and Europe's refusal to take Israel's warnings seriously. And they reveal how the airlines paid bribe money to the Palestinian organisations, thus hoping not to become a target. Amongst those talking about the Munich events that led to the disaster at the Olympic games two years later is Zwi Samir, the legendary head of the Mossad at the time who has hardly ever talked in public before.

13

MÜNCHEN 1970 - ALS DER TERROR ZU UNS KAM GERMANY

Entering organisation

Hessischer Rundfunk - HR / ARD

Contact

Martina Winkler
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Author/s Georg M. Hafner

Director/s Georg M. Hafner

Camera Detlev Dinges, Colin Rosen,
Svea Anderson

Editing Joachim Wölcken,
Reinhard Sanojca (Sound)

Commissioning editor Esther Schapira

Producer/s Katrin Klöntrup

Length 91 min

Total budget €200,000

Original language German

Date of production June 2012

First broadcast ARD

On 17 July 2012, 22:45

14

DIE ZWEITE
HINRICHTUNG
GERMANY

THE SECOND EXECUTION
OF ROMELL BROOM

Entering organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
Beate Schlanstein
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www.wdr.de

Author/s Michael Verhoeven,
Luise Lindermaier

Director/s Michael Verhoeven

Camera Wayne Sells, Thomas McCarthy,
Thomas Merker

Commissioning editor Beate Schlanstein

Producer/s Michael Verhoeven
Production company Sentana Film
www.sentana.de

Length 89 min
Original language German

Date of production September 2011

First broadcast WDR

On 24 February 2012, 23:15

On 15 September 2009 the State of Ohio tried to execute Romell Broom and failed. Ohio claims it has a right to try again. This film explores the legal and moral questions surrounding this unique case.

Romell Broom was sentenced to death in 1984 for kidnap, rape and murder of 14-year old Tryna Middleton from Cleveland Ohio. Broom was scheduled to be executed in September 2009 for his alleged deed, but the technicians assigned to administer the lethal drug cocktail via an intravenous drip could not locate a suitable vein - in spite of a two-hour attempt and poking 19 holes in his body.

Broom's lawyers have fought tooth and nail to make the case that once the state has tried and failed to kill someone, they should not be allowed to try again.

Filmmaker Michael Verhoeven not only questions the righteousness of the second execution, but he finds out that Romell never had a chance during his lawsuit. Verhoeven talks to all the people who are involved in the case and he reconstructs the crime and the lawsuit. He asks what this unique case has done to the family of the victim, the alleged culprit and his family, but also to the police involved, the lawyers. And he shows in his film what all of this says about the social reality in the United States of America.

THIS AIN'T CALIFORNIA

In 90 minutes, we see the GDR more sharply, more clearly: the skater subculture shows that not all was grey-on-grey and drab clouds of Trabant fumes. This film takes original clips of the 'wheel-board-riders' – straight out of the East German scene in the 80s – and mixes it with animations and re-encounters with the protagonists today in a documentary narrative.

'Skating as freedom' is one of the leitmotifs of this film. Skating 'without pressure to be better than someone else', as one of the main characters puts it, became the goal in hindsight, or, said downright harshly, 'the desire for freedom turned lifestyle'. Unbelievable, if not for the simple fact that this Californian fun could find its expression in the GDR.

'The GDR was not supposed to be that way – the streets were not for playing around', we hear at one point in the film – just as the 'wheel-boards' roll across Alexanderplatz in footage from the 80s: hotpants, sex and music right beside government-organised processions. The story is authentic right down to the production and creative teams, which are made up of East and West German skaters.

West German director Marten Persiel works along with East Germans in the production, revisiting their lives and their own experiences without romanticising any of it.

The arc of the film connects past and present to show how the skaters' lives (shaped by a repressive system) have their own strength. This Ain't California has a light-hearted yet powerful soundtrack as limitless as the vitality of its protagonists. Yet it is not a light-hearted film at all. It is a metaphor with its beginnings in the GDR but does not end with the fall of the wall.

This is a film in which the East takes a look at the West, right up to the year 2011 - with one clear focus: friendship. This Ain't California redefines the documentary genre.

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THIS AIN'T CALIFORNIA GERMANY

Entering organisation
Wildfremd production GmbH

Contact
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wildfremd.com

Author/s Marten Persiel, Ira Wedel
Director/s Marten Persiel
Camera Felix Leiberg (DoP)
Sound Ireneusz Szumlanski,
Elias Struck (Sound design), Lars Damm,
Troy von Balthazar (Music)
Editing Maxine Goedicke, Bobby Good,
Toni Froschhammer
Commissioning editor Meyen Wachholz,
(ARTE), Jens Stubenrauch (RBB),
Martin Hübner (MDR),
Christian Cools (ARTE)
Producer/s Ronald Vietz, Michael Schöbel
Co-producer/s ARTE / RBB, MDR Leipzig

Length 96 min
Total budget €650,000
Original language German

Date of production July 2011

16

OUWEHOEREN
THE NETHERLANDS

MEET THE FOKKENS

Entering organisation
Submarine

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www.submarine.nl

Author/s Rob Schröder, Gabrielle Provaas
Director/s Rob Schröder, Gabrielle Provaas
Camera Wiro Felix, Rob Schröder,
Joost van Herwijnen
Sound Carla van der Meijs,
Frenk van der Sterre, Benny Jansen;
Danny Malando (Music)
Editing Sander Vos NCE,
Hugo Dijkstal (Sound)
Commissioning editor
Barbara Truyen (VPRO),
Niek Koppen (Netherlands Film Fund)
Producer/s Bruno Felix, Femke Wolting
Co-producer/s VPRO

Length 77 min
Original language Dutch

Date of production November 2011
First broadcast VPRO
On 4 June 2012, 20:30

This is the story of two ageing hookers. Twins, no less. We could ask for no better guides through the intriguing world of love-for-money than Louise and Martine Fokkens. What does it mean to be a prostitute? What are the secrets of the trade? But more painful questions need to be addressed as well: What is it like to spend your life selling your body? How do you keep going without losing all self-respect?

Their career under the red light started in the mid 1960s. In those days, skirts had to be over the knee and there was still an art to turning a trick. Their husbands were their pimps and their children a reason to keep going. Together, they made for quite an attraction. The money came rolling in. But they had unhappy marriages and their children were taken into care.

Louise and Martine broke free, ran their own brothel and wearily watched as the red light district became the international tourist attraction that it is today, where Martine is currently still working at 69 years of age. She would like to stop, but financial troubles keep her on display in her shop window. Every Wednesday, Christians from Blood & Fire come to pray for her in the room where she does her business. They want her to stop, but Martine has her own ideas. Her twin sister Louise has stopped. She did not have a choice. She suffers from rheumatism. In her cluttered flat in IJmuiden she paints and waits for Martine, who comes home with new stories from Amsterdam.

STUFF EVERYWHERE

Stuff Everywhere is a lively quest to find what connects people and stuff. Things are handy, they make life easier and we think they will bring us joy. But there is too much stuff and it is everywhere: in our houses, on the streets, in the sea and in our minds. In how we think about ourselves, about the economy and about cubicle space. We feel compelled to buy even though we have more than enough things. What if you want to know just how much stuff you have? So you decide to count it only to discover that it will not fit your house?

Now that we have too much stuff, what can we do with it? Throw it away? Make life simpler? But, throwing away does not really make it vanish, it is just somewhere else. In the oceans there are five great Garbage patches where all the litter and plastics that end up in the water system and oceans collect. In the Pacific it is the size of Texas.

And now that we have so much stuff, is it really necessary to travel to Canada for an interview, or to the Pacific Ocean for a single shot, or can you also make a film using all the stuff you already have?

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STUFF EVERYWHERE THE NETHERLANDS

Entering organisation
Viewpoint Productions

Contact
Robin Brinster
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www.viewpointdocs.com

Author/s Judith de Leeuw
Director/s Judith de Leeuw
Camera Rogier Timmermans
Sound Carla van der Meijs,
Harry de Wit (Music)
Editing Jurjen Blick
Commissioning editor Babeth van Loo
(Buddhist broadcaster BOS)
Producer/s Valerie Schuit,
Tamara Vuurmans (Creative producer)
Co-producer/s Media Fund

Length 57 min
Total budget €165,000
Original language Dutch

Date of production December 2011
First broadcast BOS
On 31 December 2011, 14:55

18

BACK TO THE SQUARE
NORWAY

BACK TO THE SQUARE

Entering organisation
Piraya Film

Contact
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www.piraya.no

Author/s Petr Lom, Torstein Grude
Director/s Petr Lom
Camera Petr Lom

Editing Petr Lom, Erik Andersson
Commissioning editor Bjarte Mørner Tveit
Producer/s Torstein Grude
Co-producer/s Petr Lom

Length 85 min
Total budget €520,000
Original language Arabic

Date of production January 2012
First broadcast VPRO
On 26 March 2012, 21:00

A year after the euphoria on Tahrir Square, the demonstrators' goals have not even come close to being reached. The country is ruled with an iron fist and there is still no democracy. The 'eye of the world' has moved elsewhere.

How things have been in Egypt since 25 January 2011 is explained using five portraits of people from various walks of life. A young horse herdsman tells us how he drove to the square to ask for the pyramids to be opened again; he only just managed to survive that day. A taxi driver talks about his six years in prison, the torture, and how the police now behaves worse than ever. A young woman talks about intimidations and unjust arrests, which according to human rights lawyers are happening continuously. The young Salwa describes how she met her first love during the demonstrations. And then the brother of Michael Nabil: a blogger who was arrested because of his Internet comments and is now on hunger strike – he is followed on Tahrir Square during the protests that still continue against the ongoing violations of human rights.

DOCTORS

What happens behind the closed doors of surgical wards, treatment rooms and other spaces where specialist medical consultations take place? The film follows the everyday work of doctors in a surgical ward: the hierarchy between them, the need to take important decisions, the struggle with economic problems. Although they usually use a vernacular incomprehensible to an average person, they also tell jokes or insiders' anecdotes. Their work, despite the knowledge and experience acquired, may still involve surprising moments.

19

LEKARZE

POLAND

Entering organisation

Kijora

Contact

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Author/s Tomasz Wolski

Director/s Tomasz Wolski

Camera Tomasz Wolski

Commissioning editor Barbara Paciorkowska

Producer/s Anna Gawlita

Co-producer/s TVP Channel 2,

Krakow Festival Office

Length 81 min

Total budget €160,000

Original language Polish

Date of production June 2011

First broadcast TVP

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WIERA GRAN
POLAND

VERA GRAN

Entering organisation
Telewizja Polska S.A. - TVP

Contact
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Author/s Agata Tuszynska
Adapted from 'Wiera Gran'
by Agata Tuszynska

Director/s Maria Zmarz-Koczanowicz

Camera Ita Zbraniec-Zojt
Sound Maciej Kolinski

Editing Grazyna Gradon PSM

Commissioning editor Barbara Paciorkowska

Producer/s Agenesiszka Traczewska,
Jerzy Jakutowicz, Witold Bedkowski

Production company
Largo Film Studio, TVP2
Co-producer/s Largo Film, TVP2

Length 67 min
Total budget €385,000
Original language Polish

Date of production May 2012
First broadcast TVP2
On 29 May 2012, 22:55

A portrait of Vera Gran - a Jewish singer, very popular in Poland just before the outbreak of WW II. Her later faith, overshadowed by the Holocaust and accusations of collaboration with the Nazis, spread by some Jewish intellectuals, are tactfully presented in the documentary based on a book by Agata Tuszynska, who researched the topic for almost ten years. Numerous photographs, posters and interviews with the singer present the exceptional life of an individual trying to find a place in a world dominated by group behaviour.

The authors ask many questions: Who is Vera Gran, a famous singer of the pre-war Warsaw, and later of the Warsaw ghetto? Is she a victim of war or a victim of her own fear? Is she an object of unjust wrongdoing or a woman desperately trying to stay alive in the most grave circumstances?

The director - Mara Zmarz-Koczanowicz, following the book, goes beyond the boundaries of the biographical picture or investigative documentary. Reconstructing the artist's wartime and postwar life, the film touches upon the issue of moral judgment that is often too easy to make - both for those who have never experienced the hell of war and for those who did and need unambiguous assessment.

MY NAME IS DRUILLET

Victor Druillet was a man who played an important, yet unclear, role in the repression of Spanish Republican exiles in France. His son Philippe Druillet, a straight talking, leftist and multifaceted French artist who transformed the world of comics in the 1970s, after years of denial decided to explore his father's past. Philippe, who lost his father as a young boy, vaguely knew that he had operated within military, police and secret service circles and collaborated with Pétain's Vichy regime but had few concrete details, and knowledge of only some of the settings involved: Syria, Lebanon, Barcelona, Paris, Vichy. He made that difficult choice because he felt that 'those who suffered during that period have the right to know the truth'. The film is the product of extensive archive research, of Victor Druillet's own writings, and of conversations with his family, bringing to light for the first time the events in which he was involved, starting from the First World War through to the Franco dictatorship. Philippe Druillet had known nothing of the details, including his father's links with Lluís Company's arrest in France and subsequent execution in Spain; his close ties with the Spanish Embassy in Paris; Josep Tarradellas' arrest during exile, and other dramatic events. Facing the facts surrounding his father's past was so emotionally upsetting that he was unable to continue shooting the documentary. This powerful personal story sheds further light on a complex and dramatic moment in Spanish history.

21

EL MEU NOM ÉS

DRUILLET

SPAIN

Entering organisation
Televisió de Catalunya S.A.

Contact
Cristina Cort
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www.tv3.cat

Author/s Montserrat Besses, Pere López
Director/s Montserrat Besses, Pere López
Camera David Bou
Commissioning editor Joan Salvat,
Munsa Tarrés
Producer/s Roser Costa

Length 67 min
Total budget €165,000
Original language Catalan

Date of production September 2011
First broadcast Televisió de Catalunya S.A.
On 16 May 2012, 21:55

22

HAN TROR HAN
ÄR BÄST
SWEDEN

HE THINKS HE'S THE BEST

Entering organisation
Sveriges Television - SVT / Swedish Television

Contact
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Author/s Maria Kuhlberg
Director/s Maria Kuhlberg
Camera Eric Börjesson, Ivan Blanco,
Lukas Eisenhauer, Martina Iverus
Sound Kalle Bäckman (Music)
Editing Andreas Jonsson
Commissioning editor Ingemar Persson
Producer/s Stina Gardell
Production company Mantaray Film
www.mantarayfilm.se
Co-producer/s SFI, Konstnärnämnden

Length 76 min
Total budget €100,000
Original language Swedish

Date of production October 2011
First broadcast SVT
On 30 November 2011, 21:00

The brothers, Carmine and Valdo, have never gotten along. They have hated each other since birth. At their mother's funeral, Carmine tried to strangle Valdo to death, but the little brother was saved by intervening relatives. The brothers have not been in contact with each other after the incident.

Now, the documentary filmmaker, Maria Kuhlberg, seeks to get her stubborn Italian-Swedish uncles to talk to each other and to fix their broken relationship.

The film tells the moving story of two brothers who ended up on completely different paths in life and their attitudes towards each other. At the same time, it evokes memories of the family's move from post-war Italy to Sweden in search of work. Behind all the arguments, an image of a Swedish welfare state unfolds that in reality turned out to be anything but a promised land.

The actor and now director Maria Kuhlberg is a niece of the resentful brothers. She boldly declares at the beginning of the film that her aim is the reconciliation of the brothers. But she is also hoping to find out along the way why the family is dragging along such heavy baggage of abuse, violence and aggression.

AHEAD TO THE PAST

When foreigners migrate in large numbers to a small country and when boundaries loosen up, a lot of inhabitants feel threatened. Such is the situation in Switzerland where since the free movement of persons the number of Europeans migrating has tripled and almost 23 percent of Switzerland's inhabitants are foreigners. The popularity of the right-wing Party SVP (Schweizerische Volkspartei) has constantly grown. By now more than half of the Swiss voting population favour their restrictive policy on foreigners.

The national conservative Party is unbeaten at mobilising its members. The SVP can count on a legion of helpers who put up election posters on barnyards, amongst them Peter Frei. 'We should limit the number of foreigners in Switzerland at 20 percent', says the 55-year old site foreman whose co-workers are all foreigners. Another party member is 50-year old entrepreneur Hans-Ulrich Lehmann: 'Switzerland is a special case and should be proud of it', says the neoliberal whose fortune is estimated at 250 million euros and who made this money profiting from an insulated market.

It is the year of Swiss parliamentary elections 2011 when filmmaker Karin Bauer travels to the so-called 'lowlands' of Zurich, small communities where a majority of the inhabitants are right wing party members. In the midst of party slogans on rapeseed fields she meets workers, housewives and entrepreneurs whose ambition it is to preserve the microcosm Switzerland.

23

VORWÄRTS IN DIE VERGANGENHEIT SWITZERLAND

Entering organisation
SRG SSR / Schweizer Fernsehen - SF

Contact
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Author/s Karin Bauer
Adapted from Karin Bauer
Director/s Karin Bauer
Camera Otmar Schmid
Commissioning editor Christoph Müller
Producer/s Christoph Müller

Length 52 min
Total budget €100,000
Original language German

Date of production October 2011
First broadcast SF
On 27 October 2011, 20:00

24

ALEX: A LIFE FAST
FORWARD
UNITED KINGDOM

ALEX: A LIFE FAST FORWARD

Entering organisation
British Broadcasting Corporation - BBC

Contact
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www.bbc.co.uk

Author/s David Dugan
Director/s David Dugan
Camera Chris Morphet
Commissioning editor Samantha Anstiss
Producer/s David Dugan
Production company Windfall Films
<http://www.windfallfilms.com/contactus.aspx>

Length 58 min
Original language English

Date of production July 2011
First broadcast BBC Three
On 21 July 2011, 21:00

Alex Lewis knows he does not have much longer to live. Aged 21 he finds himself falling hopelessly in love and cannot quite believe what's happening.

Alex was first diagnosed with bone cancer shortly before his 18th birthday. After over three years of intensive treatment, he realises he is running out of options. He decides to cram as much life as possible into the time he has left. His remarkable zest for life is contagious.

On the first day of filming in June 2010 his only sadness is not being able to commit to a long-term relationship. That evening he goes to a party in Swansea, kisses a girl, falls in love and within weeks they are inseparable. In September Alex and Ali become engaged to be married. This is a story of the power of love, as a young man confronts his mortality in the most emotionally charged circumstances imaginable.

TV FICTION

Under the Patronage of France Télévisions – FT

Programmes in Competition

			PRESENTED ON
01	The Spiral	Belgium	Monday
02	Where There's a Crime, There's a Witness	Finland	Wednesday
03	Clara's Off to Die	France	Sunday
04	State Conspiracy	France	Wednesday
05	A Day for a Miracle	Germany	Monday
06	And Everyone Was Silent	Germany	Sunday
07	Hanna's Decision	Germany	Wednesday
08	The Last Fine Day	Germany	Tuesday
09	Voices From the Past	Germany	Thursday
10	The Young Montalbano	Italy	Tuesday
11	Line 32	The Netherlands	Sunday
12	Manslaughter	The Netherlands	Thursday
13	The Deep End	Poland	Wednesday
14	We Shall Return	Spain	Monday
15	Extreme Places With Björnulf	Sweden	Sunday
16	The Bridge	Sweden	Tuesday
17	Nebelgrind	Switzerland	Monday
18	The Bomber	Ukraine	Thursday
19	Call the Midwife	United Kingdom	Sunday
20	Hit & Miss	United Kingdom	Thursday
21	We'll Take Manhattan	United Kingdom	Tuesday

THE SPIRAL

This story starts not on your TV screen but in reality. On the same day, in six major museums in six countries across Europe, six world renowned paintings (Rubens, Munch, Picasso, Eckersberg etc.) disappear and are replaced by an enigmatic symbol: a spiral. Who did this and why?

This intriguing event kicks off our story. Through various media we reveal: this is the start of a new European 5-part drama series and you, the audience, are invited to view and actively participate for the five following weeks.

That exact same evening, the TV series starts. The audience discovers the character from their country and is front row witness to the spectacular theft of the painting. But this isn't just happening in their country. All over Europe, other museums fall victim to similar heists at the exact same time.

This is not a coincidence. In the first episodes we discover that Ella, Oskar, Sigrid, Max, Jakob and Francis are actually friends and not just ordinary art thieves. As innovative young artists they are part of a bigger plan.

A plan initiated by Victor, a mysterious and enigmatic artist with a long record in the art scene and playful actions against the establishment. Victor wants to conclude his life's work with a last and final collaborative indictment: 'Art, Not Money'. The group of friends challenges the audience to find and retrieve the stolen paintings and become part of the most valuable artwork ever made: The Spiral.

01

THE SPIRAL BELGIUM

Entering organisation
Caviar Films

Contact
Sarah Van Hoeymissen
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www.caviarcontent.com

Author/s Ben Zlotucha
Director/s Hans Herbots
Camera Philippe Kress
Commissioning editor Christian Wikander
Producer/s Peter De Maegd
Co-Producer/s VRT, VARA, NRK, Yle, SVT,
ARTE France, ARTE Deutschland, TV3

Title of series The Spiral
Episode № 1 of 5
Length 46 min
Total budget €6,880,000
Original language English

Date of production March 2012
First broadcast VRT, VARA, SVT, Yle, NRK,
ARTE, TV3
On 2 September 2012, 20:30

02

SIINÄ NÄKIJÄ,
MISSÄ TEKIJÄ
FINLAND

WHERE THERE'S A CRIME,
THERE'S A WITNESS

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

Monica Bergman
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www.yle.fi

Author/s Raija Talvio

Adapted from 'Siinä näkijä, missä tekijä'
by Hannu Salama

Director/s Kari Paljakka

Camera Pekka Uotila

Sound Jukka Nurmela (Sound designer)

Editing Timo Linnasalo

Commissioning editor Erkki Astala (Yle)

Producer/s Liisa Akimof

Production company Production House

www.productionhouse.fi

Co-Producer/s Jyrki Kaipainen,

Camera Cagliostro

Title of series Where There's a Crime,

There's a Witness

Episode № 2 of 2

Length 64 min

Total budget €700,000

Original language Finnish

Date of production April 2011

First broadcast Yle TV 1

On 19 February 2012, 21:05

A two-part television film based on Hannu Salama's novel tells a story of a communist resistance group in Tampere's Pispala district during the Continuation War. The secret resistance group meets at Santtu and Maija Salminen's home and decides to keep a low profile when the Continuation War breaks out. They agree to limit their activities to distributing anti-war leaflets and committing small-scale sabotage. But the young members decide to carry out sabotage operations with Russian spies against war industry and electric power distribution in the Tampere region. They are caught planning a new sabotage. Some of them are sentenced to death, some die during interrogations. After the war Santtu finds out that there was a traitor among the group. But was there more than one? Who betrayed whom? And who was the first to betray? An apology written by the traitor proves that the truth is never pure and simple.

CLARA'S OFF TO DIE

A 43-year old comedienne who is at the firmament of her career, learns that she is reached by the incurable evil: she has two months to live. She knows the way this disease progresses because her father died from it. Will she find the courage to schedule her death and to impose her decision to her close relations?

03

CLARA S'EN VA

MOURIR

FRANCE

Entering organisation
ARTE France

Contact
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www.artefrance.fr

Author/s Virginie Wagon
Director/s Virginie Wagon
Camera Philippe Lardon
Commissioning editor Arnaud Jalbert
Producer/s Françoise Castro
Production company BFC Productions
www.artepro.com

Length 100 min
Total budget €1,799,942
Original language French

Date of production April 2011
First broadcast ARTE
On 5 October 2012, 20:50

04

MANIPULATIONS

FRANCE

STATE CONSPIRACY

Entering organisation
France Télévisions

Contact
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www.france2.fr

Author/s Jacques Labib, Philippe Madral
Director/s Laurent Herbiet
Camera Dominique Bouilleret
Editing Stéphane Mazalaigue
Commissioning editor/s Thierry Sorel,
Fanny Rondeau
Producer/s Georges Campana
Production company Breakout Films

Length 96 min
Original language French

Date of production June 2012
First broadcast France 2

Franck Barrot, one of the best police chiefs in the French secret service, is laid off for leading an anti-terrorist operation using controversial but courageous methods.

This penalty could not come at a worse time: his marriage is on the rocks and his wife Carole wants a divorce. Then his stepfather, Perraudin, shoots himself in the middle of the night in his offices. He was the Prime Minister's Chief of Staff.

A few days later, an unknown terrorist group called 'CAMU' threatens the Home Office and the Prime Minister's offices.

They claim to have booby-trapped the national railway and threaten explosions if the government does not pay the demanded ransom.

To prove the government is taking them seriously it is to place a message in a national newspaper under the title 'Sancho to Marilyn'. The terrorists will then detail how the ransom shall be handed over. This terrifying threat occurs when the Prime Minister and the Home Secretary start fighting for the future presidential elections.

Has the CAMU taken advantage of the situation to blackmail the government?

Does Perraudin's suicide have something to do with the threat?

The situation is serious, so Frank Barrot gets pulled back into duty on the investigating team.

Inevitably, the news leaks to the press and the terrible CAMU threat becomes public. One man appears to be responsible for the chaos: the Home Secretary. One man works in the shadows to avoid the worst: Franck Barrot.

The countdown against the catastrophe has started as well as a chase between those who want chaos and Barrot, who wants the truth.

An unimaginable and terrifying truth.

A DAY FOR A MIRACLE

The young and ambitious cardio-vascular surgeon and ultra marathon runner from Vienna, Dr. Markus Höchstmann, landed his first job in a clinic in Klagenfurt in the Austrian province of Kärnten.

The fact that his family stayed in Vienna and Markus keeps commuting back to the capital whenever he can has earned him the reputation of being an arrogant city slicker. This is why there is little sympathy amongst his colleagues when Markus has to fill in for the senior physician at the weekend to perform surgery on an important local politician, even though it is Markus' son's birthday.

But just then, an emergency is rushed in: a drowned four-year old girl, lifeless, cold, her heart has stopped beating. She had spent 30 minutes under water, too long for her brain to survive without damage.

The consensus of the emergency unit is not to try and resuscitate. Markus disagrees. When the politician's condition worsens, Markus has to make a decision. Even though a similar resuscitation has never been accomplished before, Markus decides to do everything, to risk everything, to save the girl's life. Despite never having performed surgery on a child before, despite the inadequate equipment and against the forceful opinion of his older and more experienced colleagues, Markus keeps fighting for the life of his little patient. With desperate courage and the dogged resilience of an ultra distance runner, he tries to make a miracle happen. The marathon against time has only just begun!

The film is based on true events.

05

DAS WUNDER VON KÄRNTEN GERMANY

Entering organisation
Zweites Deutsches Fernsehen - ZDF

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Author/s Christoph Silber, Thorsten Wettcke
Director/s Andreas Prochaska
Camera Thomas Kiennast
Commissioning editor Daniel Blum
Producer/s Sam Davis
Production company Rowboat Film- und
Fernsehproduktion GmbH
Co-Producer/s Graf Film, ZDF

Length 90 min
Total budget €954,093
Original language German

Date of production May 2011
First broadcast ZDF
On 5 March 2012, 20:15

06

UND ALLE HABEN
GESCHWIEGEN
GERMANY

AND EVERYONE WAS SILENT

Entering organisation
Aspekt Telefilm-Produktion Berlin GmbH

Contact
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www.aspekt-telefilm.de

Author/s Andrea Stoll
Adapted from 'Schläge im Namen des Herrn'
by Peter Wensierski

Director/s Dror Zahavi
Camera Gero Steffen
Commissioning editor Fritz Busse
Producer/s Doris Zander

Length 90 min
Total budget €1,730,190
Original language German

Date of production April 2012
First broadcast ZDF

Based on Peter Wensierski's non-fiction bestseller 'Beatings in the Name of the Lord', which deals with the little known fate of institutionalised children in postwar Germany, the story of Luisa and Paul is told, whose relationship never ceases to make space for hope, friendship and love despite the bitter reality of everyday life in a community home. Berlin, 2008. Luisa returns to Germany, her home country, after more than 40 years spent in the US. She is here to report at the round table of the German Bundestag Committee on Petitions about her traumatic experiences suffered at the community home 'Diakonisches Erziehungsheim Falkenstein', but also to see Paul again, her childhood sweetheart and also a former foster child.

1964. The 16-year old Luisa is almost a completely normal teenage girl. Almost, because she bears the stigma of an illegitimate child, loves Elvis' songs and occasionally meets with boys for a secret cigarette. When her mother falls ill, she gets sent to a community home. Here, Luisa experiences the full cruelty of the system, she is abused both mentally and physically and is exploited as cheap labour. Her only ray of hope is Paul, the quiet boy, who falls in love with her at first sight. This tender love signifies the principle of hope for both. During the sparse and secret moments of togetherness, they can leave the inhumanities of home life behind. Yet after a dramatic incident, Luisa is admitted to hospital - never to return.

44 years later, Luisa and Paul meet again. Unlike Luisa, Paul has blocked out his past for fear of being humiliated and shamed. However, through their reunion, he is forced to finally confront his own history.

HANNA'S DECISION

The story takes place during the postwar years of Germany's economic miracle. While life has long since returned to normal in her small rural community in Upper Bavaria, in an area that is now under Allied control, Hanna Forster is still waiting for the return of her husband Karl, who has been held captive as a prisoner of war by the Russians for the past seven years. When Karl was drafted into the military, it was up to Hanna alone to steer her family and their carpentry business through turbulent times, both during and after the war. She is proud that she has managed on her own to keep the company afloat through these difficult years. But she lacks the appropriate job training and the firm desperately needs a master carpenter to avoid the threat of closure. Although she has succeeded in convincing her clients and the men in the business of her own abilities, she still has to contend with the competition – and Hanna's success is above all a thorn in the side of the town mayor, Hans Zollner. Then, one day Karl returns home. Hanna is overjoyed. But her severely traumatised and wounded husband finds it difficult to readjust to normal daily life at work and with his family. He finds it even more difficult that his wife is not willing to be forced back into the role of housewife and mother. To make matters worse, every attempt by Hanna to stand by his side and help him is angrily rebuffed by her husband. Inevitably things go downhill with the firm. Karl categorically rejects the lucrative offer by local carpenter Adi Zollner to purchase the company. Hanna is worried as she sees her husband increasingly driven to despair and prone to violent outbursts. It looks like the family and the company will unavoidably end up in bankruptcy. So Hanna makes a decision. She secretly signs up for the exam to become a carpenter, and then enters into a contract to sell the business to Adi Zollner. When Karl discovers what she has done, disaster ensues.

07

HANNAS ENTSCHEIDUNG GERMANY

Entering organisation
Ziegler Film GmbH & Co. KG

Contact
Christian Stollwerk
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www.ziegler-film.de

Author/s Benedict Röskau
Adapted from an idea by Jacqueline Tillmann
Director/s Friedemann Fromm
Camera Hanno Lentz
Commissioning editor Hans-Wolfgang Jurgan
Producer/s Regina Ziegler
Co-Producer/s Veit Heiduschka, Wega Film

Length 90 min
Original language German

Date of production February 2011
First broadcast ARD
On 9 March 2012, 20:15

08

DER LETZTE
SCHÖNE TAG
GERMANY

THE LAST FINE DAY

Entering organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
Claudia Bach
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www.wdr.de/tv/film

Author/s Dorothee Schön
Director/s Johannes Fabrick
Camera Helmut Pirnat
Sound Wolfgang Wirtz, Oli Biehler (Music)
Editing Monika Asbacher
Commissioning editor/s Götz Schmedes,
Anke Krause
Producer/s Kirsten Hager
Production company
Hager Moss Film GmbH

Length 89 min
Total budget €1,400,000
Original language German

Date of production May 2011
First broadcast ARD
On 18 January 2012, 20:15

It is the last time they will ever hear Sybille's voice, but Lars Langhoff and his two children Maike and Piet do not realise it. To each of them it is a normal everyday phone call which explains why 12-year old Maike reacts to her mother with typical adolescent defiance. It is also why Lars and 6-year old Piet are not really focused when they talk to Sybille. Sybille Langhoff is a 40-year old anesthesiologist, a mother of two and a wife, and she takes her own life. Her family is struck with grief - but for them life must go on: school, work, the household, the profane things. Their grief and self-accusations together with their anger about what Sybille has done create an emotional mix that catches everyone off guard. Should not Lars have noticed that his wife's depression had worsened. Should not Maike have been nicer to her mother? And how long will they be able to conceal the truth from Piet that his mother actually committed suicide? Lars' sister Ruth tries to help out in whatever way she can. There are lots of things the Langhoff family have to talk about, a lot of misunderstandings that need clearing up and new behaviour learnt. One thing is certain: life will never be what it once was for Lars and the children, because Sybille no longer wanted to live it.

VOICES FROM THE PAST

Carola Weber has managed to bury the darkest part of her life deep inside herself: her prison time after attempting to flee from Eastern Germany. One day she is convinced that one of her tormenters from the Women Prison stands in front of her. Now she puts all her efforts into proving his guilt.

Carola Weber's fate represents that of many other women in the former GDR. Even 20 years after the reunification, this film that both reminds us of these women's fate and highlights this dark part of German history.

09

ES IST NICHT VORBEI GERMANY

Entering organisation
Südwestrundfunk - SWR / ARD

Contact
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www.swr.de

Author/s Kristin Derfler, Clemens Murath
Adapted from the real life story of Carola Weber
Director/s Franziska Meletzky
Camera Eeva Fleig
Commissioning editor Manfred Hattendorf
(SWR), Michael Schmidl (SWR),
Daria Moheb Zandi (RBB),
Rosemarie Wintgen (RBB)
Producer/s Michael Lehmann
Production company
Studio Hamburg FilmProduktion GmbH
www.studio-hamburg.de
Co-Producer/s SWR, RBB,
Studio FilmProduktion GmbH

Length 90 min
Total budget €1,410,000
Original language German

Date of production May 2011
First broadcast ARD
On 9 November 2011, 20:15

10

IL GIOVANE
MONTALBANO
ITALY

THE YOUNG MONTALBANO

Entering organisation
Rai - Radiotelevisione Italiana

Contact
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Author/s Gianluca Maria Tavanelli
Director/s Gianluca Maria Tavanelli
Camera Gianluca Maria Tavanelli
Commissioning editor Gianluca Maria Tavanelli
Production company Rai Fiction, Palomar
Co-Producer/s Carlo Degli Esposti,
Nora Barbieri, Max Gusberti

Title of series Il Giovane Montalbano
Episode № 1 of 6
Length 120 min
Original language Italian

Date of production May 2011
First broadcast Rai Uno
On 23 February 2012, 21:10

Set in the early nineties, this series relates how Montalbano's world developed in the way we know, from his first job in the mountain village of Mascalippa, to the transfer to Vigata, where Montalbano had already lived some time as a boy; from his difficult relationship with his father, to the early friendship with Mimi, the immediate falling in love with Livia, after the long distance relationship with Mery.

It will be easy to understand how and why Montalbano became that realist and complete character we all know and love.

But in this series Montalbano is not just a young boy growing into a man, but also a talented police commissioner who already at the beginning of his career shows his ability in solving intricate cases, based on Camilleri's novels, in which the viewer will find the atmosphere and investigation proceedings to which he is accustomed.

And - not to be forgotten - the trusted Catarella, the tender and goofy agent who can never correctly pronounce a family name. His special relationship with the beloved commissioner is well-known and represents the backbone of Camilleri's novels.

LINE 32

Line 32 is a television series set against the background of harrowingly tense times in Amsterdam. Seemingly random and unsuspecting passengers ride a bus to their various destinations. But as the vehicle nears a courthouse where an extreme right-wing politician testifies in a controversial case of racial abuse, the bus turns over and explodes, bursting into flames and impacting the courtroom itself. There appears to be no question: this is an act of terrorism.

In the first episode, various people board Amsterdam city bus line 32. A sweaty corpulent man, a Surinamese contractor of security systems, a teenage schoolgirl, a well-known television anchorman, an elderly Moroccan in traditional robes with a knapsack and his fifteen year old nephew, an aged lady accompanied by a tramp and a young couple with a painting wrapped in paper.

A man in a car with flashing lights races behind the bus, but finds it impossible to pass the traffic. When the young Moroccan gets out of the bus at a stop, he suspiciously embraces his uncle a few seconds too long. Meanwhile, in a courtroom, an important politician enters to give evidence in a rape trial brought by a black woman. In sight of the courthouse, the bus suddenly begins to zigzag. The car with flashing lights cannot avoid the bus and crashes into it in high speed. The bus turns over with all the passengers inside. An explosion follows blowing away the glass façade of the courthouse. The bus is consumed by fire. Going back six weeks in time over eight episodes, the series follows the lives of the passengers and their close relatives as well as those of the politician, the black woman in the courthouse, and the driver of the car with the flashing lights until the fateful moment when they all are fatefully intertwined at the bus accident.

11

LIJN 32

THE NETHERLANDS

Entering organisation
IDTV Drama

Contact
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Author/s Marnie Blok,
Karen van Holst Pellekaan, Maarten Lebens
Director/s Maarten Treurniet
Camera Jan Moeskops
Commissioning editor Brigitte Baake (KRO),
Gemma Derksen (NCRV)
Producer/s Idse Grotenhuis
Co-Producer/s Arnold Heslenfeld

Title of series Lijn 32
Episode № 1 of 8
Length 50 min
Total budget €3,275,272
Original language Dutch

Date of production February 2011
First broadcast NCRV and KRO on Nederland 2
On 14 January 2012, 20:15

12

DOODSLAG
THE NETHERLANDS

MANSLAUGHTER

Entering organisation
Nederlandse Publieke Omroep - NPO

Contact
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Author/s Marcel Lenssen
Director/s Pieter Kuijpers
Camera Mick van Rossum
Commissioning editor Kees Vlaanderen
Producer/s Pieter Kuijpers,
Sander van Meurs, Iris Otten
Production company Pupkin Film
Co-Producer/s HUMAN Television

Length 85 min
Original language Dutch

Date of production January 2012
First broadcast HUMAN Television

This film responds to a current and violent theme.

It tells the story of how Max, a paramedic, is prevented in carrying out his job by offensive behaviour. One day, partially provoked by a television interview of a famous stand up comedian, he literally lashes out.

With major unintended consequences.

THE DEEP END

The series focuses on the work of social workers in one of the centers for social help in a big city. Each episode shows a different social problem and characters struggling for help. Wiktor Okulicki, the freshly nominated director of the centre, is a man of acts, not words. He has been a social worker for over 15 years, and during this time, he faced not only the numerous difficult social problems, but also went through a serious personal crisis. His co-workers, mostly young and enthusiastic idealists, meet individuals who often have to face the most tough and depressing circumstances, and here they work together in the hope that they can actually help someone in need.

Episode 11: Profession: Photojournalist

Stefan used to be a renowned war reporter and is now disabled as a result of wounds that he got in Afghanistan. He uses a wheelchair and finds it hard to accept that he is crippled; he is deeply depressed. In his view, everything just ended: his career, his dreams, and what is worst - his ability to support himself and care for his most basic needs. Kalina, who takes care of him, gets more and more involved in Stefan's case. This worries Wiktor, who tries to direct her attention to the other people in need.

13

GLEBOKA WODA

POLAND

Entering organisation
Telewizja Polska S.A. - TVP

Contact
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Author/s Katarzyna Terechowicz,
Magdalena Lazarkiewicz
Director/s Magdalena Lazarkiewicz
Camera Bartek Bujko
Sound Antoni Komasa-Lazarkiewicz (Music)
Editing Urszula Stefanska, Daniel Ziola
Commissioning editor
Beata Rodewald-Mazurkiewicz
Producer/s Sylwester Banaszkiwicz,
Marcin Kurek, Media Brigade (Executive producer)

Title of series The Deep End
Episode № 11 of 13
Length 47 min
Total budget €1,368,970
Original language Polish

Date of production September 2011
First broadcast TVP 2
On 12 February 2012, 21:10

14

TORNAREM
SPAIN

WE SHALL RETURN

Entering organisation
Brutal Media S.L.

Contact
Sintu Amat
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www.brutalmedia.tv

Author/s Pau Garsaball, Marta Grau
Director/s Felip Solé
Camera Josep M. Civit

Commissioning editor Oriol Carbonell
Producer/s Raimon Masllorens
Co-Producer/s Televisión Española S.A.,
Televisió de Catalunya S.A.

Title of series Tornarem
Episode № 1 of 2
Length 82 min
Total budget €3,000,000

Original language Catalan, French, German

Date of production February 2012
First broadcast Televisió de Catalunya S.A.
On 16 April 2012, 22:00

During the last months of the Spanish Civil War, thousands of refugees crossed the French border. Many of them were members of the defeated Republican Army. After being in French concentration camps for a while, they were invited to go back to Spain or to enrol into the French Legion. Most of them opted for the later. They fought against the Nazis until France fell into the hands of the German troops. Then, many of these soldiers deserted from Petain's army to enrol again into the Free French Army led by Leclerc, forming the Second Armoured Division. They were grouped up in a four-company battalion. One of these companies, made up mostly of Spanish Republicans, was popularly known as 'the Ninth' (in Spanish, 'la Nueve').

This company fought in the first line of African battles, until its release. Then, they fought in England and, via Normandy – almost one month after the Allied landings — they set foot again on French territory to be the first to enter Paris on 24 August 1944, before midnight.

Tornarem tells part of this story. It is about war, but also about particular biographies of those men who took up their arms in 1936 in Spain and did not lay them down until the end of World War II or until they died in combat. This film is about those men's lives, origins, beliefs, urgent loves - and above all, about their hopes to end fascism and be able to go back to a free, democratic Spain - or just go back home.

Among the 2,000 Spanish soldiers who fought in Leclerc's Armoured Division, only 14 of them survived at the end of the war. It is worth remembering these anonymous heroes for a while.

EXTREME PLACES WITH BJÖRNULF

Where on Earth do people live? Why are they living there? And how do they adapt to extreme environments? These are the main questions we aim to answer.

The series is a mixture of drama and documentary. The story is a road movie about friendship, love and finding happiness. But most of all, about how humans adapt to extreme places.

We get to go behind the scenes when the famous TV presenter Björnulf goes travelling with young photographer Tomas to film the series Extreme Places With Björnulf. At the start, Björnulf is very dedicated, but gradually, he loses interest and neglects his work. Instead, Tomas has to do most of the work during the shooting, and the dream job turns out to be no dream at all.

In the Chilean desert they try to make it work, but Björnulf's hot temper and heavy drinking make it difficult for Tomas. He ends up dealing with part of the job by himself, and he heads out into the Atacama Desert to see how the people living there have adapted to their environment.

It is the driest place on Earth, but irrigation still makes it possible to grow things here.

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EXTREME PLACES WITH BJÖRNULF SWEDEN

Entering organisation

Sveriges Utbildningsradion - UR / Swedish
Educational Broadcasting Company

Contact

Tobias Bohlin
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www.ur.se

Author/s Henrik Ahnberg & Johannes Berg

Director/s Henrik Ahnberg

Camera Iga Mikler

Commissioning editor Nicolai Zellmani

Producer/s Henrik Ahnberg

Title of series Extreme Places With Björnulf

Episode № 1

Length 28 min

Total budget €38,666

Original language Swedish

Date of production June 2011

First broadcast UR

On 28 March 2012, 13:00

16

BRON
SWEDEN

THE BRIDGE

Entering organisation

Sveriges Television - SVT / Swedish Television

Contact

Susanne Reich
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www.svt.se

Author/s Hans Rosenfeldt

Adapted from an idea by Måns Mårland,
Hans Rosenfeldt & Björn Stein

Director/s Charlotte Sieling

Camera Jørgen Johansson, DFF

Commissioning editor Peter Gustafsson

Producer/s Gunnar Carlsson (SVT)

Production company

Filmlance International & Nimbus Film
filmlance.se

Co-Producer/s SVT, DR Film i Väst,
DR Film i Skåne, ZDF Enterprises GmbH, NRK

Title of series Bron

Episode № 1 of 10

Length 58 min

Original language Swedish, Danish

Date of production January 2011

First broadcast SVT

On 21 September 2011, 21:00

The body of a female Swedish politician is discovered in the middle of the Øresund Bridge, which connects Copenhagen in Denmark with Malmö in Sweden, causing members of both countries' police forces to turn up, as the body, cut in half at the waist, has been placed exactly on the border between the countries. After further examination, it turns out that the body is that of two separate corpses, with one half belonging to a Danish prostitute.

Swedish Saga Norén and Danish Martin Rohde lead the investigation to catch the murderer.

Then journalist Daniel Ferbé begins receiving phone calls. The caller, claims to be committing his crimes in order to draw attention to various social problems, such as homelessness.

The investigators discover that the crimes have been planned over a period of several years, and the trail eventually leads them to Jens, a Danish policeman and former close friend of Martin's, who was thought to have committed suicide after an accident on the bridge caused the deaths of his wife and son.

In the course of the investigation, Martin and Saga develop a close working relationship, although they are very different people. Martin has a 20-year old son from his first marriage, August, who is now living with Martin and his current wife, Mette.

Saga lives alone and does not seem to feel she needs a serious relationship, picking up men in bars for casual sex instead. She has autistic tendencies, resulting in difficulty establishing friendly relationships with her colleagues, and does not want to be promoted because she believes she lacks the social skills required to manage people.

NEBELGRIND

Jürg can hardly believe it: his wife Fränzi has had enough and leaves him for two weeks.

Jürg has no choice but to take charge and manage the farm while also caring for their two children and his forgetful father Karli. In the process, he soon realises that Fränzi was right: his father is not just getting older, he is also suffering from Alzheimer's. Jürg faces the greatest challenge of his life and has to come up with a few bright ideas to persuade his father to go along with the situation.

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NEBELGRIND

SWITZERLAND

Entering organisation

SRG SSR / Schweizer Radio und Fernsehen - SRF

Contact

Isabel Bader
Isabel.Bader@srf.ch
www.srf.ch

Author/s Josy Meier, Eveline Stähelin

Director/s Barbara Kulcsar

Camera Pierre Mennel

Commissioning editor Gian-Reto Killias

Producer/s Lukas Hobi, Reto Schærli

Production company Zodiac Pictures Ltd.
www.zodiacpictures.com

Length 90 min

Total budget €2,228,000

Original language Swiss German

Date of production July 2011

First broadcast SRF

On 15 April 2012, 20:05

18

БАЛЛАДА О БОМБЕРЕ
UKRAINE

THE BOMBER

Entering organisation
FILM.UA

Contact
Anastasiya Verlinskaya
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film.ua

Author/s Arkadiy Tigay
Adapted from 'Ballade about the Bomber'
by Mikhail Veller
Director/s Vitaliy Vorobyov
Camera Vyacheslav Lazarev
Commissioning editor Maxim Asadchiy
Producer/s Victor Mirsky
Co-Producer/s Maxim Ukhanov (SHPIL)

Title of series The Bomber
Episode № 1 of 8
Length 51 min
Total budget €1,200,000
Original language Russian

Date of production April 2011
First broadcast Russian TV Channel 1
On 25 April 2011, 21:30

During World War II, a Soviet aircraft crashes on Nazi-occupied territory. But the pilot Andrey Grivtsov and his beloved radio operator Katya miraculously survive. Another survivor is flight navigator Linko, who ejected from the plane. Each of them has to find his way and perform military tasks, return to his own forces and simply stay alive. The situation becomes more complicated because of an act of sabotage, which has been committed before their take-off at the aerodrome. Honest Grivtsov gets on the bad side of the colonel of SMERSH by defending his friends.

CALL THE MIDWIFE

This six-part series is a moving and intimate insight into the colourful world of midwifery and family life in 1950s East London. We are introduced to the local community through the eyes of nurse Jenny Lee as she lives and works alongside the Nuns of the Order of St. Raymond Nonnatus.

Jenny arrives at Nonnatus House in 1957, at the age of 22, completely unaware of the world she is about to enter. Believing she has accepted a job with a small private hospital, it comes as a surprise to find she is moving into a convent. Via Jenny, we are introduced to the residents of Nonnatus House: the Sisters, Julienne, Evangelina, Bernadette and Monica Joan, her nursing colleagues, Trixie, Cynthia and Chummy, and handyman Fred who always has a (doomed!) money making trick up his sleeve.

At first, Jenny finds it hard to settle into her new role, the deprivation of the East End is a huge culture shock for the young woman who has enjoyed a privileged upbringing in the Home Counties. Initially appalled by the conditions in which her patients live, Jenny comes to accept the material limitations of the world in which she works, and to love the people who must live there.

As well as bringing new lives into the world, the nurses have to learn how to deal with the end of life, and Jenny gains valuable lessons about love and friendship whilst doing so.

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CALL THE MIDWIFE UNITED KINGDOM

Entering organisation
British Broadcasting Corporation - BBC

Contact
Rachel Williams
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www.bbc.co.uk

Author/s Heidi Thomas
Adapted from 'Call the Midwife' by Jennifer Worth
Director/s Philippa Lowthorpe
Camera Chris Seager
Commissioning editor Christopher Aird
Producer/s Pippa Harris
Production company Neal Street Productions
Co-Producer/s Christopher Aird (BBC)

Title of series Call The Midwife
Episode № 2 of 6
Length 60 min
Total budget €5,000,000
Original language English

Date of production August 2011
First broadcast BBC One
On 8 January 2012, 20:00

20

HIT & MISS

HIT & MISS

UNITED KINGDOM

Entering organisation
Red Production Company

Contact
Sue Keatley
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www.redproductioncompany.com

Author/s Sean Conway
Director/s Hettie Macdonald, Sheree Folkson
Camera David Luther
Commissioning editor Huw Kennair-Jones
Producer/s Juliet Charlesworth
Executive producer/s
Nicola Shindler (Red Production Company),
Paul Abbott (AbbottVision),
Huw Kennair-Jones (Sky)
Co-Producer/s
Red Production Company, AbbottVision, Sky

Title of series Hit & Miss
Episode № 1 of 6
Length 48 min
Total budget €8,626,584.54
Original language English

Date of production July 2011
First broadcast Sky Atlantic
On 22 May 2012, 22:00

Mia is a contract killer and has a big secret: she is a transsexual woman. Mia's life is sent into a tailspin when she receives a letter from her ex, Wendy, who reveals that she is dying from cancer. And also that Mia had fathered a son, 11-year old Ryan. Travelling to a tiny village in West Yorkshire to see the boy, the assassin then discovers the rest of Wendy's brood. Hit & Miss is a six-part drama about family, sexual identity and killing, as it follows Mia's attempts to mix her killer instincts with her new maternal ones. A lethal killer at the heart of a troubled family dramatically changes all of their lives forever.

WE'LL TAKE MANHATTAN

The programme explores the explosive love affair between 60s supermodel, Jean Shrimpton, and photographer, David Bailey.

Focusing on a wild and unpredictable 1962 Vogue photo shoot in New York, the drama brings to life the story of two young people falling in love, misbehaving and inadvertently defining the style of the Sixties along the way.

Set predominantly in 1962 but also exploring the story of how Bailey and Shrimpton first met, this one-off drama reveals how a young, visionary photographer refused to conform. He insisted on using the unconventional model Jean Shrimpton on an important photo shoot for British Vogue and, over the course of a freezing week in Manhattan, went against the wishes of fashion editor, Lady Clare Rendlesham, and made startling, original photographs.

We'll Take Manhattan is the story of that wild week, of Bailey and Jean's love affair, and of how two young people accidentally changed the world for ever.

21

WE'LL TAKE MANHATTAN UNITED KINGDOM

Entering organisation
Kudos Film and Television

Contact
Hannah Chitty
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www.kudosproductions.co.uk

Author/s John McKay
Director/s John McKay
Camera Tim Palmer
Commissioning editor Lucy Richer
Producer/s Rebecca Hodgson;
Ruth Kenley-Letts, Claire Parker,
Lucy Richer (Executive producers)
Co-Producer/s Ovation

Length 90 min
Total budget €933,560
Original language English

Date of production May 2011
First broadcast BBC Four
On 26 January 2012, 21:00

TV CURRENT AFFAIRS

Under the Patronage of Sveriges Television – SVT

Programmes in Competition

			PRESENTED ON
01	A Greater Act of Love	Belgium	Wednesday
02	Vote to Rent	Bulgaria	Wednesday
03	The Truth About Patria 2	Finland	Friday
04	It's a Bet!	France	Thursday
05	Zambia: Good Copper, Bad Copper	France	Friday
06	Cannibalised	Germany	Thursday
07	Danger on the Fields: The Criminal Business With Counterfeit Pesticides	Germany	Wednesday
08	Syria - Reporting From a War Zone	Germany	Wednesday
09	The Fukushima Lie	Germany	Friday
10	Prime Time - Profiting From Prostitution	Ireland	Thursday
11	Permission to Engage	The Netherlands	Thursday
12	Aftermath	Norway	Wednesday
13	The Law of the Land	Norway	Friday
14	Behind the Walls of Swedish Mosques	Sweden	Friday
15	Britain's Sex Gangs	United Kingdom	Wednesday
16	Panorama - Stephen Lawrence: Time for Justice	United Kingdom	Thursday

A GREATER ACT OF LOVE

What do you do if you very much want a child but are told during pregnancy that it will have to go through life with a severe handicap? People who decided to end the pregnancy very seldom appear on screen. Panorama talked to some of them about the devastating choice between a life full of obstacles and death.

An was six months pregnant when she and her husband Hans learned that the baby they had been longing for for years, would be born with Down Syndrome. Simon, still unborn but already named, would be mentally and physically handicapped and would probably never be able to live an independent life. 'Suppose he needed so much help we couldn't cope ourselves and had to put him somewhere, I just wouldn't be able to do so', says Hans. Simon dies in his mother's womb following an injection in his heart region.

In Belgium, if the foetus has a severe incurable disorder, terminating pregnancy is allowed until the very last week. It is up to the doctors to determine what is a severe handicap and what is not: Down Syndrome yes? Dwarfism no? And apparently every hospital has its own set of rules. Little Chiel was born with a severe and rare syndrome which had not been diagnosed during pregnancy. He died when he was seven months old. His mother Nele finds it hard to talk about it. And yet his parents are glad to have known him. 'To us he's our little son, we love him enormously. But if you look at it from Chiel's perspective it is not good. It did not bring him anything and he suffered enormously'. Which is the greater act of love? To spare your unborn baby unbearable suffering or to lovingly help it through life with a handicap?

01

ALS HET GEEN LEVEN

WORDT

BELGIUM

Entering organisation

Vlaamse Radio- en Televisieomroep - VRT

Contact

Wim Seghers

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www.vrt.be

Author/s Ludo Penninckx

Director/s Ludo Penninckx

Commissioning editor Reinhilde Weyns

Producer/s Jan Holderbeke

Production company VRT Nieuws

<http://www.canvas.be/programmas/panorama/>

Title of series Panorama

Length 50 min

Total budget €50,000

Original language Dutch

Date of production November 2011

First broadcast VRT - Canvas

On 12 January 2012, 22:00

02

GLAS POD NAEM
BULGARIA

VOTE TO RENT

Entering organisation
Bulgarian National Television - BNT

Contact
Juliana Boianova
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Author/s Rossen Tsvetkov (Reporter),
Nadia Tomova, Nadia Obretenova

Director/s Elvira Ilieva

Camera Ognyan Kolchakov, Nikolai Ilchev
Commissioning editor Petya Tetevenska

Length 27 min
Total budget €2,250
Original language Bulgarian

Date of production October 2011
First broadcast BNT 1
On 31 October 2011, 22:00

This film presents a unique journalistic experiment conducted by Bulgarian National Television (BNT). It gives a close view of the vote buying scheme at the local elections in Nessebar.

On the day of the first round, some 'vote brokers' induced the undercover reporter Rossen Tsvetkov to vote for a certain party and then paid him 60 levs. Several months earlier, in order to get into the scheme, though not having lived a single day in Nessebar and having no document for any property there at all, the journalist managed to change his permanent address and his identity card. Several days after the revelations, the vote brokers were detained but currently they are free.

For the first time, BNT viewers could see from close by what vote buying looks like. The shocking details of the deal, how the votes are selling in the region, who the main players are, hidden cameras, a lot of interesting shots from the actual buying of Rossen Tsvetkov's vote – in this documentary.

THE TRUTH ABOUT PATRIA 2

A five-year long investigative project ties together the loose ends in a corruption scandal that has involved three EU countries. The film demonstrates how a Finnish state-owned company uses bribes to sell military vehicles in Slovenia. It shows how millions of euros are channelled through an agent in Vienna to end up in the pockets of civil servants and politicians in Slovenia.

Three years ago, the journalist behind the programme uncovered that one of the persons taking bribes in the case was the Prime Minister of Slovenia. That programme was based on information from anonymous sources and led to an aggressive, several year-long personal attack targeted at the journalist. It involved two diplomatic notes and libel suits in the courts of Slovenia. The programme was aimed at a Finnish audience and was broadcast in Finland. Now, the whole process will be opened up once again, and more light will be shed on the Prime Minister's role in the case - if not across, then at least at the Slovenian border to Austria.

The Truth About Patria 2 is a unique result of a cross-border investigative project, involving top politicians and the arms industry that shows in detail how bribes are used in a major public project. It also demonstrates how the freedom of speech and the freedom of the press are threatened and questioned by a new member state of the European Union, Slovenia. Paradoxically, it was through the libel suit in Slovenia that the journalist came into possession of police investigation material from three countries, finally proving that he had been on the right track for five years. The pieces come together when a previously anonymous source comes out in the open.

03

MOT: TOTUUS

PATRIASTA 2

FINLAND

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

Monica Bergman
monica.bergman@yle.fi
www.yle.fi

Author/s Magnus Berglund

Director/s Magnus Berglund

Camera Hans-Peter Dhuy

Editing Juri Hietala

Commissioning editor Renny Jokelin

Producer/s Renny Jokelin

Length 30 min

Total budget €22,000

Original language Finnish

Date of production January 2012

First broadcast Yle TV 1

On 6 February 2012, 20:00

04

SPORT, MAFIA ET
CORRUPTION
FRANCE

IT'S A BET!

Entering organisation
ARTE France

Contact
Pascal Richard
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<http://www.artepro.com>

Author/s Hervé Martin Delpierre
Director/s Hervé Martin Delpierre
Camera Hervé Martin Delpierre
Commissioning editor Alex Szalat

Producer/s Christine Le Goff,
Kathleen de Béthune

Production company
Crescendo films - Simple Production
<http://www.crescendofilms.fr>

Co-producer/s ARTE France,
Simple Production, RTBF Documentaries,
with participation of RTS, VRT

Length 73 min
Total budget €400,360
Original language French

Date of production March 2012
First broadcast RTBF
On 2 May 2012, 20:20

From Macao to London, Geneva and Shanghai, this detective story into a hermetic and secret world investigates what is bound to become a scandal of international proportions.

2011 has marked a revolution in the worlds of both amateur and professional sports. The legalisation of internet betting in Europe is going to generate a yearly income of 500 billion euros. That is more than drug trafficking.

Based on a system that is similar to the stock exchange, sport betting is exploding with the global flow of money. It is all about major profits and the hope of easy cash in the privacy of one's living room. But for a few to win big, many have to lose.

What about sports itself? Suspicion of cheating is already poisoning international competitions and legal trials in Belgium and Germany are multiplying. No sport, no athlete is left unscathed.

The question has to be asked: Will this be the death of competitive sports?

ZAMBIA: GOOD COPPER, BAD COPPER

Spring 2010 - Zambia, in the heart of Africa.

In a mining neighbourhood of the Copperbelt, a hundred or so desperate people gather around Savior, who is listening to them intently.

Pollution is killing them little by little. The culprit: the giant copper mine and foundry in the centre of the township.

The question Savior is asking: Zambia should be rich with these large copper mines, but it is not. Where is all the money going?

Savior is a well-known Zambian economist who is determined to federate the townspeople, gather their grievances and hard evidence in order to bring a class action suit against the most powerful raw materials trader in the world, Glencore. The township is just around the corner from one of the most beautiful wildlife reserves in Africa. For the past ten years, Glencore has been investing here in copper, a highly strategic mineral for modern state-of-the-art technology.

In the name of sustainable development, the European Investment Bank (EIB), the European Union's long-term lending institution established in 1958 under the Treaty of Rome, has, albeit perhaps unwittingly, associated itself with this disaster. In 2005 the EIB lent 48 million euro to Glencore to 'create employment and reduce pollution'.

Savior is attempting a 'first'. He is bringing his movement from the South to the North, partnering European activists with the Zambian miners.

The NGO Friends of the Earth have taken him under their wing.

Through them he has been in touch with the human rights advocacy group 'Sherpa'. The objective is to bring the case before the French courts.

05

ZAMBIE, À QUI PROFITE LE CUIVRE? FRANCE

Entering organisation
France Télévisions

Contact
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www.france5.fr

Author/s Audrey Gallet, Alice Odiot
Director/s Audrey Gallet, Alice Odiot,
with the participation of Stéphane Horel
Camera Audrey Gallet
Editing Audrey Gallet, Christophe Bouquet
Commissioning editor Caroline Behar,
Geneviève Boyer
Producer/s Christophe Nick
Production company Yami 2
www.yami2.com
Co-producer/s RTS

Length 53 min
Original language French, English, Bemba

Date of production February 2011
First broadcast France 5
On 31 May 2011, 20:40

06

AUSGESCHLACHTET
GERMANY

CANNIBALISED

Entering organisation
a & o buero filmproduktion

Contact
Alexandra Obradovic
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www.a-o-buero.de

Author/s Wolfgang Luck, Martina Keller
Director/s Wolfgang Luck, Martina Keller
Camera Christian Eichenauer
Editing Karl-Heinz Satzger
Commissioning editor Barbara Schmitz (WDR)
Producer/s Robert Pütz
Co-producer/s Fabian Döhring (NDR)

Length 52 min
Total budget €158,967
Original language German

Date of production October 2011
First broadcast WDR
On 5 December 2011, 22:00

In the Ukraine, an upper arm costs €42.90. The relatives of the deceased are normally unaware what happens to the bodies of their loved ones. In one year alone, over a thousand legs were amputated from corpses in Kiev for Tutogen, the German subsidiary of the US-based tissue company RTI Biologics. From a medical point of view, nearly every bit of a dead body is reusable: skin, bone, cartilage, tendons, corneas, heart valves, blood cells and heart vessels.

Body parts can save lives. But most of the time they are sold for profit and used for dubious cosmetic procedures. This film investigates the criminal activities of body part dealers. We do not want to provoke fear in organ donors, but emphasise the limits between legal and criminal trading with body parts. The film shows potential donors how to protect themselves and avoid the boning of their bodies.

We investigate the dealings of the international tissue trade. We expose the business practices of the tissue company Tutogen and its Ukrainian suppliers. We talk to relatives, doctors, lawyers, and critics of the commercial trade in corpses. We show cases where tissue products can save lives – but also cases where parts of corpses are used for cosmetic surgery only. We clarify the correct use of organ donor cards and show how misuse can be prevented.

DANGER ON THE FIELDS: THE CRIMINAL BUSINESS WITH COUNTERFEIT PESTICIDES

Counterfeit pesticides sold to farmers in Europe are a huge yet underestimated danger. Already 10 percent of the pesticides currently being sold on the European markets are fakes!

Organised crime uses a big illegal network, a distribution chain from Asia to Europe. Because of legislative loopholes smugglers can even transport their illegal merchandise openly. Having reached Europe the illicit goods disappear into the black market under the eyes of customs and police authorities. Then criminal gangs sell them to farmers. Some corrupt national bodies even make money themselves, first confiscating and then selling the fakes back to criminal gangs.

The author thoroughly investigated this new counterfeit business for more than two years, always closely watching the illegal goods, filming the traffic, secret storages, talking to informants and ordering from the fakers herself.

Confronted with this scandal it becomes quite obvious that international and national regulatory authorities still do not take the necessary steps to prevent this dangerous crime.

Tests show that goods being grown with illegal pesticides are dangerous to consumers' health. Using illegal pesticides damages the food-value chain. They threaten the health of farmers and pose risks to the environment. This film makes it quite clear that Europe has to react and combat illegal pesticides now!

07

GEFAHR AUF DEM ACKER: DAS KRIMINELLE GESCHÄFT MIT GEFÄLSCHTEN PESTIZIDEN GERMANY

Entering organisation
Bayerischer Rundfunk - BR / ARD

Contact
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www.br.de

Author/s Sabina Wolf
Director/s Sabina Wolf
Camera Holger Heesch, Klaus Schubert
Commissioning editor Carl Hermann Diekmann
Producer/s Sabina Wolf

Title of series Exklusiv im Ersten
Length 29 min
Original language German

Date of production January 2012
First broadcast ARD
On 3 March 2012, 15:30

08

SYRIEN -
REPORTEREINSATZ
IM KRIEG
GERMANY

SYRIA - REPORTING FROM A WAR
ZONE

Entering organisation
N24

Contact
Steffen Schwarzkopf
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Author/s Steffen Schwarzkopf (Reporter)
Director/s Steffen Schwarzkopf
Camera Jakob Bienheim, Walid Dardiry
Editing Julia Walz

Length 42 min
Total budget €13,000
Original language German

Date of production June 2012
First broadcast N24
On 20 July 2012, 19:05

Few journalists are granted a visa to visit Syria these days. Reporter Steffen Schwarzkopf suddenly found himself in possession of one and tried to find out what is actually happening in this war-torn country.

In the end he and his crew were allowed to stay exactly one week in Syria - seven days of struggle with the regime: Where can they go, which places are they allowed to see, what people may they talk to? All the while Damascus was trying to prevent the TV crew from seeing the real dimension of the war. Still they managed to visit Homs, Douma and other places, found proof of torture and random bombardment – and also had the chance to meet with so-called rebels – members of the opposition.

THE FUKUSHIMA LIE

The film which was partly shot in the no-entry zone unveils that the nuclear disaster with a triple meltdown at Fukushima Daichi nuclear power plant was a man-made catastrophe rather than the result of the magnitude 9 earthquake which was followed by a devastating Tsunami. Through interviews with key players such as former Prime Minister Naoto Kan, nuclear engineers and former bureaucrats it comes to the conclusion that a mighty informal network called the 'nuclear village' put money before safety. Politicians, bureaucrats, journalists, scientists and executives from the nuclear industry conspired for decades to play down the risks of nuclear energy.

A former governor of Fukushima Prefecture and a nuclear engineer explain the criminal methods with which the plant owner TEPCO, covered by the nuclear watchdogs, forged for decades maintenance documents and even hid serious accidents from the public.

Prime Minister Kan talks about how the nuclear village works, what went wrong during the days of the catastrophe and that the whole system has to be changed in order to prevent a similar disaster from happening again in Japan.

While the world's interest in what is going on in the destroyed reactors is declining The Fukushima Lie shows that the situation is anything but safe, that another big earthquake could let the devastating disaster look like just a prelude to a catastrophe which could finally bring Japan down to its knees.

09

DIE FUKUSHIMA- LÜGE GERMANY

Entering organisation
Zweites Deutsches Fernsehen - ZDF

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Director/s Johannes Hano
Camera Heiko Käberich, Toby Marshall
Commissioning editor Christian Dezer
Producer/s Christian Dezer
Co-producer/s Jan Dottscharis,
Fuyuko Nishisato, Quadrolux GbR,
Ralf Kolbinger, Petra Stumpf

Length 30 min
Total budget €84,000
Original language German

Date of production March 2012
First broadcast ZDF
On 7 March 2012, 22:44

10

PRIME TIME -
PROFITING FROM
PROSTITUTION
IRELAND

PRIME TIME - PROFITING FROM
PROSTITUTION

Entering organisation
Raidió Teilifís Éireann - RTÉ

Contact
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Author/s Paul Maguire
Director/s David Doran
Camera Cedric Culliton
Sound Alan Seavers
Editing Lorcan Maloney (Video)
Producer/s David Doran

Length 55 min
Original language English

Date of production February 2012
First broadcast RTÉ
On 7 February 2012, 09:35

For the first time in the history of Irish broadcasting viewers were brought face to face with the frightening reality of organised prostitution in Ireland.

For more than six months, reporter Paul Maguire worked undercover to expose the people profiting from the sex trade and to report on the ever-growing demand in Ireland for paid sex with young, foreign and often vulnerable women.

The programme revealed how on any given day there are up to 700 women advertising sex for sale on escort agency websites that circumvent Irish law. More than 90 percent of the women online advertise as independent escorts, supposedly free from controlling pimps, however the opposite is the sordid truth.

Using cutting-edge technology Prime Time trailed hundreds of women being moved, almost without trace, all over Ireland. We exposed a major prostitution ring that systematically moves women, barely out of their teens, between brothels in Ennis, Dundalk, Cavan, Athlone and Dublin.

The programme revealed how the authorities are struggling to stop pimps who flout outdated laws without fear of being caught.

The programme led to a major Garda investigation resulting in a number of arrests and closures of brothels around the country.

The programme also resulted in a review of the current legislation by the Oireachtas (the National Parliament of Ireland).

PERMISSION TO ENGAGE

Most of us know about the shocking images of the WikiLeaks video Collateral Murder, that show an American helicopter attack in Baghdad which killed at least 17 innocent Iraqi civilians. But how many people know the truth about what happened on that fatal day of 12 July 2007 in Baghdad?

Filmmaker Shuchen Tan went in search of the stories of both the perpetrators and the victims and uncovers the chilling story of an American soldier, Ethan McCord, and the Baghdad families who lost their loved ones.

11

TOESTEMMING OM TE VUREN

THE NETHERLANDS

Entering organisation
VPRO

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Author/s Shuchen Tan
Director/s Shuchen Tan
Camera Hans Fels
Commissioning editor Jos de Putter
Producer/s Anja van Oostrom
Co-producer/s VARA

Title of series 9-11 The Day That
Changed the World
Episode № 2
Length 58 min
Original language English, Arabic

Date of production September 2011
First broadcast VPRO / VARA
On 8 September 2011, 20:55

12

TILBAKE
NORWAY

AFTERMATH

Entering organisation
Norsk rikskringkasting - NRK

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Author/s Anne Kvalsheim
Director/s Anne Kvalsheim
Camera Svend Even Hærra, Svein Bæren,
Klaus Erik Okstad
Commissioning editor Svend Even Hærra
Producer/s Anne Kvalsheim

Title of series Brennpunkt
Length 56 min
Total budget €152,780
Original language Norwegian

Date of production January 2012
First broadcast NRK
On 6 March 2012, 21:30

Lara, 17 years old, managed to escape the Utøya killer, but she lost Bano, her sister. 18-year old Viljar from Svalbard was hit by five bullets, one of them in the head, but he survived. Worja, also 18 years old, lost his best friend Ismail. How will they be able to get on with life? Can they find their way back to an everyday existence?

In the months following that fateful day of 22 July 2011, NRK has maintained close contact with three of the youngsters who were directly involved in the shooting drama at Utøya. When family members and friends were so senselessly snatched away from them, along with their feeling of security and their everyday lives. These three young people offer us a revealing insight into their changed new lives.

Worja is full of hate. He thinks of the killer every day and has not been able to finish school this year. He sleeps at day and lives at night. Viljar was so badly injured that it took him months to realise he was going to survive. But he has plans for his life, and he will not let the killer spoil them. He is going to get back to the things he did before the massacre happened. Back to politics, and back to Svalbard to drive his snowcat. But will he be able to? The bullet that went through his head, took out one of his eyes. Another destroyed three fingers on his left hand. Lara is still overcome by grief after the loss of her big sister and best friend. She hopes that some day she will be able to laugh again.

The trial against Anders Behring Breivik started in April. These three teenagers dreaded having to prepare for reliving the gruesome details of the case. Breivik has been charged with the murder of 77 people, of which 69 were youths taking part in a political camp at Utøya.

THE LAW OF THE LAND

As an indigenous people, the Norwegian Sami have the right to possess their traditional lands. But where are these lands, and who are the most entitled to them? In the far north of Norway, the fight over land rights has just started.

This programme looks at the consequences for the people of the island Stjernøya, and investigates the historical and political facts behind the indigenous rights of the Sami. What criteria must a person fulfill to be accepted as indigenous? And what about the rights of the non-Sami, who have shared the lands with them for generations?

Norway has several national minorities with a long history living within its borders. They share with the Sami a history of harsh assimilation, and a struggle to uphold their languages and culture. Yet only the Sami have achieved indigenous status. It is this status that gives the Sami rights that are denied other minorities - among them land rights, and the right to self rule. In this programme, the Sami president says that other national minorities, such as the Kvens, cannot achieve indigenous status, because the Sami came before them.

At the same time, no one can say with absolute certainty who the people were who have inhabited these areas through history, and what their relationship is to the people living here today. Research on ancient human DNA from archaeological finds could shed some light on this. But the Sami President does not want such research carried out on presumed Sami remains. Norwegian authorities have good reason to redress their historical wrongdoings against the Sami and other minorities. But what is achieved by differentiating between already marginalised groups and individuals, based on assumptions of ancestral origin?

This important debate that has been long overdue in Norway.

13

FØRSTERETTEN NORWAY

Entering organisation
Norsk rikskringkasting - NRK

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Director/s Astri Thunold
Camera Dag Ivar Indrebø, Anette Berentsen
Commissioning editor Dag Harald Andersen
Producer/s Astri Thunold
Production company NRK Hordaland
www.nrk.no/brennpunkt

Title of series Brennpunkt
Length 58 min
Total budget €128,500
Original language Norwegian

Date of production September 2011
First broadcast NRK
On 15 November 2011, 21:30

14

UPDRAG
GRANSKNING -
IMAMERNAS RÅD
SWEDEN

BEHIND THE WALLS OF SWEDISH
MOSQUES

Entering organisation
Sveriges Television - SVT / Swedish Television

Contact
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www.svt.se

Author/s Nadja Yllner
Director/s Nadja Yllner
Commissioning editor Helena Olsson
Producer/s Nils Hansson

Length 58 min
Total budget €50,000
Original language Swedish

Date of production May 2012
First broadcast SVT
On 16 May 2012, 20:00

In public communications, religious leaders in Swedish mosques are very careful to maintain that men and women have equal standing.

This undercover recording paints a different picture: Women are urged to practice total submission.

Any religious congregation in Sweden that receives state funding is also expected to 'uphold and reinforce the basic values of Swedish society'.

Among other things, this involves promoting equal rights between the sexes, and that congregations are to promote efforts to counteract discrimination, violence and brutality.

Uppdrag granskning went undercover to mosques around the country to find out what the real situation was. Equipped with a hidden camera and a list of four identical questions, our associates sought out Sweden's most influential mosques and their representatives.

Half of these mosques receive state funding, while the others are supported by municipal funds. Seven mosques were visited in person, while three more congregations were consulted over the phone.

The mission was to establish what guidance was given to women in the following four areas: May a man take more than one wife? Does a woman have the right to deny her husband sex? Are husbands permitted to beat their wives? And if she is beaten, may she contact the police?

The answers they received, which were also secretly recorded, reveal that there is a huge discrepancy between the official picture and the actual values Muslim congregations communicate when they are unaware of the fact that they are being monitored.

BRITAIN'S SEX GANGS

Every year hundreds of children are trafficked across Britain for the purpose of sex. These are not children from Thailand, Eastern Europe or other foreign shores however, but British nationals, who make up the largest single group of child sex trafficking victims within this country.

Reporter Tazeen Ahmad investigates a crime described by a senior police officer as 'the most vicious, premeditated form of crime I have ever come across short of homicide or terrorism'. She meets Chloe, now 22 years old, but groomed over a period of months when she was just twelve, before being subjected to sustained abuse and gang rape: 'they would lock me in a bedroom and just send man after man in'.

Tazeen also talks to the parents of another twelve-year old, who had no idea their daughter was being so viciously exploited and meets two men very close to a grooming gang who explain the economics; why virgins go for a better price and why, for the men in these gangs, 'every hole's a goal'.

This potentially controversial film explores the contrasting views held within the Pakistani community, youth workers, a parliamentarian and an Imam, all of whom call for the conspiracy of silence around the racial aspect of this crime to be brought to an end.

15

BRITAIN'S SEX GANGS UNITED KINGDOM

Entering organisation
True Vision Productions

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Author/s Tazeen Ahmad (Reporter)
Director/s Anna Hall
Camera Matt Pinder
Commissioning editor Siobhan Sinnerton
Producer/s Anna Hall,
Brian Woods (Executive producer)

Title of series Dispatches
Length 47 min
Total budget €186,000
Original language English

Date of production November 2011
First broadcast Channel 4
On 7 November 2011, 22:30

16

PANORAMA -
STEPHEN LAWRENCE:
TIME FOR JUSTICE
UNITED KINGDOM

Entering organisation
British Broadcasting Corporation - BBC

Contact

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Author/s Mark Daly (Reporter)
Director/s Ken Kirby
Commissioning editor Tom Giles
Producer/s Ken Kirby
Production company Mentorn TV

Title of series Panorama
Length 59 min
Original language English

Date of production December 2011
First broadcast BBC 1
On 3 January 2012, 20:00

PANORAMA -
STEPHEN LAWRENCE:
TIME FOR JUSTICE

On verdict day of one of the most eagerly awaited trials in recent history, this Panorama Special on the Stephen Lawrence case reveals the untold story of the murder that changed Britain.

For more than a year, reporter Mark Daly and the Panorama team have exclusively followed Stephen's mother Doreen Lawrence as her 18-year fight for justice for her murdered son neared its conclusion.

This moving film charts the history of this iconic case through the eyes of a grieving mother, and reports the inside account of the trial of the two men accused of the black teenager's killing.

Programmes in Competition

			PRESENTED ON
01	Panda Farnana, a Disturbing Congolese	Belgium	Thursday
02	Triq Slama Mohammed: Travel in Peace	Belgium	Friday
03	The Foreigner and the Lovely Lady	Czech Republic	Wednesday
04	Two Men From China	Finland	Friday
05	Another Life	France	Wednesday
06	After the Fire	Germany	Thursday
07	Implosion	Germany	Thursday
08	The New Irish	Ireland	Wednesday
09	The Price of Heaven	The Netherlands	Friday
10	Sunny Side of Sex – Uganda	The Netherlands	Thursday
11	Imagining Emanuel	Norway	Friday
12	The Guerilla Son	Sweden	Friday
13	Special Flight	Switzerland	Wednesday
14	Britain's Sex Gangs	United Kingdom	Friday
15	Make Bradford British	United Kingdom	Thursday
16	Mixed Britannia - Episode 1: 1910-1939	United Kingdom	Wednesday
17	Twincredibles	United Kingdom	Thursday

PANDA FARNANA, A DISTURBING CONGOLESE

The portrait of a non-typical character, between two worlds: Belgium and the Congo. Brought up by a Belgian single woman and an artist, Paul Panda Farnana was the first Congolese to obtain a diploma of higher education in Belgium at the beginning of the 20th century.

Through his life and pamphlets, the movie shows a humanistic reflection on the fights led by Panda Farnana. His membership of two worlds, nationalist Congolese and patriotic Belgian, casts a different light on the Belgian-Congolese history.

01

PANDA FARNANA, UN CONGOLAIS QUI DÉRANGE BELGIUM

Entering organisation
Wallonie Image Production - WIP

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Director/s Françoise Levie
Camera Antoine-Marie Meert
Commissioning editor Wilbur Leguèbe
Producer/s Françoise Levie
Production company Memento Production
www.mementoproduction.be
Co-producer/s Wild Heart Prod., RTBF, WIP

Length 55 min
Total budget €225,590
Original language French

Date of production October 2011
First broadcast RTBF - LaUne
On 10 June 2012, 22:09

02

TRIQ SLAMA
MOHAMMED:
REIS IN VREDE
BELGIUM

TRIQ SLAMA MOHAMMED:
TRAVEL IN PEACE

Entering organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
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www.vrt.be

Author/s Isabel Junius
Director/s David Verhaeghe
Commissioning editor Reinhilde Weyns
Producer/s Geertje Slangen
Production company VRT Televisiehuis
<http://www.canvas.be/>
Co-producer/s Isabel Junius,
Céline Van Leuven

Title of series Triq Slama Mohammed
Episode № 1
Length 50 min
Total budget €68,000
Original language Dutch

Date of production February 2011
First broadcast VRT - Canvas
On 13 December 2011, 21:55

The production takes us on a journey from Belgium to Morocco. The unique history that Mohamed Abdeslam tells us, gives a striking insight into the origin of Moroccan migration to Belgium. There are two episodes, with Mohamed Abdeslam as the main narrator. Mohamed tried twice to come to Europe. The first time illegally by boat, the second time with an employment contract for a coal mine in Germany. In 1964, he settled permanently in Belgium. But even after living in Belgium all these years, he feels torn between two worlds. In the first episode Mohamed describes his life in Belgium, where he lived for 50 years. In the second episode Mohamed goes back to Morocco. He halts where he spent his youth. There are places where he has not been for 40 years. The purpose of this trip is to reflect on the past, present and future.

THE FOREIGNER AND THE LOVELY LADY

A tragicomical story about an unequal relationship between a Kurdish man who has been living in the Czech Republic for many years and an elderly, yet still most charming lady. She is a doctor's widow and lives in a part of a small town dubbed Asia Minor, as it is inhabited mainly by foreigners today. Our lonesome hero wants to rent accommodation from the 'beautiful' lady, to which she very reluctantly and full of scepticism agrees in the end. The development of the subsequent problematic relationship creates a strong tension due to numerous conflicts, events and a crisis; the ending, however, is quite unexpected.

03

CIZINEC A KRASNA PANI

CZECH REPUBLIC

Entering organisation
Czech Television

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www.ceskatelevize.cz

Author/s Pavel Kohout, Jelena Masinova
Director/s Viktor Polesny
Camera Tomas Sysel
Commissioning editor Lenka Polesna
Producer/s Jaroslav Kucera

Length 91 min
Total budget €507,200
Original language Czech

Date of production January 2012
First broadcast Czech TV
On 12 May 2012, 20:00

04

DOKUMENTTIPROJEKTI:
KAKSI MIESTÄ KIINASTA
FINLAND

TWO MEN FROM CHINA

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

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yle.fi/dokumenttiprojekti

Author/s Kati Juurus

Director/s Kati Juurus

Camera Hans-Peter Dhuy

Sound Juhani Nuorvala (Music)

Editing Kristiina Nisula

Commissioning editor Ari Ylä-Anttila

Producer/s Erkko Lyytinen

Length 56 min

Total budget €75,000

Original language Finnish, Chinese

Date of production January 2012

First broadcast Yle TV 1

On 26 March 2012, 21:30

This documentary shows the adventures of two Chinese welders on the international job market.

Zhang Han and Ma Yucheng have come from China to Finland to work after having paid thousands of euros to get there. The international financial crisis leaves them unemployed, but the interest on their debt grows and they cannot return home in fear of their creditors.

The film portrays the men trying to take control of their lives.

They go around meeting people who brought them to Finland, telling their story at the same time.

The story of these men is also the story of globalised labour and money markets. More and more cheap labour is imported to countries that have expensive labour - while whole businesses are exported to cheap labour countries. The idea is that everyone gains, but often everything goes wrong, and the losers are the workers who have ventured into the turbulence of the global job market, such as Zhang Han and Ma Yucheng. Two Men from China is a tragic road movie with a comical twist.

And its happy ending is not so happy after all.

ANOTHER LIFE

There was a time when Gaddafi had become our friend. He shook hands with Berlusconi of Italy and Blair of Britain and many more.

We had been warned several times. Millions of Africans were going to invade us. Europe would become Muslim. Only he could intervene. He asked for one billion euros a year to halt the invasion. The Italians were the first to fall into his trap. They signed a pact of friendship with the 'Leader of the Revolution', five billion euros to be paid to Libya over 25 years as compensation for the colonial period. The agreement also contained a clause about immigration. The Libyans promised to contain and turn back migrants trying to sail for Europe.

Yet thousands of Africans dream of a better life, trying times and again to sail from Libya. They are fleeing poverty, war and dictatorship and they are willing to risk their lives by crossing the Ténéré desert. They will end up in Libya at war, jailed in Gaddafi's secret prisons. Some of them will reach Greece and Italy by crossing the Mediterranean Sea, thousands will die at sea.

But Europe has closed its doors. For the migrants, life is a never-ending journey, they are condemned to endless wandering.

From Niger to Libya, Tunisia to Italy, Greece to France, Another Life takes you along on their perilous journey.

05

LE PIÈGE

FRANCE

Entering organisation
France Télévisions

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Author/s Alexandre Dereims
Director/s Alexandre Dereims
Camera Saddek Chettab, Jean-Pierre Jost,
Alexandre Dereims
Editing Gabriel Humeau, Claire Le Blé
Commissioning editor Caroline Behar,
Geneviève Boyer
Producer/s Matthieu Belghiti,
Jean-François de Lestrade
Production company Maha Productions
www.mahaprod.fr
Co-producer/s Première Nouvelle,
with the participation of France Télévisions

Length 77 min
Original language Arabic, French

Date of production August 2011
First broadcast France 5
On 27 September 2011, 20:40

06

NACH DEM BRAND
GERMANY

AFTER THE FIRE

Entering organisation
credo:film GmbH

Contact
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Author/s Malou Berlin
Director/s Malou Berlin
Camera Susanne Dzeik
Sound Rene Paulokat
Editing Carsten Does, Sebastian Winkels
Commissioning editor Barbara Denz
Producer/s Susann Schimk,
Jörg Trentmann, Malou Berlin

Length 51 min
Original language German

Date of production August 2012
First broadcast NDR
On 23 November 2012, 00:00

In 1992, seven-year old Ibrahim Arslan survived an arson attack on his family's home in Mölln, in which three members of his family were killed. Fifteen years later, Ibrahim begins his search for clues: What happened back then? How are individual family members dealing with the consequences of the violence they experienced?

IMPLOSION

17-year old Thomas Weniger and his father Niels, a prosecutor, spend their summer holidays in Spain. Thomas 'accidentally' meets Angélica, his Spanish teacher from Germany, and he finds out that his father Thomas has started an affair with her. Whilst Niels and Angélica try to enjoy their holidays and new relationship, Thomas is starting to follow his own path. He meets the exhausted Djamile, a refugee from Congo, who has just arrived in Spain on one of those small refugee boats, which sunk shortly before reaching the Spanish coast. Spontaneously Thomas picks her up and together they drive with his motorcycle to the hotel. His plan is to hide Djamile in his hotel room.

Before long Niels and Angélica discover Djamile. Niels is not amused about this illegal action and the relationship between father and son start to crumble. Unexpectedly Thomas finds an ally in Angélica.

He tries to get in contact with other African people. He finds out that Djamile signed a contract with the smugglers who organised the trip with the refugee boats. She has to prostitute herself to pay back the 'trip' to Europe to the human traffickers.

Towards the end of the holiday Thomas insists on taking Djamile to Germany. When the African smugglers discover her, they force her to fulfill the contract. Djamile has to leave Thomas.

Thomas looks for her and finds her in the streets working as a prostitute. As a last resort Thomas steals Niels' rental car in order to ransom her. Niels reacts with a brutal outburst of fury. Niels abandons Djamile on the other side of the city and Thomas is so heavily injured that he needs to be hospitalised. It seems the teenagers will be separated forever.

Niels and Angélica break up.

Before Angélica finally says good-bye to Thomas, she brings him on the right track to Djamile.

07

IMPLOSION

GERMANY

Entering organisation
Zweites Deutsches Fernsehen - ZDF

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Director/s Sören Voigt
Camera Olaf Hirschberg
Commissioning editor Lucas Schmidt
Producer/s Kai Künemann
Production company Karibufilm
www.crew-united.com
Co-producer/s Hans Eddy Schreiber,
Jordi REDIU, Norbert LLARÁS

Length 89 min
Total budget €1,217,735.54
Original language German

Date of production September 2011
First broadcast ZDF

08

THE NEW IRISH
IRELAND

THE NEW IRISH

Entering organisation
Raidió Teilifís Éireann - RTÉ

Contact
Deirdre Henchy
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Author/s Adrian Lynch
Director/s Kim Bartley
Camera Adrian Lynch
Commissioning editor Ray McCarthy
Producer/s Adrian Lynch, Mairead Whelan
Production company Animo
www.animo.ie

Title of series The New Irish
Episode № 1 of 6
Length 26 min
Original language English

Date of production May 2011
First broadcast RTÉ
On 5 May 2011, 22:10

The programme tells the stories of families and individuals who came to Ireland primarily during the boom years, when the economy was the shining light of Europe. For many people who came to live here, Ireland was their 'shining City on the Hill'. The years between 2004 and 2007 were the years when our boom peaked, with 300,000 immigrants moving to Ireland. In less than a decade Ireland's non-indigenous population went up from one percent to 12 percent. Almost one in five people living in Ireland now were born outside the state. Within the space of a decade Ireland has become a significantly more diverse country.

According to the Central Statistics Office the pace of immigration slowed as economic activity cooled from 2008 onwards. Since the collapse of the Irish banking system and the consequent economic bust (that began in earnest from 2008), many migrants have returned home, The New Irish - After the Bust is the story of some of those who stayed. Their fortunes have differed. Some who came here to work in the construction boom, have found themselves homeless. Others, who came to Ireland have gone from strength to strength in starting up and expanding their own businesses.

The filmmakers follow a number of stories over an eight month period as people struggle with businesses; attempt to secure visas; establish new homes; work in the UK on the building sites during the week and return at the weekends; or work to send money back to the country of origin in order to support a family there.

THE PRICE OF HEAVEN

Pablo is 13 years old and a very talented footballer. He plays for the Amsterdam football club DWS, where football stars such as Frank Rijkaard and Ruud Gullit also started their careers. Pablo's trainer thinks Pablo could be even better than Gullit. Ajax, PSV and Feyenoord want Pablo for their youth teams. But Pablo also has to prove what he is capable of at school.

For Pablo the time has come to live up to his promise of becoming a great football player. To achieve this he has to deal with a difficult situation at home and the capricious world of soccer.

How can a child develop his talents without a social safety net?
Who is responsible? When is it the parents' responsibility and when is it society's?

In The Price of Heaven filmmaker Jack Janssen follows a potential top football player in a year when there is much at stake. Pablo has a lot of talent but the question is, will he succeed?

09

DE PRIJS VAN DE HEMEL

THE NETHERLANDS

Entering organisation
HUMAN

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www.human.nl

Author/s Jack Janssen
Director/s Jack Janssen
Camera Hans Bouma, Gregor Meerman
Commissioning editor Bert Janssens
Producer/s JB Macrander, Harmen Jalvingh
Production company Bonanza Films
www.bonanza.nl

Length 61 min
Total budget €190,000
Original language Dutch

Date of production December 2011
First broadcast HUMAN
On 7 June 2012, 22:55

10

SUNNY SIDE OF SEX -
UGANDA
THE NETHERLANDS

SUNNY SIDE OF SEX - UGANDA

Entering organisation
Viewpoint Productions BV

Contact
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Author/s Sunny Bergman
Director/s Sunny Bergman

Camera Anneloor van Heemstra

Sound Carla van der Meijs, La Boutique
Fantastique (Music)

Commissioning editor Barbara Truyen
(VPRO)

Producer/s Valerie Schuit, Tamara Vuurmans
(Creative producer)

Co-producer/s Oxfam Novib, VPRO

Title of series Sunny Side of Sex

Length 45 min

Total budget €165,000

Original language English, Luganda

Date of production October 2011

First broadcast VPRO

On 27 October 2011, 20:55

Are we as liberal about female sexuality as we think? Philosopher and filmmaker Sunny Bergman travels to Uganda to compare attitudes about sex, love, femininity and body image. In Uganda the missionaries instilled a prudish tendency, but nonetheless cultural traditions thrive. Girls learn about their bodies from a young age and pleasure from sex is a natural part of growing up. Traditionally, teenage girls are introduced and instructed in sexual techniques by an 'aunt'. Because of urbanisation families do not necessarily live near each other and nowadays an 'aunt' can be rented. This modern form of 'sex aunt' brings with her pornographic photos to help her in her explanations. Sunny attends an event that precedes a girl's wedding. The girl is given a party where she is introduced to the sexual world of married women. In these kitchen tea parties, alcohol and laughter flow and the older women give the girl tips and tricks for good sex.

Whereas heterosexual sex is freely expressed, homosexuality is forbidden. The gay population says that the American Christians came to Uganda to spread homophobia. These Christians maintained that homosexuality was a western perversion and that it had spread to Uganda and must be stopped.

In Sunny Side of Sex - Uganda, we are confronted by the freedom and openness in the attitudes and importance of sex in Ugandan lives and see that the continued influence of some western traditions sometimes has devastating consequences.

IMAGINING EMANUEL

How do we know who a person is?

Emanuel has an unknown identity. He came to Norway in 2003, and claims to be from Liberia. Emanuel's own story starts in a small village in the Liberian jungle. Civil war forced him to flee to Ghana, and from there he travelled to Europe in the hull of a cargo ship. Various Norwegian NGOs and welfare agencies give testimony as to the veracity of his account. But the Norwegian Immigration Authorities believe he is from Ghana and have sent him there twice, only for Emanuel to be rejected by the Ghanaian Authorities. It is as if Emanuel's life is on hold. With no permission to stay in Norway, and no legal possibility to leave, Emanuel is left to himself on the streets of Oslo – living right in the middle of a society he is not a part of.

Using a variety of documentary techniques, the film attempts to form an image of Emanuel, while exposing the process of observing. It explores questions of how credibility is formed in a documentary. How do we know who a person is? What aspects of a person are documentary films capable of depicting? What is a true image of Emanuel?

11

EMANUEL - URETURNERBAR NORWAY

Entering organisation
Medieoperatørene

Contact
Geir Bølstad
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www.mop.no

Author/s Thomas Østbye
Director/s Thomas Østbye
Camera Øystein Mamen
Commissioning editor Tore Tomter
Producer/s KriStine Ann Skaret
Co-producer/s Plymserafin

Length 52 min
Total budget €175,000
Original language Norwegian, English

Date of production January 2011
First broadcast NRK
On 26 January 2012, 22:30

12

GERILLASONEN
SWEDEN

THE GUERRILLA SON

Entering organisation
Sveriges Television - SVT / Swedish Television

Contact

Helena Brodén
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<http://www.svt.se/>

Author/s Zanyar Adami
Director/s David Herdies, Zanyar Adami
Camera David Herdies
Commissioning editor Axel Arnö
Producer/s David Herdies
Production company Memento Film
<http://www.momentofilm.se/>
Co-producer/s Axel Arnö (SVT)

Length 57 min
Original language Swedish

Date of production December 2011
First broadcast SVT
On 11 December 2011, 20:00

At the age of five Zanyar Adami left Baghdad alone on an airplane heading to Sweden. His mother was at the airport. His father wasn't even there to say goodbye.

23 years later Zanyar is still afraid to confront his father Taher with the question he has been afraid to ask all his life: How could Taher leave him in the midst of a war and send him to Sweden all by himself?

Zanyar's father has done everything that he can to forget his past; the torture in prison, the murder of his brother, the shootings during his time in the guerilla. But he cannot hide his past anymore.

Any day now, Zanyar will become a father himself and he knows that he cannot wait any longer. Together they return to Iraq for a visit.

SPECIAL FLIGHT

In Switzerland, more than 200,000 people live in fear every day: at any moment they risk finding themselves in prison without committing any crime. They can be tied up, handcuffed, gagged and returned to their native land by force on a special rendition flight. This country, where they have established a new life and founded a family, could from one day to the next banish them and humiliate them. Why? For the simple reason that this person is an illegal immigrant. Every year, thousands of men and women find themselves in one of the 33 administrative detention centers in the country and could be incarcerated for up to 24 months. The filmmaker has chosen to immerse himself in the Frambois prison in Geneva, Capital of Human Rights. Shot during 60 days in observational style, this film helps the viewers to put a face on these illegal migrants, that politicians and police forces normally try to reduce to facts and numbers.

Even though Vol Special deals with the Swiss migration laws, its international relevance is important: for many years, most countries in Europe have considered Switzerland as a testing ground for harsh laws against migrants.

13

VOL SPÉCIAL

SWITZERLAND

Entering organisation
SRG SSR - Radio Télévision Suisse / RTS

Contact
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www.lesdocs.ch

Author/s Fernand Melgar
Director/s Fernand Melgar
Camera Fernand Melgar
Production company Climage
www.climage.ch

Length 100 min
Total budget € 500,000
Original language French

Date of production March 2012
First broadcast RTS
On 28 March 2012, 20:15

14

BRITAIN'S SEX GANGS
UNITED KINGDOM

BRITAIN'S SEX GANGS

Entering organisation
True Vision Productions

Contact
Niki Whewell
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<http://truevisiontv.com/>

Director/s Anna Hall
Camera Matt Pinder
Commissioning editor Siobhan Sinnerton
Producer/s Anna Hall, Brian Woods
(Executive producer)

Title of series Dispatches
Length 49 min
Total budget €186,000
Original language English

Date of production November 2011
First broadcast Channel 4
On 7 November 2011, 22:30

Every year hundreds of children are trafficked across Britain for the purpose of sex. These are not children from Thailand, Eastern Europe or other foreign shores however, but British Nationals, who make-up the largest single group of child sex trafficking victims within this country.

Reporter Tazeen Ahmad investigates a crime described by a senior police officer as 'the most vicious, premeditated form of crime I have ever come across short of homicide or terrorism'. She meets Chloe, now 22, but groomed over a period of months when she was just twelve, before being subjected to sustained abuse and gang rape: 'they would lock me in a bedroom and just send man after man in'.

Tazeen also talks to the parents of another twelve-year old, who had no idea their daughter was being so viciously exploited and meets two men very close to a grooming gang who explain the economics; why virgins go for a better price and why, for the men in these gangs, 'every hole's a goal'.

This potentially controversial film explores the contrasting views held within the Pakistani community, youth workers, a parliamentarian and an Imam, all of whom call for the conspiracy of silence around the racial aspect of this crime to be brought to an end.

MAKE BRADFORD BRITISH

It is predicted the UK will have the first non-white majority city in just years. The UK, like much of Europe, needs to come to terms with an ethnically mixed future. This unique series sets out with the intention of exploring the question this raises: Can people, despite cultural and religious differences, live together? Can they find common notions of national identity?

In this much discussed television event, a cross section of British Citizens, all holding very different attitudes to National Identity, were invited to live together in a micro-version of a multi-cultural community. The aim was to see if they could find any common ground on what made them all British, offering clues to how, despite differences, we can live together.

The stage for this unique social experiment was the British city of Bradford: one of the UK's most segregated cities, with a history of racial tensions and defined by a predominantly Asian city centre surrounded by areas which are exclusively white.

And from her distinct and diverse communities – divided through race, religion and culture – over 100 people were invited to take the Life In The UK Citizenship test. Normally confined to those who want to live in the UK, 90 percent of these British Citizens failed.

From these, a final eight Contributors – representing multi-cultural Britain but from the same city – were invited to spend time together, to explore how people from different racial, cultural, religious and social backgrounds can live together by finding a consensus around notions of national identity.

The conclusions they drew – as documented in the two films which make up the Series – were surprising, revealing and intriguing.

This ground breaking series explores one of the most important and difficult questions the UK and much of Europe faces: how do diverse nations find a common identity.

15

MAKE BRADFORD BRITISH

UNITED KINGDOM

Entering organisation
Love Productions

Contact
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<http://www.loveproductions.co.uk/>

Author/s Heenan Bhatti,
Richard McKerrow, Martin Fuller
Director/s Martin Fuller, Heenan Bhatti
Editing Simon Evans, Nic Zimmerman
Commissioning editor Hamish Mykura
Producer/s Richard McKerrow,
Heenan Bhatti, Kieran Smith, Martin Fuller

Title of series Make Bradford British
Episode № 2 of 2
Length 49 min
Total budget €350,000
Original language English

Date of production March 2012
First broadcast Channel 4
On 1 March 2012, 21:00

16

MIXED BRITANNIA -
EPISODE 1: 1910-1939
UNITED KINGDOM

Entering organisation
British Broadcasting Corporation - BBC

Contact
Rachel Williams
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www.bbc.co.uk

Director/s Fatima Salaria
Camera Justin Evans
Commissioning editor Clive Edwards
Producer/s Kate Misrahi, Darren Kemp
(Executive producer)

Title of series Mixed Britannia
Episode № 1
Length 64 min
Total budget €274,565.98 (per episode)
Original language English

Date of production July 2011
First broadcast BBC Two
On 6 October 2011, 21:00

MIXED BRITANNIA -
EPISODE 1: 1910-1939

In this three-part series, George Alagiah explores the remarkable and untold story of Britain's mixed-race community. With previously unseen material and charting events from the turn of the 20th century, George examines the social factors that have influenced the shape of today's mixed-race Britain. He also tells a tale of love, of couples coming together to fight prejudice and create a new society. Along the way George meets the people who made history by bridging the racial divide.

Episode 1: Mixed Britannia. 1910–1939

In the first episode George Alagiah explores how a small number of mixed-race relationships that began in our port cities went on to shape and change our nation's history. He tells us how foreign sailors in WW I began relationships with local white women. When the war ended many of the men decided to stay, and mixed-race communities started to grow in places like Cardiff, Liverpool and South Shields. But mass-rioting spread across the port cities when returning soldiers found local girls in relationships with non-white men.

This was the age, when eugenicists turned their attention to race and scorned the idea of them mixing. In Britain mixed race children were studied for degeneracy and some began to call for laws banning mixed marriage. And it was not just working class communities that were race mixing. Some in the aristocracy scandalised society with their relationships with black men. And slowly prejudice was being challenged.

It is also the story of how Britain avoided the race laws and race hatred of fascism that scarred other countries in Europe. Our mixed race communities survived, prospered and transformed our country's history.

TWINCREDIBLES

There is only a slim chance that black and white parents will have twins of different skin colour, but as one in ten children born in the UK is now mixed race, this genetic quirk is going to become increasingly common. *Twincredibles* follows five sets of twins, from toddlers through to adults, to create a surprising and compelling story about the journey of mixed-race Britain.

The stories of all these twins throw a new and fascinating light on how brothers and sisters who are similar in so many other ways lead different lives because of their skin colour. The experiences do not always match the stereotype. For teenage boys James and Daniel, growing up in Eltham South East London, it was the whiter-looking twin Daniel who suffered racial abuse, whilst darker twin James was left alone.

Travelling through the experiences of each set of twins, the film unpeels the impact this accident of their birth has on how they see themselves and how the outside world views them. Living in diverse locations across England to Scotland, the twins tell their stories in their own words, to paint an honest and sometimes hard-hitting picture of race in modern Britain.

17

TWINCREDIBLES

UNITED KINGDOM

Entering organisation

British Broadcasting Corporation - BBC

Contact

Rachel Williams
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www.bbc.co.uk

Author/s Amanda Blue

Director/s Amanda Blue

Commissioning editor Maxine Watson

Producer/s Amanda Blue

Production company Blast Films

<http://www.blastfilms.co.uk/>

Length 60 min

Original language English

Date of production October 2011

First broadcast BBC Two

On 10 October 2011, 21:00

TV MARKET PLACE OF INNOVATION

Under the Patronage of the Swiss Public Broadcaster SRG SSR

Programmes in Competition

			PRESENTED ON
01	Basta	Belgium	Friday
02	That's my Art!	Belgium	Friday
03	The Spiral	Belgium	Friday
04	Comedy on the Edge	Denmark	Friday
05	Couch Crashers	Finland	Friday
06	Photo for Life	France	Friday
07	Derrick & Harry - Immortal Cops	Germany	Friday
08	Warriors of Culture	Germany	Friday
09	SportXtreme	Germany	Friday
10	Powermapping	The Netherlands	Friday
11	Folkophone	Norway	Friday
12	Teenage Boss	Norway	Friday
13	Go Dance!	Russian Federation	Friday
14	Opera in Jeans	Spain	Friday
15	Plan B	Spain	Friday
16	Planet Earth Live	United Kingdom	Friday

BASTA

Call centres that leave you hanging on the line. Banks, with 'solutions' for the credit crisis. A press too lazy to check its sources. Four young Robin Hoods have decided that enough is enough. Basta! It is time for action.

The Basta Boys are determined to expose the scams, avenge their fellow men, and to give the people a taste of their own medicine. It is investigative journalism at its best: home made and with a sense of humour. With an average market share of over 40 percent in prime time, Basta was an instant success in Belgium.

01

BASTA

BELGIUM

Entering organisation

Woestijnvis NV

Contact

Inge Sierens

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www.woestijnvis.be

Author/s Jonas Geirnaert, Jelle De Beule,
Lieven Scheire, Koen De Poorter

Director/s Michel Vanhove

Camera Bram Claus

Commissioning editor Stijn Deconinck

Producer Inge Sierens

Title of series Basta

Episodes 1-6

Length 50 min / episode

Original language Dutch

First broadcast VRT

On 10 January 2011, 20:40

02

MIJN KUNST IS TOP!
BELGIUM

THAT'S MY ART!

Entering organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Wim Seghers
wim.seghers@VRT.be
www.vrt.be

Author/s Anne-Lore Vanderhallen, Pim Raes
Director/s John Thijs
Camera Brian Moons

Commissioning editor Cathérine Castille
Producer Bruno Gillioen, Annick Mastbooms
Production company de Mensen
<http://www.demensen.be/en/>
Co-producer/s Annick Mastbooms

Length 36 min / episode
Total budget € 9,625 (episode)
Original language Dutch

Date of production September 2011
First broadcast Ketnet
On 27 February 2012, 18:30

Host Adriaan van den Hoof and a celebrity guest get the chance to learn new artistic skills. Each episode sees them both being coached by a young expert in a new discipline, and once Adriaan and his co-pupil have mastered the basics, it is time to put their newfound talents to the test in a head-to-head artistic duel.

Each Thursday, after the last duel has been fought, viewers discover which of the two is most artistically inclined, and for the loser there is a quid pro quo penalty set by the week's champion. For seven weeks, Adriaan throws down the gauntlet and challenges some top celebrities to prove their artistic mettle. For the celeb with two left feet, or one who is all fingers and thumbs, it is no problem – he can elect to play his joker and opt out of one of his duels, to be substituted by a top expert in that particular field – and then it is more than likely that Adriaan will be unceremoniously beaten. Be it rap, pottery, folk dancing, ballet, sculpture.

Over seven weeks and 28 episodes, the show gives 18 artistic girls and boys the chance to show Adriaan, his celebrity guests and all of Flanders how cool the arts really are.

THE SPIRAL

This story starts not on your TV screen but in reality. On the same day, in six major museums in six countries across Europe, six world renowned paintings (Rubens, Munch, Picasso, Eckersberg, etc.) disappear and are replaced by an enigmatic symbol: a spiral. Who did this and why?

This intriguing event kicks off our story. Through various media we reveal: this is the start of a new European five-part drama series and you, the audience, are invited to view and actively participate for the five following weeks.

That exact same evening, the TV series starts. The audience discovers the character from their country and is front row witness to the spectacular theft of the painting. But this is not just happening in their country. All over Europe, other museums are the victim of a similar heist at the exact same time.

This is no coincidence. In the first episodes we discover that Ella, Oskar, Sigrid, Max, Jakob and Francis are actually friends and not just ordinary art thieves. As innovative young artists they are part of a bigger plan.

A plan initiated by Victor, a mysterious and enigmatic artist with a long record in the art scene and playful actions against the establishment. Victor wants to conclude his life's work with a last and final collaborative indictment: 'Art, Not Money'. The group of friends challenge the audience to find and retrieve the stolen paintings and become part of the most valuable artwork ever made: The Spiral.

03

THE SPIRAL BELGIUM

Entering organisation
Caviar Films

Contact
Sarah Van Hoeymissen
sarah.van.hoeymissen@caviarcontent.com
www.caviarcontent.com

Author/s Ben Zlotucha
Director/s Hans Herbots
Camera Philippe Kress
Commissioning editor Christian Wikander
Producer Peter De Maegd
Co-producer/s VRT, VARA, NRK, Yle, SVT,
ARTE France, ARTE Deutschland, TV3

Title of series The Spiral
Episodes 1-5
Length 46 min / episode
Total budget €6,880,000
Original language English

Date of production March 2012
First broadcast VRT, VARA, SVT, Yle, NRK,
ARTE, TV3
On 2 September 2012, 20:30

04

GINTBERG PÅ KANTEN
DENMARK

COMEDY ON THE EDGE

Entering organisation
Danish Broadcasting Corporation - DR

Contact

Charlotte Gry Madsen
cgma@dr.dk
www.dr.dk

Author/s Jan Gintberg
Director/s Mikkel Tyrrestrup
Camera Carsten Overbye, Jesper Jørgensen
Producer Signe Aggerholm

Length 29 min / episode
Original language Danish

First broadcast DR
On 3 March 2011, 20:00

All over the world small towns are suffering. As industries close, unemployment and social problems rise, young people leave and stigmatisation arrives.

This is a factual entertainment programme that sets out to challenge these gloomy prospects. Our host, a high-profile comedian, sets out to turn run-down towns' reputations around, using the common language of laughter to bring out their better side. Bringing a sense of humour and self-irony to the debate about the stigmatisation of the outskirts.

Over 48 hours, the host joins in local customs, discovers the unique trades of the region, sees secret beautiful sights and discovers the town's own creative outlets. At the end of those two days, in front of an audience of residents, he delivers a stand-up routine based on everything he has seen and experienced - to bring back the locals' sense of humour about themselves and give the viewers a new perspective on a small community.

Comedy on the Edge's aim is to facilitate difficult issues like integration and cross geographical understanding to a broad audience - in a very entertaining way. This prime time series has attracted a huge audience, proving that sometimes laughter is indeed the shortest distance between two people!

COUCH CRASHERS

Couch Crashers is a new multimedia travel programme of two adventurous young women who stay in people's homes for a month in the shadiest areas of Eastern Europe. The adventures of Couch Crashers were reported in real time in social media, blogs, and Yle X radio broadcasts. In this six-part TV series couch crashers Lotta Kaihua and Pia Asikainen travelled around the Black Sea crashing on people's couches and exploring unknown countries from the sofa beds and spare mattresses of ordinary people.

05

SOHVASURFFAAJAT FINLAND

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

Monica Bergman
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yle.fi/sohvasurffaajat

Author/s Pia Asikainen, Sissi Korhonen

Director/s Pia Asikainen

Camera Pia Asikainen, Joonas Pettersson

Editing Juho Virolainen; Olli Aittoniemi,

Anne Mäittälä, Mitja Sirola (Graphics)

Commissioning editor Erkkö Lyytinen

Producer Erkkö Lyytinen

Title of series Couch Crashers

Episodes 1-6

Length 29 min / episode

Total budget €160,000

Original language Finnish

Date of production

First broadcast Yle TV 2

On 13 February 2012, 19:30

06

PHOTO FOR LIFE

FRANCE

PHOTO FOR LIFE

Entering organisation
ARTE G.E.I.E.

Contact
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www.arte.tv

Author/s Eudes Semeria
Director/s Eudes Semeria, Pierre Leix-Cote
Camera Valérie Bardin, Christophe Brunet,
Dominique Delapierre, Mickael Perrot,
Alexandre Rossignol, Thomas Vollherbst,
Jérôme Aubin
Commissioning editor Oliver Schwehm
Producer Jean-Louis Blot
Production company BBC Worldwide
<https://bbcworldwide.com>

Title of series Photo for Life
Episodes 1-5
Length 43 min / episode
Total budget €665,649
Original language French

First broadcast ARTE
On 21 November 2011, 19:57

This is an unusual master class for talented photographers: a cross media project.

The underlying idea of the TV master class was to bring together one of the undisputed masters of photography, Oliviero Toscani, and a new generation of talented young photographers. Six candidates were selected by a jury of five, chaired by Toscani. The members provided the young photographers with real work assignments. VIEW, for instance, wanted a photo-reportage on occupations in Paris.

ARTE-Magazin offered an assignment too. The cover page of its next version would come from a Photo for Life shooting.

The master classes were produced by BBC Worldwide (France Productions). The finished product was a cross media project ARTE G.E.I.E. / BBC Worldwide broadcast by ARTE from 21-25 November 2011, always at 7:30 pm, in the form of five 43-minute films.

DERRICK & HARRY - IMMORTAL COPS

Sequences of original episodes from the well-known crime series Derrick have been re-cut and dubbed in a different, humorous way.

Derrick & Harry - Immortal Cops is the name of the short synchro-clips, that make Stephan Derrick and Harry Klein no longer hunt criminals in Munich, but occupies them with up-to-date-topics concerning sports, politics, gossip and economy.

The author has seen most of the 281 episodes of the original Derrick crime series and writes a new screenplay for the two cops every week. After that, comedian Jürgen Bangert dubs them in a new, funny way. The satirical clips are aired on ZDFneo, one of the digital channels of ZDF, as well as put on the Internet.

Derrick is the top seller of German TV-shows worldwide and lends itself very well to the ZDF 'mashing' its own content.

The innovative moment of the concept is its self-referential humour: making fun of our own classics, not being afraid to damage them but rather gaining a better image, especially with younger audiences, was a risk as well as a chance.

Luckily the idea has worked out very well: the clips gain lots of clicks on our websites and joyful comments from the audience, who seem to appreciate the way we handle our own classic series with humour.

07

DERRICK & HARRY - IMMORTAL COPS GERMANY

Entering organisation

Zweites Deutsches Fernsehen - ZDF

Contact

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www.zdf.de

Author/s Holger Schmidt

Director/s Holger Schmidt

Editing Mathias Gassen (Sound),
Jürgen Bangert (Dubbing)

Commissioning editor Lucia Haslauer,
Andreas Rother

Producer Frank Nadzeika

Production company medi cine
www.medi-cine.de

Title of series Derrick & Harry - Immortal Cops

Length 3 min / episode

Total budget €3,500

Original language German

First broadcast ZDFneo

On 26 April 2012, 23:45

08

KULTURKRIEGER
GERMANY

WARRIORS OF CULTURE

Entering organisation
Kobalt Productions

Contact
Katrin Sandmann
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www.kobalt.de

Author/s Katrin Sandmann
Director/s Katrin Sandmann
Camera Michael Pohl
Commissioning editor Anja Fix
Producer Stefan Mathieu,
Tita von Hardenberg (Executive producer)
Co-producer/s zdfkultur, 3sat

Title of series Warriors of Culture
Episodes 1-4

Length 28 min / episode
Total budget €191,000

Original language French, German, English

First broadcast zdfkultur
On 18 May 2012, 22:15

Katrin Sandmann, as the chief foreign correspondent for Sat1 / Pro7 and N24, filed news reports from the trouble spots of the world almost every day for 15 years. Now she is travelling the world's hotspots on a new mission: she is in search of culture within the chaos. Whether in locations of war or abject poverty, everywhere the reporter goes she finds people defying danger and hopelessness to create art – under the most adverse conditions, and often at the risk of their own lives.

In Baghdad, Sandmann meets a heavy metal band that is being hunted by Shiite death squads.

In Afghanistan, she accompanies some graffiti artists through Kabul in the dead of night, travelling a zigzag course so as to evade the police.

And in Kinshasa, a city without a single cinema, the only film director of the D. R. Congo explains how he single-handedly plans to revive the film industry.

Through the eyes of the artists, the war reporter rediscovers the locations of her previous news reports in a new light. And in so doing, her films become intense and impressive portraits of cities that are usually only mentioned in the same breath with attacks, insurrections or earthquakes.

The first four episodes of 'Warriors of Culture' were televised on zdfkultur in May 2012. The author and her cameraman travelled to Baghdad, Kabul, Kinshasa and Port-au-Prince. A continuation of the series is currently in preparation.

SportXtreme

SportXtreme 360° presents extreme, unique, rare and peculiar sports in a new TV profile. The main idea of the programme is to display sports that are not already covered on TV. SportXtreme 360° aims to show its audience a variety of all sorts of sports.

Athletes in extreme sports started to make their own videos a few years ago. As those types of sports had not yet been covered, athletes simply decided to film themselves and publish their films on the Internet.

'YouTube' or 'Vimeo' were soon to be the number one platforms for their films.

Cameras such as the 'GoPro' as well as digital cameras by Canon, such as Canon 5 or 7D enabled them to produce videos of a far better quality.

These cameras suddenly allowed athletes to both create a look as well as demonstrate their very own perspective of the exerted sports to the audience. SportXtreme 360° is also shot with a Canon 5D to create a homogenous look for the overall programme.

Millions of clicks on the Internet reward these athletes and filmmakers for their effort.

Sponsors have long ago detected the opportunities of Internet coverage. During the show, host Jeannine Michaelsen repeatedly spurs the audience to post the videos they found on the net on the SportXtreme 360° blog platform called <http://blog.zdf.de/sportxtreme/>. Thus, the programme aims for true interactivity.

In the case of SportXtreme 360°, the tablet helps to dive into the net during the show and truly connect TV and the World Wide Web, one of the main goals of the programme.

09

SportXtreme GERMANY

Entering organisation

Zweites Deutsches Fernsehen - ZDF

Contact

Gudrun Borenberg
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www.zdf.de

Author/s York Polus

Director/s York Polus

Camera Philipp Winkler, Gordon Kalbfleisch

Commissioning editor Alexander Pfeiffer,

Christian Nürnberger, Jörg Steiger

Producer Ansgar Pohle

Production company Studio 71

Medienproduktions GmbH

www.studio-71.de

Length 29 min / episode

Total budget €33,000

Original language German

First broadcast ZDFinfo

On 15 April 2012, 23:15

10

POWERMAPPING

THE NETHERLANDS

POWERMAPPING

Entering organisation

VPRO

Contact

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www.vpro.nl

Author/s Shuchen Tan, Rogier Klomp,

William de Bruin

Director/s Shuchen Tan

Commissioning editor Henneke Hagen,

Jos de Putter

Production company VPRO

<http://backlight.vpro.nl>

Co-producer/s This Is Propaganda

<http://thisispropaganda.com>

Title of series Backlight

Length 50 min / episode

Original language Dutch

First broadcast VPRO

On 1 July 2012, 20:55

'Do you also wonder what businessmen and diplomats from your country are exactly contriving when they negotiate and do business in foreign countries? Would you like to be part of an open source tool to map the powers that operate from your country, maybe even from your own city?'

New journalistic sources like data visualisation, crowd sourcing and social media are valuable for research journalists aiming to uncover the modus operandi of large multinational corporations. Public broadcasters, like NGOs, have an important task in monitoring trade and business contacts of the Shell's and Unilever's and Philips's of today.

Big companies, that are active in parts of the world where business is done in a complicated web of relations and operations. To be successful and to secure future business they will have to become part of the ever changing geopolitical chess game. Regimes to be dealt with are not seldom unreliable; the stakes are always high. By consequence we can assume that there is intensive contact, or even co-optation, between the major corporations in a country and its Ministries of Foreign and/or Economic Affairs.

The documentary producers VPRO Backlight and the animation studio 'This Is Propaganda' joined forces to create the powermap™.

A powermap™ is an interactive web based ground plan that maps and visualises the force fields in which the top 100 multinational corporations currently operate. It offers a sketch of the relations between big business and governments (both domestic and abroad).

The animated powermap™ will illustrate the course of economic and political deliberations, but it will simultaneously develop into a universal, innovative new research tool for journalists and those interested in international power relations.

FOLKOPHONE

Multi-talented artist Ole Hamre has come up with his own version of the Norwegian national anthem Ja, vi elsker (Yes, we love our country)*, turning it into a work imbued with great love and warmth. Working people from all walks of life and parts of the country join in, contributing their unique voices so that the material could be transported by the musician, photographer and editor into a new concept: The Folkophone.

* Fragments of lyrics by Bj. Bjørnsson, and by original composer Richard Nordraak.

11

FOLKOFONEN - JA, VI ELSKER NORWAY

Entering organisation
Norsk rikskringkasting - NRK

Contact
Anne Røthing
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nrk.no

Author/s Ole Hamre.
Director/s Ole Hamre
Camera Jon Anton Brekne
Editing Øivind Enggrav, Thomas Wiborg
Commissioning editor Anne Røthing
Producer Anne Røthing

Length 5 min
Total budget €62,500
Original language Norwegian

Date of production December 2011
First broadcast NRK
On 31 December 2011, 21:25

12

TEENAGE BOSS
NORWAY

TEENAGE BOSS

Entering organisation
Norsk rikskringkasting - NRK

Contact

Ine-Yasmin Harazi
ine-yasmin.harazi@nrk.no
nrk.no

Author/s Randi Helland
Director/s Ingrid Skaare
Camera Elin Sørheim

Commissioning editor Charlotte Myhrvold
Producer Randi Helland
Co-producer/s Nordvision, FST1

Title of series Teenage Boss
Episodes 1-6
Length 59 min / episode
Total budget €100,000 (episode)
Original language Norwegian

First broadcast NRK
On 23 November 2011, 19:45

What happens when a shopping-happy and financially indifferent teenager assumes responsibility for the family economy for a whole month? Mum and dad are left without control, and have to live under the teenager's command.

In this series of six one-hour programmes, six different families take the challenge and leave the economic responsibility to their teenager. How do you control the money to last a whole month for the whole family, when you really want to spend them on the things you want for yourself?

Investor and entrepreneur Shahzad Rana, known from 'The Dragon's Den' will assist as the teenager's coach when the reality of bills and unforeseen costs kicks in.

In the first episode we meet 16-year old Sophie from Oslo. When she opens the suitcase with the family income it contains 80,000 NOK (€10,000). Now it is up to Sophie to decide how to spend the money, and take care of the family's economic obligations. How will the family react when Sophie decides to buy a new Mac for herself?

GO DANCE!

Go Dance! is an amazing show, the first of its kind and unique in its grandiose and monumental concept. Its purpose is to bring together talented young people through the art of mass formation dancing. Bringing together huge dance teams from twelve different cities, Go Dance! is a competition staged live every week on Maydan, the main square in the capital. On Maydan itself, as well as on central squares in other participating cities, thousands of fans gather to support their favourite teams in their performances.

The teams, each numbering up to five hundred dancers, start by preparing and rehearsing their performances under the careful tuition of the chief choreographer. The casting of lots divides the city teams into tournaments (competing pairs), and they compete for the right to get into the final, with the winning city becoming the 'Dance Capital' of the country. The whole process of preparation and rehearsal is filmed by a Reality TV crew.

Each number is not just a mass collective formation dance routine, but a masterpiece of brilliant choreography and coordination, filmed with great artistry, resulting in a spectacular visual experience, which captures the unique spirit and flavour of each city or region where the participants come from.

The jury evaluates each team's performance by awarding scores. Their destiny is also decided by the television audience at home - viewers can vote for their favourite team on the Internet, by SMS or telephone. Along with the title 'Dance Capital', the winning team receives a monetary award in recognition of its artistic achievement in beautifying and fulfilling the dreams of their native city. The result is a spectacular two-hour long show broadcast live every week in front of a huge audience on the central square and watched by millions of viewers at home.

13

МАЙДАН'С

RUSSIAN FEDERATION

Entering organisation
Star Media

Contact
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www.starmediafilm.ru

Author/s Katya Andrienko
Commissioning editor Katya Andrienko
Producer Daria Fialko, Vlad Ryashin,
Vladimir Zelenskiy, Sergey Shefir
Co-producer/s 'Studio Kvartal-95',
TV channel 'Inter'

Title of series Go Dance!
Episodes 1-10
Length 120 min / episode
Original language Russian

First broadcast TV channel 'Inter' (Ukraine)
On 19 March 2011, 20:00

14

OPERA EN TEXANS
SPAIN

OPERA IN JEANS

Entering organisation
Brutal Media, S.L.

Contact
Sintu Amat
samat@brutalmedia.tv
www.brutalmedia.tv

Author/s Xavier Morral,
Ramon Gener (Presenter)

Director/s Xavier Morral

Camera Alan Fábregas

Commissioning editor Alan Fábregas

Producer Raimon Masllorens

Co-producer/s Televisió de Catalunya S.A.

Title of series Opera en Texans

Length 29 min / episode

Total budget €11,500

Original language Catalan

First broadcast Televisió de Catalunya

On 12 October 2011, 22:30

This is a programme designed for opera lovers, the undecided, the romantics, the musicians, the beginners, those who believe that they are not ready, those, who always go to the opera and those, who have never been.

The presenter and soul of the programme is Ramon Gener, opera singer and pianist. Retired from the stage, his passion for music led him to start a new career as a lecturer and populariser of opera. His knowledge and passion made everything seem easier.

We dedicate each programme to a different opera, with known titles and titles you need to know: Madame Butterfly, Il Trovatore, Parsifal, Don Giovanni, Turandot, Carmen, Pagliacci, Der Rosenkavalier, Porgy & Bess, Tristan und Isolde, Le grand macabre, Rigoletto.

Opera in Jeans is not a summary of the opera or a music class. It is a user's guide to understand the opera, an illustrated travel guide. Each chapter dismantles the opera to find a way to make it affordable and attractive. It is not necessary to be a musical expert, it is not necessary to know about opera. We translate the complex music world into an understandable language. Simply opera.

As Ramon Gener says: 'we want to give the clues to surf this huge wave of four hours of music'.

And at the end of the programme, the Opera Rocks: an original and modern version of the greatest hits of the opera played by the best bands of the moment.

PLAN B

Music has a plan on TV. Plan B is a musical revolution. Carlos Jean, the producer, creates online songs with the collaboration of people that do not know each other.

The producer creates the bass line and uploads it to the Internet. Then, people at home can download it and contribute with their own tracks. Submissions can be anything from vocals to an instrument they play. The DJ producer will choose the five tracks out of thousands of submissions that he feels make the best combination for a one hit song.

Finally, and after a very few hours of rehearsal, live on the set they play the song together for the very first time.

There is no audition line, no judges and no eliminations. Plan B is the biggest music performance show from Spain.

Once the show is finished, the song is immediately available for download on iTunes (reaching number one) where millions of new fans can own it. Plan B is the only show where viewers can create a hit song from home and perform it live for an audience one week later.

15

PLAN B

SPAIN

Entering organisation

7yaccion

Contact

Gonzalo Sagardía

gsagardia@7yaccion.com

www.7yaccion.com

Author/s Jorge Salvador, Carlos Jean

Director/s Jorge Salvador

Commissioning editor Antena 3

Producer Jorge Ventosa

Co-producer/s Novaemusik

Length 45 min / episode

Original language Spanish

First broadcast Antena 3

On 8 February 2011, 22:00

16

PLANET EARTH LIVE
UNITED KINGDOM

PLANET EARTH LIVE

Entering organisation
British Broadcasting Corporation - BBC

Contact
Rachel Williams
rachel.williams@bbc.co.uk
<http://www.bbc.co.uk/>

Director/s James Morgan
Camera Gordon Buchanan,
Sophie Darlington, Geraint Evans,
Sue Gibson, Charlie Hamilton James,
Max Hug Williams, Ian Llewellyn,
Graham Macfarlane, Pete McCowen,
Pat McKeeman, Jamie McPherson,
John Morris, Warren Samuels, Toby Strong,
Gavin Thurston
Commissioning editor Kim Shillinglaw
Producer Roger Webb,
Lucinda Axelsson; Tim Scoones,
Gavin Henderson (Executive producers)
Co-producer/s National Geographic

Title of series Planet Earth Live
Episodes 1-8
Length 60 min
Original language English

First broadcast BBC
On 6 May 2012, 19:50

Throughout May 2012, Richard Hammond and Julia Bradbury joined the world's best natural history filmmakers to present Planet Earth Live - the most ambitious and innovative live wildlife series ever undertaken. Filming across five continents and in seven locations throughout May 2012, with presenters 8,000 miles apart, Planet Earth Live followed the real-time stories of the world's most charismatic animals around the globe. It transmitted - live or as-live - in 140 countries worldwide, including BBC One in the UK and on National Geographic Wild (24/7 Wild) in the USA.

Experts and cameramen from the award-winning BBC Natural History Unit combined the spectacular cinematography of landmark series such as Frozen Planet with the real-time story-telling techniques of Big Cat Live and Springwatch to follow real-life animal dramas from around the globe during the month of May - a uniquely critical time for many of the Earth's young animals. This was a month of action-packed wildlife drama, where nature wrote the script, literally as it happened.

From Kenya, Richard reported on dramatic stories of lions and elephants. From North America, Julia reported on bears and whales. There were also reports from around the world, as the teams followed intimate, real-time stories of meerkat, monkeys and other animals.

LANGUAGES THROUGH LENSES

Under the Patronage of the European Commission

Programmes in Competition

			PRESENTED ON
01	Gulliver	Bulgaria	Tuesday
02	Hello, Bonjour?	United Kingdom	Tuesday
03	When in Rome, Do as the Romans Do	Estonia	Tuesday
04	The Chauffeur	Finland	Tuesday
05	The Sacrifice	Hungary	Tuesday
06	Childhood With Four Languages	Ireland	Tuesday
07	Foreign Lovers	Italy	Tuesday
08	Snow White	The Netherlands	Tuesday
09	Change Please	Poland	Tuesday
10	Falling in Language	Slovenia	Tuesday
11	Wrong Timetable	Czech Republic	Tuesday
12	Chessmates	United Kingdom	Tuesday
13	Magic Show	United Kingdom	Tuesday
14	The Tall & Short of It	United Kingdom	Tuesday
15	Hero Eroo Bohater	United Kingdom	Tuesday

GULLIVER

Leo regains consciousness on a mysterious place and discovers an army of little people surrounding him. He cannot understand their language and tries to communicate with them using 'international' gestures. And there starts the series of comical misunderstandings which end with 'Gulliver' in Lilliputian zoo.

01

GULLIVER

BULGARIA

Entering institute
National Academy for Theatre &
Film Arts - NATFA
www.natfiz.bg/en/

Contact
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liokan7@gmail.com

Author/s Kaloyan Nikolov
Director/s Kaloyan Nikolov
Camera Georgi Georgiev
Project supervisor Syl van Duyn
Producer/s Rositca Ilieva

02

HELLO, BONJOUR?
UNITED KINGDOM

HELLO, BONJOUR?

Entering institute
University for the Creative Arts - UCA
www.ucreative.ac.uk/

Contact
Marcus Armitage
mla_animation@hotmail.com
www.marcusarmitage.blogspot.com

Author/s Marcus Armitage
Director/s Marcus Armitage
Camera Gail Gostick
Project supervisor Pál Sipos
Producer/s Laura Jane Stacey

Neil prepares nervously to swim the channel for his first time, as he steps out into the cold dark sea between England and France. Engulfed by fog, he quickly becomes lost. Using his limited knowledge of the French language (Bonjour) he attempts to find the other side, but gets an unexpected surprise. In the middle of the sea he discovers a French man just as lost as he is! Together, floating in the middle of the sea on a rusty buoy, they prove that learning languages can be done anywhere at anytime, and while it may not help you to find the other side, it certainly can help you to find a friend when you are lost at sea.

WHEN IN ROME, DO AS THE ROMANS DO

German nature tourist Sigmund comes to Estonia to discover the local wildlife. He has prepared for this trip so well that he even knows how to communicate with local forest animals.

The problem starts, when he meets two naked Estonian girls swimming in the forest lake. Unfortunately Sigmund has not prepared for communicating with local people.

This is a tragicomic story about the importance of human communication and knowing different languages.

03

WHEN IN ROME, DO AS THE ROMANS DO ESTONIA

Entering institute
Baltic Film & Media School - BFM
www.bfm.ee

Contact
Moonika Siimets
moonikasiimets@yahoo.com

Author/s Moonika Siimets
Director/s Moonika Siimets
Camera Ivar Taim
Sound Matis Rei (Sound designer)
Project supervisor Pál Sipos
Producer/s Elari Lend

04

THE CHAUFFEUR
FINLAND

THE CHAUFFEUR

Entering institute
Metropolia University of Applied Sciences
www.metropolia.fi

Contact
Perttu Inkilä
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Author/s Perttu Inkilä, Tuomas Kohvakka
Director/s Perttu Inkilä
Camera Tuomas Kohvakka
Project supervisor Syl van Duyn
Producer/s Swati Goyal

Set in 1960s Helsinki, The Chauffeur tells the humorous and poignant story of a driver on his way to pick up an important passenger - and his idol - Bob Dylan.

THE SACRIFICE

On Skull Island a blonde beauty is about to be sacrificed by the local tribe. She is offered to the monster monkey King Kong, whose approach is terrifying. To her surprise, King Kong produces reading glasses and a conversation book and courteously asks her out. The lady is relieved and accepts the offer. As they withdraw into the jungle, the tribe switches to a romantic tune, but will the outside society approve the love of a beauty and a beast?

05

THE SACRIFICE

HUNGARY

Entering institute

Moholy-Nagy Művészeti Egyetem - MOME
www.mome.hu

Contact

Balázs Turai
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Author/s Balázs Turai

Director/s Balázs Turai

Concept artist Petra Lilla Marjai

Project supervisor Pekka Ruohoranta

Producer/s Gábor Kopek

06

CHILDHOOD WITH
FOUR LANGUAGES
IRELAND

CHILDHOOD WITH FOUR
LANGUAGES

Entering institute

Limerick School of Art and Design - LSAD / LIT
www.lit.ie/default.aspx

Contact

Berit Alits
beritalits@yahoo.com
www.beritandbrian.wordpress.com

Author/s Berit Alits, Brian Dowling

Director/s Berit Alits

Camera Brian Dowling

Project supervisor Pál Sipos

Producer/s Berit Alits, Brian Dowling

A child who is growing up with four languages, is the translator between all the family members - especially when something is urgent: if parents are in a hurry to get to the airport, if the passport is lost. When you are in a rush you would rather communicate in your own language, but sometimes, even if you knew all languages, you forget to give the relevant information.

Our aim is to raise the awareness of multicultural families and encourage them to speak their native languages with their kids.

FOREIGN LOVERS

A Hindi boy meets a Russian girl in a library, they like each other but they cannot communicate because they speak different languages and all the attempts to charm the other ends in bigger and bigger misunderstandings. The love story is heading towards disaster, but maybe there is a solution for their problems.

07

FOREIGN LOVERS

ITALY

Entering institute

Centro Sperimentale di Cinematografia - CSC
www.fondazioneccsc.it/

Contact

Teresa Sala
teresa.sala87@gmail.com

Author/s Cecilia Di Giulio, Teresa Sala

Director/s Teresa Sala

Project supervisor Syl van Duyn

Producer/s Alessandro Senaldi

08

SNOW WHITE

THE NETHERLANDS

SNOW WHITE

Entering institute

Nederlandse Film en Televisie Academie - AHK
www.ahk.nl/filmacademie

Contact

Wibout Warnaar
wibout.warnaar@gmail.com

Author/s Jamille van Wijngaarden

Director/s Jamille van Wijngaarden

Camera Tom Bakker

Project supervisor Pekka Ruohoranta

Producer/s Wibout Warnaar

Production company Mosi Movies

www.mosimovies.nl

When the seven dwarfs come home after a long day of work they find Snow White in their bed. Surprised and suspicious, they ask Snow White what she is doing in their house sleeping in their bed. But Snow White speaks a language they do not understand. Luckily, all seven dwarfs know some other European languages. But after trying to communicate with Snow White in more than seven different languages they give up. It appears Snow White only knows her own unknown dialect. The seven dwarfs decide there is only one option left.

CHANGE PLEASE

The script is based on a real life event. A friend, who knew English just a little bit arrived in London, needed to change some money for a public phone to make a very important call. Knowing only a few basic words, she decided to ask someone for small change. The slogan 'change please', which she created for this urgent need meant something else for the native speakers and she was completely unaware of her mistake.

09

CHANGE PLEASE

POLAND

Entering institute

National Film School in Łódź - PWSFTViT
www.filmschool.lodz.pl/

Contact

Daniel Wawrzyniak
danielwaw@gmail.com

Author/s Daniel Wawrzyniak

Director/s Bart Zmuda

Camera Daniel Wawrzyniak

Project supervisor Pál Sipos

Producer/s Alicja Petruszka

10

FALLING IN LANGUAGE
SLOVENIA

FALLING IN LANGUAGE

Entering institute

Akademija za gledališče, radi,
film in televizijo - AGRFT
www.agrft.uni-lj.si/

Contact

Blaž Završnik
blaz.zavrsnik@gmail.com

Author/s Peter Zabret, Blaž Završnik

Director/s Blaž Završnik

Camera Darko Herič

Project supervisor Syl van Duyn

Producer/s Andrej Zupanec

After seeing a classical French love movie from the 1930s a lonesome man loses his mind over the language of love. We accompany his unstoppable passion to learn more, affecting his view on life and everyday habits. He advances fast and feels confident enough to travel to Paris to fully grasp his new affection. But when he is confronted by a beautiful French girl, he realises that there are feelings that cannot be expressed. A clear example, that learning a language can prepare you for any sort of a situation. Or at least almost any.

WRONG TIMETABLE

A tourist is looking at a timetable at a bus stop. An old lady, a drunken homeless guy and a young mother all take turns to approach him to tell him something that clearly is very important, but he just cannot understand them. Finally the bus arrives, but all the people are getting out and stomp him over. He shouts at the driver, but the driver does not get a word and drives away leaving the man cursing on his knees and when he looks up again, he sees the sign 'Terminal Station'.

11

WRONG TIMETABLE

CZECH REPUBLIC

Entering institute

Film Academy of Performing Arts - FAMU
www.famu.cz

Contact

Dominik Krutsky
dominik.krutsky@seznam.cz

Author/s Dominik Krutsky

Director/s Dominik Krutsky,

Katerina Krutská Vrbová (Assistant director)

Camera Edita Kainrathová

Project supervisor Pekka Ruohoranta

Producer/s Dominik Krutsky

12

CHESSMATES

UNITED KINGDOM

CHESSMATES

Entering institute

London Film School - LFS
www.lfs.org.uk

Contact

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www.mikelgurrea.com

Author/s Mikel Gurrea

Director/s Mikel Gurrea

Camera Charlie Goodger

Sound Lim Ting Li (Sound designer),
Alex Harwood (Composer, Arranger)

Project supervisor Pál Sipos

Producer/s Louise Malin

Set in the year 1800, it is the story of two noble men, one French, English the other, who compete against each other in a game of chess.

While Lord Alistair is on the top of a cliff in Dover, Sieur Duplantier is on a cliff in Calais. They have hired a translator, Mr Nevile, an obliging swimmer, who swims back and forth across the English Channel to deliver and translate the moves of each player. As an extravagant metaphor, the character of the swimmer will do an inhuman effort so that the two men can communicate and play their game of chess. Oblivious to the monumental task of the translator, they play their game, while they behave like perfect noble men. Relying on charming characters, Chessmates uses humour and a direct cinematic style to deliver a simple message: There is no game if there is no communication.

MAGIC SHOW

Set amidst an enchanting forest, Magic Show introduces us to George, a flamboyant British magician who shows off his illusions with spectacular flare to a captivated audience. For his big finale he requires a beautiful assistant from the crowd of mesmerised spectators before him. Scanning the crowd he spies the Italian lady and gestures for her to join him on stage. Unsure of what is required of her the Italian lady is hesitant but George's boisterous ignorance overcomes her and she takes his hand to join him on stage. Whispering careful instructions to a very confused Italian lady, the pompous George brushes off her attempts to communicate that she does not understand; something he will later regret as his big finale culminates in a catastrophe!

13

MAGIC SHOW

UNITED KINGDOM

Entering institute

Northern Film School - NFS / LMU
www.northernfilmschool.co.uk/

Contact

Richard Wheatley
richardwheatley@live.co.uk

Author/s Richard Wheatley

Director/s Richard Wheatley

Camera Stuart Byron

Project supervisor Pekka Ruohoranta

Producer/s Kirstie Bennett

14

THE TALL &
SHORT OF IT

UNITED KINGDOM

THE TALL & SHORT OF IT

Entering institute
University of Ulster - UU
www.ulster.ac.uk/

Contact
Jordan Henderson
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Author/s Jordan Henderson, Ciaran Gallagher
Director/s Jordan Henderson,
Ciaran Gallagher
Camera Jordan Henderson, Ciaran Gallagher
Sound Richard McAlister (Sound artist)
Project supervisor Pekka Ruohoranta
Producer/s Jordan Henderson,
Ciaran Gallagher

Taking place in a time no longer remembered, the film tells the tale of a dramatic meeting between two men from neighbouring tribes.

A diminutive man frantically endeavours to warn a large and mysterious stranger of a seemingly immediate and terrifying threat. Unfortunately, the two men hail from different cultures and do not share a common language - their interaction quickly becomes confused and frustrated. Language affords us the opportunity to express our feelings and opinions in a very succinct and direct manner and this can often be taken for granted until its no longer possible. Every language comes complete with its own colourful array of charming nuances and delightful quirks. The words we speak are as unique and individual as the people who express them.

HERO EROE BOHATER

Nine-year old Marta has just moved to the UK with her Polish mother and Italian father. Though she already speaks English, she is not yet confident about the language. Her classmates tease her relentlessly and treat her like an outcast.

After a hard day at school Marta runs off to play together with Leila, her only friend. When they walk along the street suddenly a woman collapses in front of a cafe and can barely breathe. It becomes evident to everyone who is trying to help her that she does not speak English.

As she desperately tries to explain something, no one can understand her. Marta intervenes and realises that she speaks Italian, just like her father! She figures out what is wrong and saves her life.

In the end Marta smiles triumphantly because everyone recognises that her linguistic skills have saved the day.

15

HERO EROE BOHATER

UNITED KINGDOM

Entering institute

Newport Film School - NFS
www.newportfilmschool.co.uk/

Contact

Miguela Gonzalez
miguela.mfa@gmail.com

Author/s M. Jay Gonzalez

Director/s M. Jay Gonzalez

Camera Keefa Chan

Sound Nishanth Gurumurthy

Editing Paul Marke,

Emma Humby (Visual effects, Graphics)

Project supervisor Syl van Duyn

Producer/s M. Jay Gonzalez

Co-producer/s Fenna Kooijmans

PRIX GENEVE-EUROPE

Under the Patronage of

European Alliance for Television and Culture - EATC

Programmes in Competition

01	On Thin Ice	Finland
02	Kanak, the Forgotten Story	France
03	Above Us Only Sky	Germany
04	Doll, the Fatso & Me	Germany
05	Inclusion - Different Together	Germany
06	You Don't Want to Know	Germany
07	Inside	The Netherlands
08	My Murder	United Kingdom

ON THIN ICE

It is Christmas Eve in Helsinki.

The young taxi driver Samu is working to escape a family Christmas with his fiancée and baby. At the airport Samu picks up a fascinating customer: a Finnish mercenary named Hans, who has returned to Helsinki after an absence of 20 years. Hans hires Samu to go on a mission with him: he needs to find Laura, the daughter of his recently deceased best friend and brother in arms. The quest to find Laura leads the men around the wintry city, to places and people from Hans' past.

As Samu watches Hans confront his past, he begins to open his eyes to his own future. When the eventful mission reaches its end, both men's lives are forever changed.

This entry will be presented to the PRIX GENEVE-EUROPE Jury during the festival week. These jury sessions are not accessible to festival participants. However, the programmes are available at the PRIX EUROPA 2012 Programme Library.

01

KUKKULAN

KUNINGAS

FINLAND

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

Monica Bergman

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www.yle.fi

Author/s Alli Haapasalo

Director/s Alli Haapasalo

Camera Hannu-Pekka Vitikainen

Sound Anne Tolkkinen (Sound design),

Glenn Patscha (Music)

Editing Annukka Lilja

Commissioning editor/s Erkki Astala

Producer/s Piia Nokelainen

Production company Juonifilmi

www.juonifilmi.fi

Co-producer/s Yle

Length 61 min

Total budget €382,000

Original language Finnish

Date of production February 2009

First broadcast Yle TV 1

On 18 December 2011, 21:10

02

KANAK,
L'HISTOIRE OUBLIÉE
FRANCE

KANAK, THE FORGOTTEN STORY

Entering organisation
France Télévisions

Contact

Ghislaine Jassej
ghislaine.jassej@francetv.fr
www.france 2.fr

Author/s Béatrice Espinasse, Didier Lacoste

Director/s Stéphane Kappes

Camera Willy Stassen

Editing Bénédicte Gelle

Commissioning editor/s Thierry Sorel,
Jean-François Luccioni

Producer/s Nora Melhli

Production company Endemol Fiction
www.endemol.fr

Co-producer/s with the participation of
France Télévisions

Length 93 min

Original language French

Date of production July 2012

First broadcast France 2

This film is about Christian Karembeu's youth, just before he left New Caledonia for Metropolitan France, where he became a player at the Nantes football club.

The story begins in 1988. Several members of the law-enforcement community are being held hostage in the cave of Ouvéa by local separatists. This is a major political event. In this context, Christian will be forced to look deeply into his own people's history, before he decides to fly to Metropolitan France and become a star.

Christian is a gifted and tough teenager: while looking for answers concerning his past, he will discover what really happened in 1931, when his great-grandfather came to Paris. This is the year when the Colonial Exhibition took place in Paris. Christian's great-grandfather, who also was one of the respected leaders of his tribe, was exhibited like an animal in a cage, along with other Kanaks.

Although Christian's father, who really wants his son to succeed, is a pacifist, Christian falls under the influence of his best friend Nicolas, who encourages him to rebel against his father. As Christian goes through a teenage crisis he does not realise that his future football career is at stake! Will the young champion stay on the island because he wants to be faithful to his friends and family? Or will he come to his senses and realise that leaving the island is the best option if he wants to serve his own people?

This entry will be presented to the PRIX GENEVE-EUROPE Jury during the festival week. These jury sessions are not accessible to festival participants. However, the programmes are available at the PRIX EUROPA 2012 Programme Library.

ABOVE US ONLY SKY

One could say of Martha's life that it is well balanced, fulfilled, happy. She enjoys her teaching job, has a group of loyal, loving friends and, above all, she has Paul. The man she loves and has been living with for several years now. With Paul at her side, the positive, energetic Martha has no fear of the future. Then two police women show up at her door, and with just a few words tear her life apart, into a before and an after. The man Martha has been living with is a phantom, his life a lie – a presence that seems to have slipped out of her life without leaving a trace. As she tries to cope, she meets Alexander, and a simple, single gesture of his hand suffices to remind her of Paul. Can Alexander fill the gap left by Paul?

Martha hides her grief, pain, and the fact of her bereavement from her new lover - but is it really Alexander that she loves, or has her longing for Paul simply driven her to find him wherever she can? Unaware of the recent turmoil in Martha's life, Alexander begins to fall in love with her. They quickly pick up the rites and rituals of a couple: theatre, dinner, the keys to her flat. But if there is to be a future with Alexander, Martha must find a way to come to terms with the past.

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03

ÜBER UNS DAS ALL GERMANY

Entering organisation
Westdeutscher Rundfunk - WDR / ARD

Contact
Claudia Bach
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www.wdr.de/tv/film

Author/s Jan Schomburg
Director/s Jan Schomburg
Camera Marc Comes
Sound Josef Pörzchen, Tobias Wagner (Music)
Editing Bernd Euscher
Commissioning editor/s Andrea Hanke
Producer/s Claudia Steffen, Christoph Friedel
Production company
Pandora Film Produktion
Co-producer/s Film- und Medienstiftung NRW,
Filmförderung HSH

Length 85 min
Total budget €800,000
Original language German

Date of production June 2010
First broadcast ARD
On 7 July 2012, 22:45

04

PUPPE,
ICKE & DER DICKE
GERMANY

DOLL, THE FATSO & ME

Entering organisation
Zweites Deutsches Fernsehen - ZDF

Contact
Gudrun Borenberg
borenberg.g@zdf.de
www.zdf.de

Author/s Felix Stienz
Director/s Felix Stienz
Camera Lynne Linder, Markus Förderer
Commissioning editor/s Jörg Schneider
Producer/s Marcus Forcher, Felix Stienz,
Jamila Wenske, Sol Bondy
Production company One Two Films GmbH
www.onetwofilms.com
Co-producer/s ZDF Das kleine Fernsehspiel

Length 81 min
Total budget €530,000
Original language German

Date of production June 2012
First broadcast ZDF

Bomber is a small man. And he has just lost his job as a courier. He decides to rip off his boss and keep the money from his last delivery trip to Paris.

Europe is a beautiful blind French girl living in Paris. When she finds out she is pregnant from a one-night stand, she decides to travel to Berlin to find the father.

A road movie about friendship and focusing on your own goals.

This entry will be presented to the PRIX GENEVE-EUROPE Jury during the festival week. These jury sessions are not accessible to festival participants. However, the programmes are available at the PRIX EUROPA 2012 Programme Library.

INCLUSION - DIFFERENT TOGETHER

Steffi, an intelligent girl in a wheelchair, and Paul, athletic but with an intellectual disability, are the new students in the ninth grade. Their enrolment in a 'regular' school is supposed to advance them and also bring their classmates' social skills forward. This inclusion is a promising project and on paper it is a win-win-situation. But what does it really mean for the two disabled teenagers, their classmates and for the teachers and parents?

Steffi's and Paul's inclusion proves difficult. Their teacher Albert who firmly believes in the programme tries everything to make it work. But cynical Steffi terrorises her classmates verbally and does not make a big effort in class. Paul on the other hand tries hard but does not succeed because of his slow perception. Teachers are overwhelmed by the new situation, which they are not trained for. Parents are concerned for their children's success fearing that Steffi and Paul could slow them down. Tension is high - not only at school. Then there is an incident.

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05

INKLUSION - GEMEINSAM ANDERS GERMANY

Entering organisation
Bayerischer Rundfunk - BR / ARD

Contact
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www.br.de

Author/s Christopher Kloeble
Director/s Marc-Andreas Bochert
Camera Andreas Höfer
Commissioning editor/s Werner Reuß
Producer/s Thomas Teubner, Martin Choroba
Production company Provobis Film GmbH

Length 90 min
Original language German

Date of production July 2011
First broadcast BR-alpha
On 2 December 2011, 20:15

06

DAVON WILLST DU
NICHTS WISSEN
GERMANY

YOU DON'T WANT TO KNOW

Entering organisation
Zweites Deutsches Fernsehen - ZDF

Contact
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www.zdf.de

Author/s Tim Trachte
Director/s Tim Trachte
Camera Fabian Rösler
Commissioning editor/s Jörg Schneider
Producer/s Uli Putz, Jakob Claussen
Production company Claussen+Wöbke+Putz
Filmproduktion GmbH
www.claussen-woebke-putz.de
Co-producer/s viaFilm

Length 88 min
Total budget €631,550
Original language German

Date of production May 2011
First broadcast ARTE
On 1 June 2012, 20:15

One night, Jan, an anaesthesiologist in his 40s and father of a family is taken out of his usual life in the 'centre of society'. At a train station he and his wife are threatened by two adolescents. Jan succeeds in catching one of the two escaping agitators between two remote rail tracks. During the flight, Jan pushes the youngster onto the rail track and the boy gets caught by a railway carriage. As nobody seems to have watched the scenario, Jan decides to simply forget this horrible incident.

But when he suddenly receives threatening messages, he has to face the truth that someone knows his secret. He loses his grip. The people most important in his life – his wife and his eight-year old son – seem to move further and further away; even the quiet au pair girl seems to be looking at him accusingly.

A stealthy process of destabilisation starts in Jan's family - and in Jan. He tries to escape by moving forward, but this drags his wife Karen into his unsolved problem.

Jan had believed that he could protect her from his nightmare by staying silent. But when he realises that his nightmare is a living and well-known person, everything is at stake.

This entry will be presented to the PRIX GENEVE-EUROPE Jury during the festival week. These jury sessions are not accessible to festival participants. However, the programmes are available at the PRIX EUROPA 2012 Programme Library.

INSIDE

Isabel, a teenage girl, is placed in juvenile detention. After a fit of rage, she ends up in solitary confinement. She promises to change, but, before she can move forward in life, she has to confront her past.

This entry will be presented to the PRIX GENEVE-EUROPE Jury during the festival week. These jury sessions are not accessible to festival participants. However, the programmes are available at the PRIX EUROPA 2012 Programme Library.

07

VAST

THE NETHERLANDS

Entering organisation
Nederlandse Publieke Omroep - NPO

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Author/s Bastiaan Tichler
Director/s Rolf van Eijk
Camera Martijn van Broekhuizen
Commissioning editor/s Joost de Wolf,
Marina Blok, Robert Kievit
Producer/s Sander Verdonk,
Gertjan Langeland
Production company LEV Pictures
<http://www.levpictures.com>
Co-producer/s VPRO, VARA, NTR

Length 50 min
Total budget € 265,000
Original language Dutch

Date of production June 2011
First broadcast VPRO Television
On 23 December 2011, 21:00

08

MY MURDER

UNITED KINGDOM

MY MURDER

Entering organisation
British Broadcasting Corporation - BBC

Contact
Rachel Williams
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www.bbc.co.uk

Author/s Levi David Addai
Director/s Bruce Goodison
Camera Felix Wiedemann (DoP)
Commissioning editor/s Clive Edwards
Producer/s Colin Barr; Darren Kemp,
Hilary Salmon (Executive producers)

Length 60 min
Total budget €622,460.41
Original language English

Date of production January 2012
First broadcast BBC Three
On 26 March 2012, 21:00

A chance meeting with a young girl leads to murder as a teenage boy is engulfed in a web of lies in this factual drama.

My Murder tells the true story of Shakilus Townsend, a 16-year old boy who was led to his death by 15-year old Samantha who he thought of as his girlfriend in a murder which became known as the honey trap killing. Produced by BBC Current Affairs, it is a raw portrait of young people's hopes and fears as they struggle to grow up on Britain's streets. The film sees the lives of the three young people collide with terrible consequences. It charts how Samantha's lies lead Shakilus into the lethal world of her gang-leader boyfriend, Danny. This story is given added power and poignancy by the real-life testimony of Shakilus' mother, Nicola.

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RADIO DOCUMENTARY

Under the Patronage of Radio Österreich 1 – ORF

Programmes in Competition

			PRESENTED ON
01	Holiday for Life European Dementia Patients in Care in Thailand	Austria	Tuesday
02	Looking for Shelter	Austria	Thursday
03	On the Unhappiness of Being Greek	Austria	Sunday
04	The Price of Exile	Belgium	Monday
05	Reception Is Unlike any Farewell	Bulgaria	Wednesday
06	This Is a War Diary. Pavo Urban Reporting	Croatia	Tuesday
07	Stretch a Hand	Czech Republic	Tuesday
08	My Uncle's Ashes	Denmark	Tuesday
09	Seduced	Denmark	Sunday
10	Life in 'Death'	Finland	Thursday
11	Plucking Eggs	Finland	Tuesday
12	Interior Voice	France	Wednesday
13	The Concert of Cartagena	France	Thursday
14	Twisting the Landscape	France	Sunday
15	Elsa and Olaf - Two People and Love	Germany	Wednesday
16	The Judge and the Victims - The Arduous Battle for Ghetto Pensions	Germany	Monday
17	Documentary on One: Maurice - A Final Journey	Ireland	Thursday
18	Documentary on One: The Secret Chicken Society	Ireland	Monday
19	Everland	Italy	Tuesday
20	Eastern Europeans - Second Class Consumers?	Lithuania	Tuesday
21	Plots	The Netherlands	Sunday
22	My Share of the Sky	Norway	Thursday
23	Sense and Sensibility	Norway	Monday
24	Brazil-Poland Letters	Poland	Wednesday
25	Let's Drive for Your Native Land?	Russian Federation	Monday
26	Over There, far Away	Serbia	Thursday
27	Barnamisteriet Dokumentär: Getting a Sibling	Sweden	Sunday
28	Project Simoom	Sweden	Wednesday
29	Assignment / Crossing Continents: Forced Sterilisation in Uzbekistan	United Kingdom	Monday
30	Between the Ears: In Search of the Balinese Scarecrow	United Kingdom	Wednesday
31	Poetry, Texas	United Kingdom	Sunday

HOLIDAY FOR LIFE – EUROPEAN DEMENTIA PATIENTS IN CARE IN THAILAND

A suburb of Chiang Mai in the north of Thailand. The air is balmy, the sky a white blue. Mountains can be seen in the distance. A quiet, paved road lined by single-family homes with red-tiled roofs and wrought-iron gates. In the background: lush, tropical gardens where colourful wind chimes jingle with the breeze. Did she come here for a holiday? Or is it her 'final destination'? Has she already been here for the two years her caretakers claim? Or for the mere two weeks that have passed in her perception?

Elisabeth's mind returns to these same questions ever since the Swiss woman's daughters took her to Thailand. Elisabeth lives at 'Baan Kamlangchay'* along with ten other Alzheimer- and dementia patients from Germany and Switzerland. They are called 'guests' rather than 'patients'. The nursing home consists of six residences scattered over the suburb and a 'senior citizen centre' with a swimming pool. The Swiss national Martin Woodtli gives a tour of the complex he himself founded seven years ago.

One month's care at 'Baan Kamlangchay' costs €2,900 per month and each guest is cared for by three nurses. In Austria, public institutions charge up to €2,400 for stationary care in a dementia ward; private facilities up to €7,500 per month and one nurse cares for up to ten patients. Most of these patients are in the late, 'non-verbal' stage of mental decline. The caretakers work in shifts around the clock.

The Thai nurse Umphon mentions her almost 100-year old grandmother who lives in the mountains being cared for by the extended family. Could they imagine sending her to Europe to be cared for? 'No', she laughs, 'you only have one mother'.

Austria currently has 100,000 dementia patients, as has Switzerland. Germany: 1,4 Million. Taken together you could populate the city of Vienna. By the mid 21st century, their numbers will have tripled. Is it conceivable that sub-contracting the care of our elderly to low-wage countries constitutes an inspired, perhaps even inevitable idea?

* house of encouragement

01

HOLIDAY FOR LIFE - ÜBER DIE PFLEGE EUROPÄISCHER DEMENZKRANKER IN THAILAND AUSTRIA

Entering organisation
Österreichischer Rundfunk - ORF

Contact
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Author/s Franziska Dorau
Director/s Franziska Dorau
Sound Christian Gorz
Commissioning editor Elisabeth Stratka
Producer/s Monika Kalcsics

Length 53 min
Original language German

Date of production June 2012
First broadcast ORF
On 7 July 2012, 09:05

02

EIN PLATZ IN DER WELT
AUSTRIA

LOOKING FOR SHELTER

Entering organisation

Elisabeth Putz

Contact

Elisabeth Putz

Elisabeth.Putz@gmx.net

Author/s Nuran Beriwan, Helene Fuchs

Director/s Antonia Gilani

Sound Elisabeth Putz

Commissioning editor Elisabeth Putz

Producer/s Elisabeth Putz

Production company Elisabeth Putz

Length 54 min

Original language German

Date of production February 2012

First broadcast ORF

On 31 March 2012, 09:05

'And then they started to torture me. To hit my feet. With a pole. I lost all my nails. They were completely blue. And then they hung me. I do not know how long it lasted. I do not remember. Really. I often lost consciousness. And then they gave me electric shocks - in my tongue, in my breasts, in my vagina, in my small fingers and toes'.
In 1991 Nuran Beriwan takes part in a pro-Kurdish demonstration in Istanbul. She is arrested, tortured and is, seriously ill, brought before a judge. 'They hit me there - in front of the prosecutor. But he did not react. He just said: Ok. Ok'.
Nuran reads about her judgment in the newspaper: death penalty. Because of her young age of 21 years the death penalty is converted into a life sentence. In Turkey this means 35 years in prison. After 10 years in jail she escapes and flees from Turkey to Austria and on from Austria to Sweden. In Sweden, however, she is forced back to the country of her first arrival.
Nuran is looking for shelter. But in Austria the torture is not over, as here, the long and exhausting trials begin.

ON THE UNHAPPINESS OF BEING GREEK

The Athenian philosopher and poet Nikos Dimou has published more than 60 books since the 1950s: poetry (The Book of Cats), witty philosophical treatises (Backgammon and the Absolute), short stories and provocative pamphlets. But he became famous with a small volume from 1975, which already has 30 editions. This is the collection of satirical aphorisms 'The Misfortune of Being Greek'. Dimou's target here is the inferiority complex and megalomania of his countrymen, ridiculing what he considers an ancient Greek vice: 'A Greek lives two times above his means and promises three times as much as he can deliver'. A sentence often quoted in the light of the Greek debt crisis, and which has brought its author an unprecedented popularity. The fact that not everyone finds such aphorisms as 'Take Greece to your heart and you'll get a heart attack' funny, and that many of his countrymen denigrate him for fouling the nest, does not bother the sceptical Dimou. Almost everything he has written about the Greek mentality in over 40 years is still valid today: 'The basic problem of the Greek is that he always wants more and is incapable of being content with less'. The initial impression of many of Dimou's aphorisms is, that they might have been written by the German finance minister. They testify, however, not only to the sharp self-criticism of which Greeks are capable. During the feature it becomes clear that there is more to the alleged frivolous judgments about the Hellenic nature than just a collection of cheap prejudices. Hidden behind the short aphorisms is a long tale full of historical traumas, which demonstrates the thinking and mentality of Greeks right up to the present. This is not just a portrait of a philosopher, but also a journey through Greece in year 3 of the crisis. Several scenes of everyday Greek life complement, document, describe or even counteract Dimou's examination of the national character. In the end there are Dimou's aphorisms, but also the Greeks - whom we think we know so well - seen through different eyes. Perhaps the philosopher is right when he says that Europe's problems are different from those of the Greeks. 'We're not rational', says Dimou.

03

ÜBER DAS UNGLÜCK, EIN GRIECHE ZU SEIN AUSTRIA

Entering organisation
Österreichischer Rundfunk - ORF

Contact
Alfred Koch
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www.orf.at

Author/s Alfred Koch
Director/s Alfred Koch
Sound Elmar Peinelt, Alfred Koch
Commissioning editor Alfred Koch
Producer/s Alfred Koch
Production company ORF / Radio Ö1
<http://oe1.orf.at>

Length 40 min
Original language German

Date of production May 2012
First broadcast ORF / Ö1 Tonspuren
On 31 May 2012, 21:00

04

LE PRIX DE L'EXIL
BELGIUM

THE PRICE OF EXILE

Entering organisation

Atelier de Création Sonore Radiophonique - ACSR

Contact

Clémentine Delahaut
clementine@acsr.be
www.acsr.be

Author/s Yasmina Hamlawi

Director/s Yasmina Hamlawi

Sound Yasmina Hamlawi

Commissioning editor Carmelo Iannuzzo

Producer/s ACSR, RTBF

Co-producer/s with the support of FACR,
la Promotion des Lettres
de la Communauté française de Belgique,
with the help of SCAM-SACD
and the assistance of Fondation Roi-Baudouin

Length 51 min

Original language French

Date of production January 2012

First broadcast RTBF - La Première

On 12 March 2012, 22:00

Rabia comes from Oudja, Morocco, a city whose economy is destroyed and where everyone looks toward 'El Kharij', the outside, or as some call it: Europe.

Dreaming to change her destiny and that of her family, Rabia decided to reach for this unknown Belgium, which fuels her dreams with visions of a better and happier future. She does not yet know the price of exile.

RECEPTION IS UNLIKE ANY FAREWELL

The feature follows two stories, which strangely and inconsistently jump from country to country, but at crucial moments come back to Bulgaria over and over again. One starts in Hayfon, Vietnam, the other one in Beirut.

The first one begins in 1967 when Blaga Dimitrova, a famous writer and poet, later Vice President of Bulgaria, visits Vietnam at the height of the war and brings a girl back to Bulgaria. Hani, then five years old, lives in conditions of continuous evacuations and sings very well.

The other story begins in 1976 when Ivan Garelov, host of the popular information programme 'Panorama' at BNT, is filming the civil war in Lebanon and in Beirut meets 13-year old Ahmed, who participates in the battles, and dreams of becoming a doctor. Five years later Ivan Garelov takes him away from the besieged Beirut and brings him to Bulgaria.

The two stories are connected by the strange fact that Bulgaria is not only the start of the children's life, but many more times plays the role of their safe haven. The context of events is framed by the relations of friendship and mutual assistance typical of that period between the then socialist Bulgaria and the whole socialist bloc and the newly established countries of the so-called Third World, resulting in 35,000 students from the Middle East, Africa and Latin America to receive education in Bulgarian universities. Hani and Ahmed, however, arrive in Bulgaria without any intergovernmental agreements.

Svetoslav Draganov is a filmmaker. He met the characters of this story in 2008 respectively in the village of Stratsevo (Rhodopes, Bulgaria) and Paris and filmed the documentary called 'The Children of Drujba'. This story continues after the film. It evolves in five different languages - Bulgarian, French, English, Arabic and Vietnamese. It also evolves as a story about freedom, national identity and the search for oneself in today's world still full of confusion and almost insurmountable obstacles.

05

ИЗПРАЩАНЕТО НЕ Е КАТО ПОСРЕЩАНЕТО BULGARIA

Entering organisation
Bulgarian National Radio - BNR

Contact
Maya Pelovska
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Author/s Svetoslav Draganov
Director/s Svetoslav Draganov
Sound Zhivko Marev
Commissioning editor Daniela Manolova
Producer/s Daniela Manolova

Length 58 min
Original language Bulgarian

Date of production May 2012
First broadcast BNR
On 30 June 2012, 15:30

06

OVO JE RATNI DNEVNIK.
IZVJEŠTAVA PAVO
URBAN
CROATIA

Entering organisation
Hrvatska radiotelevizija - HRT / Croatian Radio

Contact
Vladimir Lušić
IR.radio@hrt.hr
www.hrt.hr

Author/s Hrvoje Ivanković
Director/s Hrvoje Ivanković
Sound Srđan Nogić
Commissioning editor Željka Turčinović
Producer/s Ljubo Pauzin

Length 55 min
Original language Croatian

Date of production December 2011
First broadcast HRT - Channel 3
On 6 December 2011, 18:00

THIS IS A WAR DIARY.
PAVO URBAN REPORTING

Pavo Urban, a young photographer from Dubrovnik was killed on 6 December 1991, while he was photographing the most atrocious shelling of his hometown. Twenty days after he was killed, his girlfriend Mara Bratoš who went to school in America at the time, received Pavo's last letter written in the form of a war diary.

This documentary is a story of this extraordinary document and the series of events related to it.

Written in a style unusually mature for a 21-year old, Pavo Urban's Diary has an exceptional value because of his testimony of the war psychosis and the ordeal Dubrovnik and its surrounding towns and villages went through. However, at the same time it brings a humorous image of the people he was surrounded with in his life, and anticipates numerous negative aspects, which will mark Croatian everyday life after the war. Thus, an unusual love story in Hrvoje Ivanković's documentary which was told through a combination of individual testimonies, histrionic expression and archive recordings becomes an exciting black humour story about war, politics and human vanity.

Other participants are Mara Bratoš, fashion photographer and Dubrovnik Art Gallery Curator and artist, Antun Maračić.

STRETCH A HAND

The first days of Dan's freedom and adulthood resembled a freefall. The path from the children's home to the street was a straight, direct route without turns: a slide into filth, chill and loneliness. The decision to help an adult Roma boy with huge, innocent shy eyes and the personality of a child is quite easy. The worst part is the discovery that a decision is not enough, however sincere it may be. The important thing is how to do it, but does anyone even know how? How do you help an immature homeless boy with no family or property, a neglected sparrow that excels only in rudeness and cowardice? And what then? Will it be welfare, the employment office, a family perhaps? Maybe he will help himself. Maybe he does not want help. Maybe he cannot accept it.

Stretch a Hand is a documentary that connects the story of a Roma orphan that left a children's home and ended up on the street and the effort of his former educator, who attempted to give him a helping hand. The story has a beginning, episodes and milestones but no ending, only many unanswered questions.

The author Ivan Studený enters the story as one of the characters. He records his own attempt at helping the young homeless boy and compares it with the assessment of the director of the children's home where Dan grew up. The documentary captures the raw reality of life on the street and the confrontation of life and reality.

07

PODEJ RUKU

CZECH REPUBLIC

Entering organisation
Český rozhlas - Czech Radio

Contact
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www.rozhlas.cz/english

Author/s Ivan Studený
Director/s Ivan Studený
Sound Martin Kolář
Commissioning editor Daniel Moravec
Producer/s Judita Šimová

Length 48 min
Original language Czech

Date of production August 2011
First broadcast Český rozhlas 2 - Prague
On 23 October 2011, 22:00

08

MIN ONKELS ASKE
DENMARK

MY UNCLE'S ASHES

Entering organisation
Danish Broadcasting Corporation - DR

Contact
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Author/s Bjarke Stender
Director/s Bjarke Stender
Sound Bjarke Stender
Commissioning editor Søren Bo Hansen
Producer/s Mette Willumsen

Length 57 min
Original language Danish

Date of production February 2012
First broadcast DR
On 12 March 2012, 13:03

In August 2011 Bjarke received an unusual letter from his uncle, William Stender. Not just because it was hand written on yellow parchment, but also because it contained a dream and a request: to have his ashes scattered in a paradise on the other side of the earth.

'For most people, it does not matter what happens after they die. It matters to me. I have seen some of my life's happiest moments on these remote islands, and would like to spend eternity in these beautiful surroundings', William Stender wrote. His request is that his nephew complies with his last will and spread his ashes on the Pacific island of Tonga Tapu when he dies.

Ten years ago, William Stender sold everything he owned, said goodbye to 28 years as a pastor of the Danish Church and emigrated to Tonga. He found a seemingly unspoiled paradise - and the love of his life. But the bubble burst and William had to move back to Denmark. Today he lives a secluded life in a small monastic cell in a Catholic convent in central Copenhagen, where he gives lectures about his adventures in Tonga.

Bjarke Stender was puzzled and somewhat disturbed to receive his uncle's will like that. William Stender is not sick, not dying and only 60 years old. Why would a lonely man feel the need to plan his death in such detail? Bjarke Stender decides to travel with his uncle to the end of the world, to find out who really is the man behind the letter. And to see with his own eyes, if the small island of Tonga Tapu in the South Pacific truly is the closest you can get to paradise on earth.

SEDUCED

Our female journalist found him while searching an online portal for male escorts. They initially meet in his kitchen over dinner. 'We're having Asian food. I'm crazy about it. However, sometimes I prefer good Danish food like a traditional Christmas meal with pork and potatoes', he says. He eats a small portion, as later this evening he will welcome a female client.

From the outset his bedroom looks normal. Closer inspections reveal a red light bulb in the ceiling, a large chest of drawers containing sex toys, and behind a curtain sits an examination couch like in a gynaecologist clinic. There is also a large wooden cross on the wall with metal hooks for neck, wrist and ankle chains.

On a bookshelf we find Hans Christian Andersen's collected works, a book by Nelson Mandela, some Henry Miller and the Danish philosopher Kierkegaard.

'If you ask yourself: who am I, and what is the meaning of life, then Kierkegaard has thought this through. He talks to the individual while at the same time being a Christian', he says 'also, one of the fundamental conceptions in Kierkegaard's work is passion. Without passion human life would be worthless. In fact, I began listening to opera because of Kierkegaard's analysis of Mozart's Don Juan theme'.

Don Giovanni is featured as the soundtrack throughout the documentary reflecting his profession as a male escort and at the same time perhaps contradicting or questioning a man with a strong Christian belief.

Two women friends have paid him for the evening. While one of them lies naked on the bed being massaged intimately, the friend and the journalist sit watching from the sofa. On the table the recorder listens inviting us into a room of intimacy that we might not have shared before.

09

FORFØRT

DENMARK

Entering organisation

Radio 24syv

Contact

Kim G. Hansen

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<http://www.radio24syv.dk/>

Author/s Rebecca Bannor-Addae

Director/s Mads Brügger

Sound Kim G. Hansen

Commissioning editor Kim G. Hansen

Producer/s Kim G. Hansen

Length 56 min

Original language Danish

Date of production June 2012

First broadcast Radio 24syv

On 23 June 2012, 13:05

10

ELÄMÄÄ KUOLEMASSA
FINLAND

LIFE IN 'DEATH'

Entering organisation
Yleisradio - Yle / Finnish Broadcasting Company

Contact
Monica Bergman
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www.yle.fi

Author/s Tom Östling
Director/s Tom Östling
Sound Kai Rantala
Commissioning editor Pentti Väliähdet
Producer/s Hannu Karisto
Production company
Factual Yle / Documentary Group

Length 46 min
Original language Finnish

Date of production March 2012
First broadcast Yle Radio Suomi
On 17 May 2012, 11:05

This is South Ostrobothnia, whose place names reflect a tough history: Halla-aho (Frosty Field), Kuolemankorpi (Forest of Death), Nälkämäki (Hunger Hill), Niskakangas (Nape Heath), Taivasmäki (Heaven Hill). Impressed by an exhibition of photographs from a place named Kuolema (Death), reporter-documentarian Tom Östling sets out to visit this tiny village 700 kilometres north of the Finnish capital. There he meets two shopkeepers, the busy 'Merchants of Death', identical twins Arja and Airi Pitkänen. In this part of Finland the average income is low, but so is the cost of living. People are rooted to their home ground and refuse to be affected by the town's morbid name of the unpleasant stories regarding its etymology. The documentary transports the listener from the grocery store's round table of sausages and gossip to the privacy of the Pitkänen family home. Bit by bit we learn how the days pass in this barren but beautiful place. The men work at a crushing plant. Annika, a young mother, takes care of her small children. Sometimes being far from everything lets you in close to the heart.

The documentary paints a straightforward portrait of the Ostrobothnian countryside, which could quote a great man in saying 'reports of my death have been greatly exaggerated'. Some young boys who visit the village store convey a similar sentiment saying: 'we just take it one day at a time'.

PLUCKING EGGS

If you have weak legs and cannot run, does that mean that you should not have children? Is it only the bold and beautiful who are entitled to fertility treatment?

Tiina Kumpuvuori is 37 years old and her egg reserves are starting to dwindle. She injects herself with follitropin in order to promote egg cell growth in readiness for her next egg plucking at the clinic. She and her husband Jukka have been through this procedure once before, but no child was conceived.

Jukka Kumpuvuori is 33 years old and a lawyer. He and Tiina have seen a doctor who does not want to give them fertility treatment and Jukka launches a counterattack. He challenges the decision and demands compensation.

Tiina's mother, Helena Lahtonen, still has nightmares about her premature labour. She worries about what could happen if Tiina has children. Would Tiina, who was herself born prematurely, be able to cope with looking after a premie?

Tiina is of the Swedish-speaking minority in Finland and her husband Jukka is Finnish-speaking. They communicate with each other in their own languages. Annvi has translated some of Jukka's lines into Swedish as the documentary was made for one of Yle's Swedish-language radio channels (Radio Vega).

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PLOCKA ÄGG

FINLAND

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

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Director/s Annvi Gardberg

Sound Jyrki Häyrinen

Commissioning editor Staffan von Martens

Producer/s Staffan von Martens

Production company

Swedish-language Yle / Factual Programmes

<http://svenska.yle.fi/>

Length 47 min

Original language Swedish

Date of production September 2011

First broadcast Yle Radio Vega

On 25 September 2011, 09:03

12

INTÉRIEUR VOIX
FRANCE

INTERIOR VOICE

Entering organisation
Radio France

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Author/s Delphine Salkin
Director/s Marie-Laure Ciboulet
Sound Jean-Louis Deloncle (Mixing)
Commissioning editor Irène Omelianenko
Producer/s Delphine Salkin
Production company France Culture
www.franceculture.fr

Length 49 min
Original language French

Date of production May 2011
First broadcast France Culture
On 12 June 2011, 23:00

In 2001 in Montreal, as she was performing the part of Athena in Aeschylus' Oresteia, Delphine Salkin suddenly felt her voice breaking on the word 'law'.

She was not aware then that she was getting into a series of ordeals that would lead her, seven years and two surgical operations later, to want to testify about one of the most difficult and painful experiences: that of losing your voice.

Confronted with her own cracking, Delphine did not only fight to get her voice back. While accumulating archival material she immediately thought of saving some elements for an artistic project. This chronicle of the rebirth of an identity is also a lyrical and whispered ode to the fragile beauty of the voice, of all voices in all their forms, yelling, singing, or caressing, each entirely singular, each gifted with its own phrasing, vibration, and a grain that make it unique.

THE CONCERT OF CARTAGENA

Colombia is ranked third in the world when it comes to disparity within society.

Each January, inequality between rich and poor reaches a climax in Cartagena. The national jet set arrives to spend the holidays in this colonial walled city, between the historical centre's palaces and the small island paradises of the Caribbean. The wealthy from Colombia and abroad gather at the concerts of the exclusive Cartagena Classical Music Festival. And yet, 70 percent of Cartagena's population lives in poverty.

What does a city torn apart like this sound like?

Jefferson, a cook, works in a restaurant for 1.50 dollar an hour. In a month, he earns what the clients in the restaurant can easily spend on one evening. 'To imagine myself in the future and find a better quality of life, I have to leave this country, or become a drug dealer', he says.

At the other extreme, the president of a large conglomerate of 35 companies spends his holidays in one of his houses on the island of Baru. We visit him at his new acquisition, a private island of two hectares.

He gives his impression of his employees. 'They seem to have a lot of fun. All they care about is partying or winning the soccer game. It is not that easy to get them to work!'

Other voices take us into the story of Cartagena. We meet a celebrated writer, a street pedlar, the Vice President of Colombia.

13

LE CONCERT DE CARTHAGÈNE FRANCE

Entering organisation
ARTE Radio

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Samuel Hirsch

Director/s Charlotte de Beauvoir,
Samuel Hirsch

Sound Samuel Hirsch

Commissioning editor Silvain Gire

Producer/s Silvain Gire

Co-producer/s in association with
La Universidad de los Andes (Colombia)

Length 37 min

Original language French, Spanish

Date of production January 2012

First broadcast ARTERadio.com

On 23 October 2012, 18:00

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TORDRE LE PAYSAGE
FRANCE

TWISTING THE LANDSCAPE

Entering organisation
ARTE Radio

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Author/s Elisa Monteil
Director/s Elisa Monteil
Sound Arnaud Forest
Commissioning editor Silvain Gire
Producer/s Silvain Gire

Length 20 min
Original language French

Date of production October 2011
First broadcast ARTERadio.com
On 6 March 2012, 18:00

Out hitch-hiking at the age of 19, Adeline was picked up by a man and raped. Now aged 25 and a painter, she depicts vast landscapes, where the body loses itself. She recalls the events of 27 July 2006, the ensuing trial and evokes her life today.

Adeline provides a personal unembellished narrative. Then there is her painting, the enhanced sounds of brush and colours, and a few muffled sounds of footsteps, cars or birds. And, finally, a very rare audio archive taped illegally during the trial inside the court by a friend of the victim on a tiny recorder. The raw, husky voices add a deep, formal note to this personal account of an all too common crime.

ELSA AND OLAF - TWO PEOPLE AND LOVE

'Mourning is black, fear is dark blue'. Olaf knows. He tells Elsa about fear, about conquering fear. Then he asks Elsa questions. She talks, she is silent, she cries. She is still afraid, afraid of her stepfather, who raped her repeatedly as a young girl and a grown woman – and made her pregnant twice. Olaf and Elsa tell each other about their lives.

Elsa is from Kazakhstan, Olaf from Northern Germany.

Both are mentally handicapped. They met nine years ago via Schatzkiste e.V. (Treasure Chest Assoc.), a dating agency for the handicapped and have been married for six years. They act together – Hamlet, Leonce and Lena, The Magic Flute. Olaf worked with the Hamburg artist group Die Schlumper, Elsa in a sheltered workshop. Together they act with the Minotauros Theatre Company. They are an artist couple, but different.

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ELSA UND OLAF - ZWEI MENSCHEN UND DIE LIEBE GERMANY

Entering organisation

Norddeutscher Rundfunk - NDR / ARD

Contact

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Director/s Nikolai von Koslowski

Sound Dietmar Fuchs, Angelika Körber

Commissioning editor Ulrike Toma

Producer/s Ulrike Toma

Length 48 min

Original language German

Date of production April 2012

First broadcast NDR Kultur

On 15 May 2012, 20:05

16

DER RICHTER UND DIE
OPFER - DAS MÜHSAME
RINGEN UM DIE
GHETTORENTEN
GERMANY

THE JUDGE AND THE VICTIMS -
THE ARDUOUS BATTLE FOR
GHETTO PENSIONS

Entering organisation
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Director/s Helga Montag
Sound Dagmar Petrus
Producer/s Susanne Harasim
Co-producer/s WDR

Length 53 min
Original language German

Date of production March 2012
First broadcast BR Bayern 2
On 31 March 2012, 13:05

Are five potatoes or a bowl of soup a day enough to entitle a person to a pension? Were Jews in the ghetto able to freely choose their work? To whom were their pension contributions paid? For years, these macabre questions preoccupied German health insurance companies and courts of law. For years on end 70,000 Holocaust survivors fought for their pensions. Most did so in vain: 90 percent of the applications were rejected, on the grounds that pensions were only available for voluntary work and appropriate payment. Things only changed when Jan-Robert von Renesse, a judge at the North Rhine-Westphalia Social Court, set about commissioning historians all over the world to make expert investigations, and personally interviewing very elderly pension claimants in Israel about the circumstances under which they worked in the ghetto. He succeeded in proving that people did have a certain degree of freedom of decision in the ghetto, and that paid employment existed there too. In 2009, the German legal precedent was overturned and access to ghetto pensions was facilitated. Many of the victims, however, died in the meantime. The judge did manage to help tens of thousands of survivors to secure their rights – but he himself lost out. After his great success, Judge von Renesse was suddenly catapulted into professional oblivion. In April 2010, he was taken off all the ghetto cases, and ordered instead to check the validity of permits for the disabled. Judge von Renesse is now making serious allegations against his colleagues, feeling that they are subjecting him to harassment. He is also taking legal action against his employer and fighting any encroachment of his judicial independence. The German justice system is having a hard time dealing with a member who takes his responsibilities as a judge seriously - as well as with what is probably the final chapter in the history of the Nazis.

DOCUMENTARY ON ONE: MAURICE - A FINAL JOURNEY

On Sunday morning 9 January 2011, Frances and Ger awoke at home in Ireland to a phone call that changed their lives. Two pit-bull cross dogs had mauled their 51-year old brother, Maurice Sullivan, to death in Malaysia. Maurice's partner Agnieszka had helplessly witnessed the entire attack.

Within hours, Maurice's death was headline news all over Malaysia. Front-page photos appeared of a man in a body bag and of a crying woman at a roadside. Images flashed across TV screens of the two dogs that killed Maurice - Ning and Li - promptly followed by media reports that these two dogs were only doing their job - protecting their rural farm from intruders.

In the following weeks and months, Maurice's death was reported and misreported, both in Malaysia and Ireland and also internationally: Maurice had ventured into a farm without permission; he had goaded the dogs; he was stealing fruit; he was taking photos, etc. Shortly after the attack, the Malaysian State Veterinary Services took the two dogs involved into their custody. However, owners Joseph and Beatrice Teoh began a fight to save their dogs. This was quickly followed by an online campaign that collected almost 3,000 signatures urging the authorities to save these dogs from death: it wasn't the dogs' fault - it was Maurice's own fault.

But what really happened on that serene sunny day that turned into a nightmare on a sleepy mountainside farm in Malaysia? Six months after his death, Sarah Blake set out to investigate Maurice's story.

As she began to record with Maurice's family, many speaking publicly for the first time, a legal case was being fought in Malaysia. The dogs that killed Maurice had still not been put to sleep, and their owners were now fighting their case through the legal court system.

This is the story of Maurice's life and death - of what really happened - of the attack - and the legal battle that ensued.

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DOCUMENTARY ON ONE: MAURICE - A FINAL JOURNEY IRELAND

Entering organisation
Raidió Teilifís Éireann - RTÉ

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Author/s Sarah Blake
Director/s Sarah Blake
Sound Damien Chennells
Commissioning editor Liam O'Brien
Producer/s Sarah Blake

Length 47 min
Original language English

Date of production September 2011
First broadcast RTÉ Radio 1
On 17 September 2011, 18:05

18

DOCUMENTARY ON
ONE: THE SECRET
CHICKEN SOCIETY
IRELAND

Entering organisation
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Commissioning editor Liam O'Brien
Producer/s Liam O'Brien

Length 47 min
Original language English

Date of production May 2012
First broadcast RTÉ Radio 1
On 12 May 2012, 18:05

DOCUMENTARY ON ONE:
THE SECRET CHICKEN SOCIETY

Far from the cry of the Irish poultry industry, there is a group of people in Ireland, thousands in fact, who love and breed all different types of chickens for all different types of reasons. They live all over the country, both rural and urban, from all walks of life. They all share one common theme - they love their chickens.

On Saturday, 18 February 2012, many of them travelled to Gurteen Agricultural College in the middle of Ireland to compete at this year's Irish Society of Poultry Fanciers National Show - the All-Ireland competition for chickens and the biggest highlight in the Irish chicken calendar.

Chicken Breeders don't just turn up on the day in the hope of winning - oh no. Years of breeding are put into these birds - generations in fact. Jenny and Willie O'Meara from the small village of Fethard in County Tipperary were competing at this year's 'National' - as they do every year now. Their chosen breed is Cochins - a big fluffy bird, bred in a variety of different colours. These chickens are feathered from head to toe and originally came from China. Jenny and Willie have about 60 Cochin chickens and breed for show from the best of these.

In this documentary we track Jenny and Willie as they prepare for and compete at the 'National'. All the while this is happening, their next generation of eggs, and hopefully chicks, are incubating away - in the hope that these new chicks will be the best yet - National Champions. The Secret Chicken Society gets to glimpse inside the wonderful world of Irish show chickens - the ups and downs, ins and outs - and along the way tells a humorous and lively story of people who love their chickens - just because they are chicken.

EVERLAND

The sinking of the Costa Concordia, which took place on 13 January 2012, will certainly be remembered in the history of the Island of Giglio, a little paradise of beauty and nature at the centre of the Mediterranean Sea. But how do people live on the island? What do its inhabitants say and what do they remember about that night? How do they live the invasion and confusion to which they are not used in the winter months? Everland is an instant document made in the aftermath of the tragedy. A tale of many voices of an event that has drawn attention from all over the world on one of the most beautiful Italian islands and on the small community that lives there.

19

L'ISOLA CHE C'È

ITALY

Entering organisation
Radiotelevisione Italiana - Rai

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Director/s Daria Corrias
Sound Daria Corrias

Length 29 min
Original language Italian

Date of production January 2012
First broadcast Rai Radio 3
On 7 February 2012, 19:40

20

RYTŲ EUROPIEČIAI -
ANTRARŪŠIAI
VARTOTOJAI?
LITHUANIA

EASTERN EUROPEANS -
SECOND CLASS CONSUMERS?

Entering organisation
Lithuanian National Radio - LRT

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Director/s Guoda Litvaitiene
Sound Justina Mitkaite
Commissioning editor Guoda Litvaitiene
Producer/s Ausra Juraite

Length 25 min
Original language Lithuanian

Date of production November 2011
First broadcast LRT
On 16 November 2011, 15:03

This is an investigation into the statement that Lithuanians are considered to be second-rate consumers.

For a long time it was officially claimed that talk of big international companies making products of inferior quality for Eastern Europe were only rumours. First evidence appeared when the Slovak Consumer Association researched products of the same brand name in different member states of the European Union. They found out that some food products differed in quality although they had the same brand name. Soon the topic spread from conversations among buyers to the agenda of European Union institutions.

Manufacturers claim that their products sold in all countries are of the same good quality – it is in this context that I started my journalistic investigation. I compared the food labels of the same brand sold in different countries of Europe. I analysed the information provided on the labels of food products with an expert. The results of the investigation adds proof to the fact that big international companies produce different food for different countries. For example, a chocolate bar bought in London, according to the food label contains ‘vanillin’; the same brand chocolate bar bought in Lithuania contains cheaper and more harmful flavourings instead of the natural vanillin. The programme gives more examples.

PLOTS

This is a documentary series with several stories in every episode. Although the stories are true, they are selected, recorded and edited to sound like fiction. They are like chapters in a novel or acts in a film, connected by a common theme. The theme of this episode is 'Coming Home', with stories about people looking for a place that feels like home, and all the things in between.

Johan has been homeless for years when he is offered a real house. The transition from the tent is so enormous that he decides to leave his new home, and go back to living on the streets.

Act 1: Vera and Annelies meet while making woollen hats and blankets. Vera is in her 30s and comes from an upper class family. Annelies is almost 60 years old, comes from a lower class background, and has worked in bars most of her life. In spite of their differences, the women become close friends, which has much to do with the situation they are in: locked up in a Peruvian prison, far away from home.

Act 2: There was something strange about the house that Leendert bought in the early 1970s. The property seemed to have been damaged on purpose. The hearth in the front room had been pulled off the wall, and a small elevator used to bring up food from the kitchen, had been torn apart from top to bottom. Rumour had it that the previous owner was looking for a treasure, but was unsuccessful. Leendert does not find a treasure either, but he does discover something else: traces from the past that disrupt the family's sense of home.

Act 3: Every time during homework, Sander is distracted by a strange sound: a kind of ticking or hammering noise. It is a sound that no one else seems to hear. It will take him 14 years before he finds out where it comes from.

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PLOTS

THE NETHERLANDS

Entering organisation
VPRO Radio

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Tjitske Mussche, Lemke Kraan
Director/s Jennifer Pettersson, Laura Stek,
Tjitske Mussche, Lemke Kraan
Sound Alfred Koster
Commissioning editor Jair Stein
Producer/s Sharon de Vries
Co-producer/s Esmá Linnemann,
Katinka Baehr, Chris Bajema, Jair Stein

Length 45 min
Original language Dutch

Date of production December 2011
First broadcast VPRO Radio
On 25 December 2011, 18:15

22

MIN BIT AV

HIMMELEN

NORWAY

MY SHARE OF THE SKY

Entering organisation
Norsk rikskringkasting - NRK

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Sound Rikke Houd, Erki Halvorsen
Commissioning editor Kari Hesthamar
Producer/s Rikke Houd
Co-producer/s
International Media Support - IMS

Length 42 min
Original language Norwegian, English
Date of production April 2011
First broadcast NRK
On 14 May 2011, 10:03

This entry investigates a process that happens every day worldwide, but is rarely documented: the life of a political refugee in the first months of living in a new country. And from this fact follows a rare opportunity: we experience life through the eyes and ears of the refugee herself.

First recordings were made by journalist Sheida Jahanbin three weeks after she came to Norway as a refugee from Iran. Sheida and her husband Madyar escaped after he had been imprisoned and tortured in Iran because of his activities as a blogger and human rights activist.

26-year old Sheida points the microphone to the big and small challenges facing her in her first six months in Norway, explores the clash of worlds and her own personal struggle for a new life and identity. Joy found in a bus ride through Oslo, sadness brought by the news of a friend being executed in jail.

It is an almost impossible balance between fighting for a different Iran and smiling at the sky over Oslo.

SENSE AND SENSIBILITY

Bjarte Berntsen likes driving a motorbike fast. Through forests, in urban areas, past crowds, evading police pursuers. It has been years since he was banned from driving for life. But Bjarte does not care. His desperado driving has made him an object of hate and a feared person in the hamlet where he lives.

However, there is one individual who supports Bjarte: his father.

Dag Berntsen is a councillor at the local high school, municipal politician and a respected citizen. He believes the police must shoulder much of the blame for his son having become what he is.

Sense and Sensibility is about an unusual father-son relationship and how we as a society deal with the impossible.

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FORNUFT OG FØLELSER NORWAY

Entering organisation
Norsk rikskringkasting - NRK

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Sound Kåre Johan Lund
Commissioning editor Kari Hesthamar
Producer/s Lasse Nederhoed

Length 42 min
Original language Norwegian

Date of production April 2011
First broadcast NRK
On 21 May 2011, 10:03

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LISTY

BRAZYLIA-POLSKA

POLAND

BRAZIL-POLAND LETTERS

Entering organisation

Polskie Radio S.A.

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Director/s Katarzyna Błaszczyk

Sound Jacek Kurkowski

Commissioning editor Anna Sekudewicz

Producer/s Katarzyna Błaszczyk

Length 34 min

Original language Polish

Date of production September 2011

First broadcast Polskie Radio, Program 1

On 4 November 2011, 18:15

A reporter found letters from 1890-91 in the Warsaw City Archives.

The letters were sent from Brazil to Poland, but they never reached the intended destination as they were confiscated by Russian censors.

1890-91 was a time of 'Brazilian fibber' in Europe - a mass emigration to the 'new paradise' - Brazil. The Russians, who at that time occupied a part of Poland, tried to stop the mass emigration of Polish labour.

These numerous letters were often an invitation for other family members to come to Brazil. We presume that behind the letters are hidden stories about divided families, missing husbands and abandoned wives. What is the truth behind the letters? Is it possible to find someone from the families who should have received a letter - or sent it?

The reporter travelled to the southernmost Brazilian state - Rio Grande do Sul - to try and find a family from the letters in Brazil. What is the connection between Poland and Rio Grande do Sul? What blood does an average inhabitant of Rio Grande do Sul have today? The letters from Brazil inspire some questions: are roots still important in a multicultural world? What does it mean to be a part of a nation nowadays in South America? How many years are necessary to create a sense of nationality?

This documentary is set in different eras (the end of the 19th century and today) and touches on the issues of nationality and roots as well as the tragedy of emigration itself. An important part of the feature are the letters read by descendants of Polish immigrants in Rio Grande do Sul. Their language has not developed like modern Polish in Poland, so we can listen to original Polish pronunciation and Polish words from the 19th century.

LET'S DRIVE FOR YOUR NATIVE LAND?

Moscow, December 2011. Parliamentary elections: the starting point of large-scale, grass-roots political protests in Russia.

It was very hard to imagine that visiting meetings would become a regular weekend activity for many citizens, that several places in the centre of Moscow would be 'occupied' for a rather long period and that rummages would be conducted in the apartments of leaders of the civic movement – it was hard to imagine this civic movement at all. But at that time ordinary people realised that it was them who should try and keep the election process under control. Who were these people and what were the reasons for their decision? Is it easy to be an observer in Russia? And is it possible for ordinary citizens to protect the electoral law?

A whole day with civil observers on 4 December 2011, the day of the Duma elections, is the basis of this feature. But the focus is on Mikhail a former businessman, representing the generation of Perestroika. He is also an experienced oppositionist. All his life he has struggled against injustice, but now he is running low on energy. It is very hard to fight when a result is known a priori. Nevertheless during election day Mikhail was working as the volunteer driver: He was helping the lawyers and observers to move between polling stations reported as 'problematic'. Was this day spent in vain?

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ПОЕЗДИШЬ ЗА
РОДИНУ?

RUSSIAN FEDERATION

Entering organisation
Foundation for Independent Radio

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Director/s Elena Uporova
Sound Alena Kislitsina
Commissioning editor Elena Uporova
Producer/s Elena Uporova

Length 25 min
Original language Russian

Date of production February 2012
First broadcast Webradio Podstantsiya
www.podst.ru
On 22 February 2012, 17:41

26

TAMO DALEKO
SERBIA

OVER THERE, FAR AWAY

Entering organisation

Radio-televizija Srbije - RTS / Radio Belgrade

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Director/s Snezana Ristic, Radonja Leposavic

Sound Snezana Ristic, Radonja Leposavic

Commissioning editor/s

Snezana Ristic, Radonja Leposavic

Producer/s Snezana Ristic, Radonja Leposavic

Length 25 min

Original language Serbian, English

Date of production January 2012

First broadcast Radio Belgrade 2

On 25 February 2012, 15:00

Jeroen de Vries is from Amsterdam, and Marina Dokmanović is from Belgrade. They are married and have a son called Miša. Jeroen, as he says himself, did not know anything about Yugoslavia or its republics until he met Marina. Once, while on the isle of Hvar, in a restaurant they heard the song Tamo daleko (Over There, far Away). All of a sudden, Jeroen starts singing the song. To the astonished Marina, he explains that it was a song his mother sang to him to get him to fall asleep.

How did this song, sung by Serbian soldiers retreating across Albania (Miša's Belgrade great-grandfather was among them) in World War One reach Holland and become Jeroen's lullaby?

BARNAMINISTERIET
DOKUMENTÄR:
GETTING A SIBLING

This programme is about eight-year old Chris, who is about to become a big brother. We follow him and his father Joseph, and the soon-to-be mother Emelie. She is Joseph's girlfriend. The programme starts a couple of months before Emelie gives birth, and ends some days after Chris' little sister is born. The aim of the programme is to portray the wonderful and at the same time painful experience of having a new family member, that steals time and shifts the parents' focus from the older child to the little newborn. Chris is at the same time very excited and has many questions and worries.

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BARNAMINISTERIET
DOKUMENTÄR
SWEDEN

Entering organisation
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Educational Broadcasting Company

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Director/s Karin Andersson, Matz Lundin
Sound Krister Orreteg
Commissioning editor
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Producer/s Matz Lundin, Karin Andersson,
Andreas Viklund

Length 30 min
Original language Swedish

Date of production February 2011
First broadcast UR SR P4
On 5 March 2011, 11:03

28

PROJEKT SIMOOM
SWEDEN

PROJECT SIMOOM

Entering organisation
Sveriges Radio - SR / Swedish Radio

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Sound Daniel Öhman, Bo Göran Bodin
Commissioning editor Rolf Stengård
Producer/s Daniel Öhman, Bo Göran Bodin
Production company Swedish Radio Ekot

Length 33 min
Original language Swedish

Date of production March 2012
First broadcast Sveriges Radio Studio Ett
On 6 March 2012, 16:01

During the cold war, when Sweden was a non-aligned state, a major weapons industry developed in the country. Manufacture was aimed primarily at domestic use. However, during the 1980s several cases of smuggling and illegal sales to dictatorships and countries involved in conflicts were uncovered. Swedish laws governing weapon exports were made more stringent. The exporting of weapons was forbidden by law - with certain exceptions. Sales could only be made to countries respecting human rights.

But in March 2012 the Echo's investigative journalism team revealed how a state agency, The Swedish Defence Research Agency (FOI), secretly helped one of the most brutal dictatorships in the world - Saudi Arabia - with the building of a weapons factory. In order to conceal the scheme - in contravention of the law - the agency created a dummy private company. The documents also revealed how the Swedish government was aware of the Saudi's plans.

During the weeks that followed the Echo team showed how the dummy company, which on paper would give the impression of being private and independent, was in fact financed by money from the military intelligence agency's most secret department. The team also revealed how the authority responsible for Swedish weapons exports was involved in the plans and how Swedish members of parliament were misled about collaboration with Saudi Arabia over weapons.

In the first days the Swedish government tried to deny the facts. The Echo's investigation showed that the Minister of Defence's facts were not right and three weeks later the Minister resigned. The impact of the 'Swedish Watergate' was huge. A special prosecutor has begun a preliminary investigation into whether a crime has been committed by FOI and the Parliamentary Constitutional Commission is preparing an inquiry.

ASSIGNMENT / CROSSING CONTINENTS: FORCED STERILISATION IN UZBEKISTAN

This programme originated from discussions between reporter Natalia Antelava and editor Hugh Levinson about the repression of human rights in Uzbekistan. Natalia began to investigate reports, which had trickled out of the country over several years that women there had been subject to forced sterilisation. With extreme difficulty, working over many months, she managed to establish contacts within Uzbekistan, ranging from human rights campaigners to doctors to ordinary women. What emerged was a far more disturbing picture. Rather than isolated incidents, there appeared to be a national programme to sterilise women directly after labour, without their knowledge or consent. Natalia had the advantage as a Georgian citizen of visa-free travel to Uzbekistan, so she arranged a detailed itinerary of interviews, all to be recorded on mobile phones, rather than with conventional recording equipment. However, as emerges in the programme, she was detained on entry to Uzbekistan and deported without explanation.

Nevertheless, we decided to proceed with the project. With the help of local producer Bakhora Tadjibaeva, Natalia tracked down numerous witnesses who had fled Uzbekistan to live in neighbouring Kazakhstan. Again, she painstakingly built up a network of contacts and obtained remarkable testimony as woman after woman described the pressure to keep family sizes down and told stories of how they had been forcibly sterilised. This was combined with evidence from medical staff and with material smuggled out of Uzbekistan by our contacts. The team convincingly and powerfully discovered an untold story of a horrific human rights abuse, despite the best efforts of the Uzbek government to repress the information. The programme gained considerable attention internationally and was picked up by news sources across the world. Assignment is a BBC World Service programme on News and Current Affairs.

Crossing Continents is BBC Radio 4's series focusing on foreign affairs.

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ASSIGNMENT / CROSSING CONTINENTS: FORCED STERILISATION IN UZBEKISTAN UNITED KINGDOM

Entering organisation
British Broadcasting Corporation - BBC

Contact
Simon Elmes
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www.bbc.co.uk

Author/s Natalia Antelava
Director/s Wesley Stephenson
Sound Rod Farquhar
Commissioning editor Hugh Levinson
Producer/s Adele Armstrong
Production company
BBC Radio Current Affairs
Co-producer/s Bakhora Tadjibaeva

Length 28 min
Original language English

Date of production March 2012
First broadcast
BBC World Service / BBC Radio 4
On 16 April 2012, 20:30

30

BETWEEN THE EARS:
IN SEARCH OF THE
BALINESE SCARECROW
UNITED KINGDOM

Entering organisation
British Broadcasting Corporation - BBC

Contact
Simon Elmes
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www.bbc.co.uk/radio3/

Author/s Sara-Jane Hall
Director/s Sara-Jane Hall
Sound Sara-Jane Hall (Location),
Giles Aspen (Mixing)
Commissioning editor Matthew Dodd
Producer/s Philip Sellars
Production company
BBC Radio Documentaries

Length 29 min
Original language English

Date of production June 2012
First broadcast BBC Radio 3
On 9 June 2012, 20:40

BETWEEN THE EARS: IN SEARCH
OF THE BALINESE SCARECROW

Fire flies glimmer over the paddy fields. Water trickles through volcanic irrigation canals. On the edge of a palm tree fringed field, Balinese farmer and composer Bapak I Dewa Arnawa stands silent under the shooting stars, listening to the frogs calling back and forth, back and forth.

This is where he draws his inspiration. 'Just like gamelan', he says. And it was.

On the Indonesian island of Bali, music is not just entertainment; it is fully integrated into everyday life. Behind the elaborate walls of family compounds and villages, gamelan orchestras practise daily. Slit gongs, called kulkul, call the children to school and music is offered to the Gods in every ceremony of life. Often a bewilderingly chaotic style of music for the Western ear, gamelan in context can make so much more sense. Even the scarecrows make music here; from bamboo chimes and whirring clackers, to rusty tin cans and elaborate plastic bag mobiles, shaken by the farmers and the wind; all to rid the valuable rice fields of the birds.

In the search for the music of scarecrows we encounter not only the natural and concrete sounds found in gamelan; the toads, birds, geckos, frogs and ducks, but also the new generation of composers and choreographers who are inspired by these sounds to create new music and dances. Farmers are still reputed to make the best composers. Using the scarecrows, wildlife and the gamelan of Bali, the programme explores where the music stops and the sounds of nature begin. Music in the programme includes compositions by Bapak I Made Arnawa, Pak Dewa Allit, and I Dewa Putu Berata, a musician, a composer and the founder of Cudamani, one of Bali's most innovative new gamelan ensembles.

POETRY, TEXAS

A radio producer visits a small town in the American west – how small exactly it is hard to tell. He is drawn to it by its unusual name: Poetry, Texas.

Pejk Malinovski, a third generation Danish poet, came across the place on Google and decided to venture out there to find the poetry of Poetry. Poetry is not really a town, it is a bunch of houses along a road with a gas station in the middle, three churches and a school. And a taxidermist.

‘It is hard to know where poetry starts and where poetry stops now, back in the day it was well defined’, says Rick Salisbury of Poetry Taxidermy. What is Poetry?

‘Haaard work’, according to Rick Rice. He lives alone in a trailer with his dog. ‘It is a lot of haaard working people. You can see that just driving up and down the road. The bales of hay sitting there. The cattle. It is just a lot of haaard working people, trying to make an honest dime’.

The listeners are gently and humorously taken by the hand and shown a fresh way to look at Poetry. Free from dusty books and literary experts, free even from poets. But full of life.

31

POETRY, TEXAS

UNITED KINGDOM

Entering organisation
Falling Tree Productions

Contact
Alan Hall
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www.fallingtree.co.uk

Author/s Pejk Malinovski
Director/s Pejk Malinovski
Commissioning editor Caroline Raphael
Producer/s Pejk Malinovski,
Alan Hall (Executive producer)

Length 28 min
Original language English

Date of production May 2012
First broadcast BBC Radio 4
On 14 May 2012, 16:00

RADIO FICTION

Under the Patronage of Radio France – RF

Programmes in Competition

			PRESENTED ON
01	Hennir	Austria	Monday
02	BRT2, the Band of Radio Terrorists	Belgium	Monday
03	Short Play for a Large Bed	Belgium	Tuesday
04	Innocent Tales	Bulgaria	Wednesday
05	Piste Perdu	Denmark	Thursday
06	The Rebels	Estonia	Tuesday
07	Carola - The Last Drive	Finland	Sunday
08	MRI	France	Wednesday
09	Pedro Paramo	France	Monday
10	The Giraffe's Horns	Georgia	Monday
11	Air	Germany	Thursday
12	Art Thou, Fair World, No More? A Journey to Johann Joachim Winckelmann	Germany	Sunday
13	Murderers	Germany	Tuesday
14	Time Courier	Hungary	Sunday
15	The Situation	Iceland	Thursday
16	The Sound and the Sperm	Ireland	Wednesday
17	1-Minute Small	The Netherlands	Thursday
18	The Dutch Virgin	The Netherlands	Sunday
19	Death by Water	Norway	Monday
20	Foreign Bodies	Poland	Thursday
21	Suzana	Romania	Tuesday
22	From Heaven to Earth	Russian Federation	Thursday
23	Shoplifters	Russian Federation	Wednesday
24	Day of the Oprichnik	Slovak Republic	Wednesday
25	Mustafa and the Storm	Sweden	Monday
26	Possible Conversations	Sweden	Wednesday
27	Shadows	Sweden	Sunday
28	Category 5: How I Rescued Fats Domino From Hurricane Katrina	Switzerland	Thursday
29	Use It or Lose It	United Kingdom	Monday
30	Sookey Hill	United Kingdom	Tuesday
31	The Takeover	United Kingdom	Sunday

HENNIR

There's nothing unusual about an actress being able to act. However, the leading lady in Antonio Fian's play can do much more. She can whinny, stamp, paw the ground and buck - after all, that is what she has been engaged to do.

A radio production, 'Troy for Kids', is being produced in a sound studio; the aim is to make classical education palatable for young listeners, using contemporary methods. For instance, in this translation Zeus is asked whether he is 'bonkers', elsewhere Achilles' enemies 'grab him by the balls'.

The problem is that the actor playing Achilles is stuck in a traffic-jam. Meanwhile, time is being wasted in the studio and the lady playing the horse manages to convince her director that it would be a good idea to let her record at least one sentence as Penthesilia. All her life she has wanted to act the fair Queen of the Amazons, the rest of her career having so far been notably lacking in highlights. Gradually, in the presence of a piano player who turns out to be a blind and dumb silent-movie pianist, our would-be Penthesilea spreads before us her life which has been both tragic and comic. 'Hennir' (French: to whinny) is a reflection upon theatre, upon bourgeois classical ideals, upon unfulfilled desires and the deadly power of the imagination.

01

HENNIR

AUSTRIA

Entering organisation
Österreichischer Rundfunk - ORF

Contact
Peter Klein
peter.klein@orf.at
<http://oe1.orf.at/>

Author/s Antonio Fian
Director/s Götz Fritsch
Sound Hertha Werner-Tschaschl,
Katharina Böhm, Peter Pongar (Music)
Commissioning editor Peter Klein
Producer/s Peter Klein

Length 44 min
Original language German

Date of production February 2011
First broadcast ORF
On 22 March 2011, 21:04

02

BRT2, DE BOND VOOR
RADIO TERRORISTEN
BELGIUM

BRT2, THE BAND OF RADIO
TERRORISTS

Entering organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
Myriam Blicck
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www.vrt.be

Author/s Veerle Segers
Director/s Jan Knudde
Commissioning editor Veerle Segers
Producer/s Veerle Segers

Title of series BRT2, the Band of Radio
Terrorists

Length 9 min
Original language Dutch

Date of production April 2012
First broadcast Radio 2
On 10 September 2011, 10:00

Radio 2 became BRT2* again. At least temporarily between September 2011 and June 2012.

The Band of Radio Terrorists presents hilarious sketches, spicy parodies and mild irony. It is a tongue-in-cheek take on current affairs. BRT2 offers the listener everything that is expected of a modern broadcaster: revealing documentaries, docusoaps, game shows, art, news, advertising, but also programming adapted for young listeners and they have appointed Vanessa Vanhove as Leading Lady for this restyling. BRT2, the Band of Radio Terrorists injects a large dose of humour into Saturday mornings between 10-11 am, on BRT2 and Radio 2.

*BRT2 (Belgian Radio and Television broadcaster) is the previous name of Radio 2.

SHORT PLAY FOR A LARGE BED

At dawn, in the silent dark, Léo and Nanou wake up side by side. They do not dare to speak to one another, they met the night before during the city ball. They had drunk too much cheap sparkling wine, she had slipped him her address on a piece of paper. He came. Not daring to turn the light on, in the rustles of awkward sheets, from murmurings to whispers, from sighs to bursts of laughter, from tears to indignant screams, they are going to get to know one another, their heads buried in the pillow. Leo and Nanou are over both 70 years old. She is haughty, he is a bit dirty-minded. They feel old and lonely. But this morning, while the whisper of the awakening city grows outside, they decide to have fun, they replay the scene as if they were 30 years old. They pretend to be the disenchanted and anxious young adults of our time. Did they protect themselves? What if he transmitted some 'fashionable' disease to her? What if she were expecting a child? How would they name it? But what is the risk at their age? Behind their cynical remarks and their mocking look at today's youth, they hide some regrets, some legacy of bitterness. At the time of acknowledgement, a new departure might be possible. Will they dare?

03

PIÈCE COURTE POUR UN GRAND LIT BELGIUM

Entering organisation
Animal'S Productions

Contact
Marie-Jo Vanriet
marvanne@hotmail.com

Author/s Marie-Jo Vanriet
Director/s Marie-Jo Vanriet
Sound Iannis Heaulme (Sound, Mixing)
Commissioning editor Mélanie Couraud
Producer/s Mélanie Couraud
Co-producer/s Avec l'aide du Fonds d'Aide à
la Création Radiophonique de la Fédération
Wallonie-Bruxelles

Length 55 min
Original language French

Date of production February 2012
First broadcast RTBF, La Première, 'Par Oui
Dire'
On 21 May 2012, 22:00

04

НЕВИННИ ИСТОРИИ
BULGARIA

INNOCENT TALES

Entering organisation
Bulgarian National Radio - BNR

Contact
Maya Pelovska
pelovska@bnr.bg
www.bnr.bg

Author/s Theodora Dimova
Director/s Stilian Petrov
Sound Temenujka Marinova,
Emilian Gatzov (Original music)
Commissioning editor Maya Dineva
Producer/s Daniela Manolova

Title of series
Contemporary Bulgarian Authors
Length 46 min
Original language Bulgarian

Date of production June 2012
First broadcast Bulgarian National Radio
On 30 September 2012, 16:00

Three mothers gather to talk about their children who are suspected of murder. The fourth character is the ghost of the girl victim, an Angel. But the women have no senses to understand. A tremendous selfishness has swallowed up not only their lives but also those of their sons and daughters. Deep, unhealed wounds since childhood have turned the parents into involuntary enemies of their children. Thus mothers instill phobias and obsessions in their children. Because of the habit not to love, we do not talk or show compassion. Another theme is who deserves the love of their children. Surely it is not the one who betrayed their love. Grown up without love and faith, the parents deprive their offspring, too. In this way there are really no guilty people, and the innocent are murderers themselves. The characters strike with powerful, rich and true-life magnetism.

PISTE PERDU

During a skiing holiday, Alice has arranged a blind date for her girlfriend Mia who is an expert skier. She is to meet Martin at the ski lift. Clearly, he is not an expert skier and before long Martin suggests that they stop at a restaurant to cure his hangover from yesterday's after-skiing. While they rest, Martin talks about his previous holiday at Sunny Beach, and tries to get to know Mia by asking about her private life. Mia is not very talkative, but Martin learns that her older sister was hospitalised with psychological problems.

Back on the piste, Mia challenges Martin's skiing skills, and Martin tries to live up to her expectations by boasting his experience as an off-piste skier. So Mia takes him on a more difficult run, and Martin does his best to keep up.

Soon, Martin is exhausted and wants to come off the mountain, and Mia suggests a short cut that will bring them down quickly. Martin is reluctant, but follows Mia down a difficult slope. Their route leads them through a tunnel in the rock where Martin bangs his shoulder badly. He pleads with Mia to call for help. Mia tells him that the Rescue Team will not help people who went off-piste, and Martin blames her for dragging him onto a route that was too difficult for him.

Mia reveals that she knows Martin to be the one who caused her sister's problems, by raping her during a holiday at Sunny Beach. Martin claims that Mia's sister went with him willingly. Mia retorts that Martin went with her willingly, too, on the Piste Perdu, and she leaves him in the snow.

Back at the ski resort, Alice reflects upon Martin's accident. She feels sure that Mia only wanted to scare him, and hopes that Martin will emerge from his coma.

05

PISTE PERDU

DENMARK

Entering organisation
Danish Broadcasting Corporation - DR

Contact
Charlotte Gry Madsen
cgma@dr.dk
www.dr.dk

Author/s Ina Bruhn
Director/s May El-Toukhy
Sound Helga Prip
Commissioning editor Thomas Hedemann
Producer/s Mette Kruse Skak

Title of series Blind Date
Episode № 6 of 10
Length 10 min
Original language Danish

Date of production July 2011
First broadcast DR
On 7 August 2011, 13:50

06

MÄSSAJAD

ESTONIA

THE REBELS

Entering organisation
Estonian Public Broadcasting - ERR

Contact
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www.err.ee

Author/s Roy Strider
Director/s Andres Noormets
Dramaturgy Andres Noormets
Sound Külli Tüli,
Andres Noormets (Sound design)
Commissioning editor Toomas Lõhmuste
Producer/s Toomas Lõhmuste

Title of series The Rebels
Episode № 4 & 5 of 5
Length 48 min
Original language Estonian

Date of production May 2012
First broadcast ERR
On 25 June 2012, 11:30

Germany, 6 June 2007. A group of Estonian activists decide to express their convictions and join the mass blockades of the G8 Summit in Heiligendamm. They are Dean-the-journalist, Thinker-the-teacher, Gudrun-the-student, anarchist Super-Mario, Attendado, Ruben and Tiny-Inga-the-schoolgirl.

The summit starts with massive road blocks to hamper logistics. The seven Estonians join the actions, but their operations fail and Super-Mario gets arrested. The others are heading to the demonstration clamoring for release of the detainees. In Rostock's city centre Thinker is arrested, because his attire and backpack appear to be suspicious. Having just come from Berlin Dean observes the police 'attacking' the camp, which turns out to be a provocation.

Super-Mario and Thinker consider their lives behind bars, Tiny-Inga arrives back in Tallinn and keeps an eye on events from a distance. The G8 Summit is over. The activists clean up their base. Super-Mario shows up, a bit later Thinker returns from prison. Everybody is happily reunited. They discuss the events and make plans. Gudrun, Attendado and Super-Mario will go to Barcelona, Ruben flies back to Tallinn and Dean and Thinker head towards Estonia by car.

But Thinker brought along two people: his Estonian interpreter from the prison and her German husband. They invite Dean and Thinker to visit their home and the guys decide to go.

As evening approaches, the party continues. Dan and Thinker are invited to stay the night. But as the atmosphere in the house seems weird, the guests leave in the middle of the night.

A couple of months later Ruben invites all the rebels (except Tiny-Inga) to gather at the seaside bush country. Nobody quite understands the meaning of this action, but when Ruben appears on the scene, he eliminates all problems for good.

CAROLA - THE LAST DRIVE

Carola finds herself swimming in the sea but can't remember how she got there. She is frightened. A talking dog, Honey, comes and takes her to see a doctor.

On the way to see the doctor, Carola and Honey have fun in the car, joking and singing songs including the word 'remember', but Seppo doesn't feel like laughing. Seppo is frightened, and the dog offers consolation.

On the way home, Carola is quiet. Suddenly it starts raining hard, and she narrowly misses hitting a hitch-hiker. It is the same hitch-hiker she met years ago on her way to a gig. The dog growls at the strange passenger, who does not remember Carola. Together, they sing the same hymn as they used to sing before, and Carola's fears disappear.

She makes a major decision: she moves aside and lets Seppo drive. At home, Carola, Seppo and Honey go to the beach. Carola tells Seppo that she has Alzheimer's disease. Honey reminds Carola she ought to start preparing for her 30th anniversary tour.

It is a fictitious story about Carola Standertskjöld's life and career, yet based on actual events and characters. She was a Finnish jazz and pop singer who made a career in Finland and elsewhere in Europe, mostly in the 1960s and 70s. For a few years she withdrew from the music business, but returned to the stage in the 1980s. She continued to perform in the 1990s, but died in 1997 of Alzheimer's disease at the age of 56.

07

CAROLA - VIIMEINEN

AJOMATKA

FINLAND

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

Monica Bergman
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www.yle.fi

Author/s Elina Snicker

Director/s Juha-Pekka Hotinen,
Pekka Savolainen

Dramaturgy Juha-Pekka Hotinen

Sound Ari Mursula,
Ile Kallio (Conductor, Musical arranger)

Commissioning editor Satu Kurvinen

Producer/s Pekka Savolainen

Title of series I'm Just a Woman,
not a Saint - a Story About Carola

Episode № 20 of 20

Length 25 min

Original language Finnish

Date of production May 2012

First broadcast Yle Radio Suomi

On 21 July 2012, 17:35

08

IRM

FRANCE

MRI

Entering organisation
ARTE France

Contact
Chloé Assous-Plunian
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www.arteradio.com

Author/s Silvain Gire
Director/s Charlie Marcelet
Sound Charlie Marcelet, Iro (Original music)
Commissioning editor Silvain Gire
Producer/s Silvain Gire

Length 12 min
Original language French

Date of production July 2011
First broadcast arteradio.com
On 22 November 2011, 18:00

When we take a medical examination in a magnetic resonance imaging apparatus - MRI, we are subjected to a bombing of loud, bizarre noises. This experience is the inspiration for this radio drama.

Charlie Marcelet found the loudest MRI machine available around Paris, and recorded an actual medical examination in this machine, to obtain real-life, documentary quality.

Silvain Gire wrote the stream of consciousness that flows in the head of someone forced to lie still in a giant metal tube, whose ears are assaulted with sounds.

Clémentine Verdier played the part of this inner voice, sitting on a chair or lying down on a couch in our studio, reading, acting or barking.

Then Charlie Marcelet went back to the heavy MRI sounds, working to expand them with rhythms and musical patterns. In the end, it is a short and bouncy drama with bits of real life. Welcome to the machine.

PEDRO PÁRAMO

Somewhere in Mexico's Jalisco province, Juan Preciado is standing at a deserted crossroad. In fulfilment of a promise he made to his mother on her deathbed, he sets out in search of his father - Pedro Páramo, who abandoned his family and became a leading figure in the village of Comala. A strange-talking muleteer whom he asks for directions shows him the way to the village. But the place seems deserted, and the muleteer, before taking leave of Juan, tells him that his father, who was the owner of an entire hillside, is long dead. Some hours later, the old woman who is Comala's only inhabitant, and who offers Juan shelter, informs him that the muleteer too is dead. So he was talking to a ghost... And others make their appearance in due course, and tell Juan more about his father.

The novel was originally seen to portray a 'rural' or 'peasant' world, or as an example of 'indigenous' literature. Author Juan Rulfo tells a fascinating, timeless story of rare beauty – that of Juan Preciado's search for his father, and his encounter with destiny. It is a heady tale, told by a cast of unorthodox characters who speak from the depths of Mexico, beyond the border between memory and forgetfulness, the past and the present, the living and the dead.

09

PEDRO PÁRAMO

FRANCE

Entering organisation
Radio France

Contact
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www.radiofrance.fr

Author/s Laure Egoroff
Adapted from 'Pedro Páramo' by Juan Rulfo
Director/s Laure Egoroff
Sound Sophie Bissantz,
Léon Milo (Original music)
Commissioning editor Blandine Masson
Production company France Culture,
Département fictions
www.franceculture.fr

Title of series Pedro Páramo
Episode № 10
Length 25 min
Original language French

Date of production May 2012
First broadcast France Culture
On 22 June 2012, 20:30

10

GIRAFIS RKEBI
GEORGIA

THE GIRAFFE'S HORNS

Entering organisation
Georgian Public Broadcasting

Contact
Zurab Kandelaki
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<http://radio1.ge/RadioTheatre.aspx>

Author/s Tamaz Chiladze
Director/s Zurab Kandelaki
Sound Bako Khvichia
Commissioning editor Zurab Kandelaki
Producer/s Zurab Kandelaki

Length 50 min
Original language Georgian

Date of production April 2012
First broadcast Georgian Public Radio
On 12 May 2012, 18:00

A day like any other, filled with everyday problems in the life of Irakli and his wife Ketino, if not for an unexpected ring at their door. The couple thinks that the young visitor Eka is an emerging poet, who has come to read to them. Later it turns out that her visit has quite a different purpose. David, the couple's friend, has sent her. Before that purpose is revealed the couple invite Eka to have tea with jam. During the conversation, we find out that Eka has a son, whom she wants to send to the United States to study. To do so and to keep herself as well, she needs money. She has an additional job, called 'A Hundred Dollars per Hour.' Eka explains to the embarrassed couple that there are people, who have problems in their intimate life, which causes families so break down and her aim is to help such families, to provide sexual services, to awaken their dormant feelings and revive their joy of life. This is the reason David has sent Eka to Irakli.

The couple think it is a joke and run with it. Eka plays music on the tape recorder and starts dancing with them. Irakli and Ketino joyfully obey Eka as the game demands it. But these demands turn more serious, so that Eka offers them to reduce the price if Ketino also takes part, because as she says 'some people seem to enjoy group sex'. On hearing this, Ketino faints. Frightened Irakli and Eka revive her and when Ketino comes to, she makes the uninvited visitor leave their home.

Left alone, the couple starts discussing the reasons that make people change. They try to justify Eka's behaviour. It turns out that Ketino only pretended to faint, as once before, when the electric bill collector intended to rape her. There is humour in this recollection and Irakli plays up, acting a scene of jealousy. It is followed by another game, which brings about the past reminiscences of their love dates.

AIR

Human beings, creation's 'crowning glory', are on the way to digging creation's grave. There is now a never-ending stream of calamitous reports about the consequences of human destruction of the environment everywhere in the world.

Taking the four elements earth, fire, water and air, to which they have added a fifth, ice, as a starting point, students studying Scenic Writing at the University of the Arts in Berlin have created five scenarios portraying the state of a world that has lost its old order.

The acoustic and musical background to this radio play series is the soundtrack of 'Koyaanisqatsi' – Godfrey Reggio's cinematic masterpiece, made in 1982, that depicted the destruction of the environment on our planet.

This episode is set in the abandoned exclusion zone around the Chernobyl nuclear reactor. The few people still living there are scientists, members of the militia and old people waiting to die - and Maria, a young woman who is in an advanced stage of pregnancy. She asks Corvin, who is stationed there as a doctor, to assist her at the birth of her child.

11

LUFT

GERMANY

Entering organisation

Rundfunk Berlin-Brandenburg - RBB / ARD

Contact

Regine Ahrem

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www.kulturradio.de, www.rbb-online.de

Author/s Eugen Martin

Director/s Regine Ahrem

Sound Peter Avar, Venke Decker

Commissioning editor Regine Ahrem

Producer/s Regine Ahrem

Title of series The Five Elements

Episode № 4 of 5

Length 10 min

Original language German

Date of production November 2011

First broadcast RBB kulturradio

On 10 February 2012, 22:04

12

SCHÖNE WELT, WO
BIST DU? WEGE ZU
JOHANN JOACHIM
WINCKELMANN
GERMANY

Entering organisation
Jean-Claude Kuner

Contact
Jean-Claude Kuner
jckuner@t-online.de
www.jean-claude-kuner.de

Author/s Jean-Claude Kuner
Adapted from original letters and
writings of Winckelmann

Director/s Jean-Claude Kuner

Sound Jean-Claude Kuner, Peter Kainz

Commissioning editor Elisabeth Panknin (DLF)
Producer/s Jean-Claude Kuner

Length 55 min
Original language German

Date of production March 2011
First broadcast DLF
On 11 August 2011, 20:05

ART THOU, FAIR WORLD,
NO MORE? A JOURNEY TO
JOHANN JOACHIM WINCKELMANN

Johann Joachim Winckelmann (1717 - 1768) sought beauty in freedom. He was a scientist, free citizen and one of the first to be independent from both church and royal courts. He was revered by the intellectuals of his time. His contemporaries Goethe and Casanova were candid in describing Winckelmann's private life, but in the prude 19th and 20th centuries his homosexuality was completely ignored. The crucial role his sexual preference played in the consideration of Greek antiquity and how it influenced his work was taken up by Wolfgang von Wangenheim, who wrote about it for the first time and without hesitation in his biography 'Der verworfene Stein'.

After just having read the Winckelmann biography, a vase collector, an older man, receives a visitor, to whom he proudly presents his collection. The collector makes the decision to travel to Rome once more, and asks his younger visitor to accompany him on his journey to Winckelmann.

They stop at Nöthnitz Castle near Dresden, where in 1748 Winckelmann suffered under his work as secretary for Count von Büнау. The collector meets Winckelmann's biographer during a tour of the castle. He finally arrives in Rome by plane. There he visits Winckelmann's residence, the magnificent Villa Albani Museum, which Winckelmann himself helped shape, the museums at the Vatican with the antique statues that Winckelmann described so vividly, and which descriptions the vase collector wishes to read on-the-spot.

In his encounters with the past the vase collector mourns two departed worlds: that of Antiquity and that of Winckelmann. Slowly he recognises the cultural loss of his own era – and that of his own life.

MURDERERS

Poland, 1968. Exposed to an anti-Semitic campaign by the ruling Communist Party, 20,000 Jews are pressured to leave their homeland - among them Holocaust survivors like little Aga's father.

The family moves via Israel to Germany, to a Jewish community house full of untold stories. Aga finds herself in what she had heard called the 'land of murderers'. But where are the murderers?

TV detective Erik Ode helps her look for them.

This is a radio play about silence and about the curiosity and fantasy of a six-year old child experiencing West Germany during the Brandt years from a very personal perspective. It is loosely based on actual events.

13

MÖRDER

GERMANY

Entering organisation

Deutschlandfunk - DLF / ARD

Contact

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<http://www.dradio.de>

Author/s Agnieszka Lessmann

Director/s Christine Nagel

Dramaturgy Elisabeth Panknin

Sound Eva Pöpplein, Anna Kristina Dhein,
Gerd Bessler (Composer)

Commissioning editor Elisabeth Panknin

Producer/s Elisabeth Panknin

Co-producer/s SWR 2

Length 68 min

Original language German

Date of production May 2011

First broadcast DLF

On 10 September 2011, 20:05

14

IDŐFUTÁR
HUNGARY

TIME COURIER

Entering organisation
Magyar Rádió - MR / Hungarian Radio

Contact
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Author/s István Tasnádi
Director/s András Salamon
Dramaturgy Ágnes Palotás
Sound Károly Liszkai, Márton Hó,
Ambrus Tövisházi (Music)
Commissioning editor Ferenc Markovits
Producer/s Dorka Gönczi
Co-producer/s MTVA

Title of series Time Courier
Episode № 11
Length 11 min
Original language Hungarian

Date of production March 2012
First broadcast MR Kossuth Radio
On 26 March 2012, 19:30

Hanna, the 12-year old teenage girl is just starting a new life in Budapest, together with her parents who are always moving. She keeps in touch with her best friend Zsófi, left behind in Szeged, by almost continuously chatting and talking on Skype.

On the very first day in the new city, Hanna takes possession of a mysterious old pair of compasses which are lost by a rubbish-sifting old man, when he is forced to run from his pursuers. The Latin text that can be read on the compasses draws her attention to a Masonic plot devised 200 years ago. While she throws herself into historical research, several strange things disturb the order of people's lives.

The new housemates, who were very friendly in the beginning, now do not return her greetings, disguised people of the National Public Health and Medical Officer Service (ÁNTSZ) nose around. At school her gym locker is forced open, her computer starts a life of its own and the usual chatting with Zsófi is interrupted by unknown voices. Then the old man suddenly appears, sticking to her like her own shadow, and she finally ventures to go to his old curiosity shop in Mozsár Street.

The increasingly depressing atmosphere is elevated only by her two new friends: Tibi, the loser of the class, who is grateful to Hanna for being a friend, and András, the housemate, wearing a Yoda T-shirt, who is known as a great computer guru and is about to celebrate his 25th birthday.

THE SITUATION

Spring 1941. Reykjavík is occupied by the British armed forces. Guðrún (16) lives close to one of the many army camps in the town. Her father is a sailor, the mother supplements their income by doing washing for British soldiers and she has also taken in a lodger, a taxi driver called Thorleif (22). Guðrún works in a stockfish yard every day after school; she is determined to continue her education and become a medical doctor. Her best friend is Anna. Anna's mother is a practicing physician and her father is the Chief Medical Officer of Health. Guðrún makes the acquaintance of a British soldier, Bob (18) when the Icelandic authorities have just passed a regulation that forbids people under 20 to socialise with soldiers. After an incident where neighbourhood boys attack Guðrún on the street a fight breaks out between the boys and a group of soldiers. As a result, she is taken into police custody. Guðrún is made to undergo a gynecological examination to determine if her hymen is intact. It is Anna's mother who routinely performs these tests for the authorities. Guðrún proves to be a virgin, yet Anna is told to avoid her by her parents. The humiliating experience does not deter Guðrún from seeing Bob. A romantic and sexual relationship ensues and they are careful to meet only in secluded places. But Thorleif spies on the young lovers and in a fit of jealousy reports Guðrún to the authorities.

15

ÁSTAND

ICELAND

Entering organisation

Gjóla ehf

Contact

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Author/s Ásdís Thoroddsen

Director/s Ásdís Thoroddsen

Sound Einar Sigurdsson

Commissioning editor Vidar Eggertsson

Producer/s Ásdís Thoroddsen

Co-producer/s Vidar Eggertsson (RÚV)

Title of series Ástand

Episode № 2

Length 57 min

Original language Icelandic

Date of production May 2011

First broadcast RÚV Radio Drama

On 30 October 2011, 14:00

16

THE SOUND AND
THE SPERM
IRELAND

THE SOUND AND THE SPERM

Entering organisation
Raidió Teilifís Éireann - RTÉ

Contact
Kevin Brew
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Author/s Neil Flynn
Director/s Kevin Brew
Dramaturgy Jesper Bergmann
Sound Mark McGrath, Chris Watson
(Additional sound recordings)
Commissioning editor Lorelei Harris
Producer/s Kevin Brew,
Kevin Reynolds (Series producer)

Length 54 min
Original language English

Date of production July 2012
First broadcast RTÉ Radio 1
On 1 July 2012, 20:00

One Indian summer on the island of Inishcarol off the south-west coast of Ireland - the westernmost point in Europe - two best friends strive to shake off the shackles of boyhood as their island community confronts the strange visitor that has landed in their sound*.

The visitor's appearance serves to send ripples and ructions through the island as it comes to symbolise unique and unexpected things for the inhabitants of Inishcarol. Its appearance throws up issues around faith, solidarity and conscience.

For renowned mariner and frustrated fisherman Silas Finn it is a calling to take to the high seas on his beloved ship, the Cara Chroí. For Mister Sweeney, a local businessman, it represents a potential goldmine for the local economy. For the bombastic Mick Slattery it represents a foreboding riposte to those of faith and an opportunity to stir the pot of tension. For Missus Turner it comes to ask questions of where the moral compass of the island is pointed. For tireless radio doyen Con Óg Shanahan, who covers the action on land and sea for listeners to his show *The Bitter End*, it is a boon to his broadcasting career and for Silo Finn, desperate to finally lose his virginity, it represents a fateful opportunity to prove his manhood by joining his father and the indomitable Hud Murphy for adventure on the high seas.

In a hybrid language merging English, Irish and Hiberno-English, this story of an island in the heart of the Atlantic and the curious visitor to its shores examines themes of fate, love, identity and destiny through the tale of two friends on the verge of manhood striving to contend and conquer the wild angels of their own nature along with that of the wild creature in their sound.

*Another word for a large sea inlet

1-MINUTE SMALL

This is a series of 1-minute radio stories for children between eight and twelve. We try to create stories to surprise children and make them familiar with the medium of radio.

Some of the stories are documentary, others are fiction, and some challenge or stretch the boundaries between fact and fiction.

You will hear ten stories. To enable you to review all this in context, two 1-Minute stories are documentary in nature: Verstoppertje - Hide and Seek and Hé geestje - Hey, Little Ghost.

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1-MINUUTJE

THE NETHERLANDS

Entering organisation

Radiomakers Desmet

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Author/s Stefanie Visjager and others

Director/s Stefanie Visjager and others

Sound Arno Peters, Alfred Koster and others

Commissioning editor Anneke Dorsman (NTR)

Producer/s Stef Visjager, Katinka Baehr,

Stefanie Visjager (Executive producers)

Co-producer/s NTR,

Dutch Cultural Media Fund

Title of series 1-Minute Small

Length 12 min

Original language Dutch

Date of production June 2011

First broadcast ntr.nl/kinderwebradio

On 1 June 2011, 01:01

18

DE NEDERLANDSE

MAAGD

THE NETHERLANDS

THE DUTCH VIRGIN

Entering organisation

Nederlandse Publieke Omroep - NPO

Contact

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Author/s Eva Gouda

Adapted from 'De Nederlandse Maagd'
by Marente de Moor

Director/s Marlies Cordia

Dramaturgy Vibeke von Saher,
Marlies Cordia

Sound Joosten & Kuitenbrouwer,
Aart de Jong, Danny Weijermans

Producer/s Karin van Dis

Production company De Hoorspelfabriek
<http://www.hoorspelfabriek.nl/>

Co-producer/s NTR Radio

Length 60 min

Original language Dutch

Date of production December 2011

First broadcast NTR

On 1 January 2012, 21:00

Summer 1936.

The Dutch doctor Jacq decides to send his daughter Janna, a fencing fanatic, to his old friend Egon von Böttiger, to train in the art of the sports.

Egon lives outside the city of Cologne on a remote, dilapidated estate called Raeren, with a few yokels in his employ. It quickly becomes apparent that Egon is more than just an old friend, but that the two men have a history of some kind dating back to World War I. It is something that Janna discovers only gradually, in part by secretly reading a number of her father's letters. Egon is an equally secretive man. He is a strange, clearly damaged individual who has a lot to answer for in his life.

It is a coming-of-age story set against the backdrop of World War II looming on the horizon like gathering storm clouds. After this summer, nothing will ever be the same for Janna.

DEATH BY WATER

Liss is looking for her sister Mailin, who has disappeared. At the same time an assault on a boy named Jo, that took place over ten years ago, is revealed. Are these two events connected?

Liss has to confront her memories and face a showdown with the past. In her quest to uncover the secret of Mailin's fate she puts her own life in danger.

In Amsterdam Liss is living the high life as a lingerie model together with her friend Rikke. Zaco, a pimp and her former boyfriend, shows her pictures of her sister and threatens Liss.

A phone call from Norway informs Liss that Mailin has vanished. Liss meets Zaco, spikes his drink with rohypnol in an attempt to discover where the pictures come from, but Zaco dies an accidental death from an overdose. Or was it an accident? Liss flees to Norway.

At the same time a person is listening to an old recording, from 1996. We hear Jo talking about his meeting with an adult, Jakka.

Liss arrives in Norway and starts her investigations. She visits Mailin's psychology practice, where she encounters a mysterious patient, JH. She also finds a note there from Mailin: 'ask him about Death By Water'. Who is he, and what does it mean? Liss goes to see Viljam, Mailin's boyfriend, who is distressed by her disappearance. Liss also meets the psychiatrist, Dahlstrøm, Mailin's mentor and colleague, whom she trusts. He tells her that Mailin was engaged in a project involving eight patients, all of whom have been subjected to sexual assault. Liss is plagued by memories from her own childhood, and also feels guilty about the death of Zaco back in Amsterdam.

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DØDEN VED VANN NORWAY

Entering organisation
Norsk rikskringkasting - NRK

Contact
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Author/s Torkil Damhaug
Adapted from 'Death by Water'
by Stig Ryste Amdam
Director/s Cecilie Mosli
Sound Arne Barca, Sindre Hotvedt,
Jane Kelly (Composers)
Commissioning editor Else Barratt Due
Producer/s Gunhild Nymoen

Title of series Death by Water
Episode № 1 of 4
Length 51 min
Original language Norwegian

Date of production November 2011
First broadcast NRK radiotheatre
On 11 September 2011, 15:03

20

CIAŁA OBCE
POLAND

FOREIGN BODIES

Entering organisation
Polskie Radio S.A.

Contact
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Author/s Julia Holewińska
Director/s Paweł Wodziński
Sound Maciej Kubera, Renata Baszun (Music)

Length 48 min
Original language Polish

Date of production January 2011
First broadcast Polskie Radio Channel3
On 20 February 2011, 19:05

During the Solidarność trade union movement of the 1980s, Adam and his friends fought for freedom of expression and against personal oppression.

Years later, in modern day Poland, Eva (who was Adam in the 1980s) is excluded and discriminated against because of her transsexuality. Told episodically, the two stories present two sides of one life.

SUZANA

An inmate is released from prison.
Outside, the world seems muted.
The barren road seems to carry him towards the city.
Towards life.
Towards a new beginning.

The inmate starts down the road accompanied by his imaginary woman, Suzana, a girl from a dirty magazine whose picture, pinned over his bed, made his years on the inside easier.
Gradually, Suzana gains personality, comes to life, and becomes his guide on a road of memories and imaginary projections.
A night road travelled accompanied by the lyrics of German poet Novalis, whom Suzana herself discovers with great interest.
A road towards oneself illuminated and detailed by fragments of Novalis' unfinished novel, 'Heinrich von Ofterdingen'.
As it turns out, a road that ends in death.

21

SUZANA

ROMANIA

Entering organisation
Romanian Radio Broadcasting Corporation - SRR

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Author/s Ilinca Stihi
Director/s Ilinca Stihi
Sound Mihnea Chelaru
Commissioning editor Atila Vizauer
Producer/s Atila Vizauer

Length 47 min
Original language Romanian

Date of production June 2012
First broadcast SRR
On 27 June 2012, 23:00

22

С НЕБЕС НА ЗЕМЛЮ
RUSSIAN FEDERATION

FROM HEAVEN TO EARTH

Entering organisation
Радио России / Radio Russia

Contact
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www.radiator.ru

Author/s Marina Bagdasaryan
Adapted from 'From Heaven to Earth'
by Tatiana Ustinova

Director/s Maxim Osipov
Sound Timur Tsege

Commissioning editor Marina Bagdasaryan

Producer/s Marina Bagdasaryan
Production company Radio Kultura /
Radio Russia
www.cultradio.ru

Title of series From Heaven to Earth
Episode № 5 of 20
Length 17 min
Original language Russian

Date of production November 2011
First broadcast Radio Kultura / Radio Russia
On 27 January 2012, 12:07

A respected publishing house is rocked by a murder committed during working hours, in broad daylight. An unidentified corpse is discovered in a corridor. Later some crime scene photographs appear on the Internet. Deputy Editor Yekaterina Mitrofanova fires chief of computer systems Vladimir Beregovoi for 'allowing' the leak to occur.

Beregovoi learns that the photos were taken by Olga, an office employee, who shows him her ill-fated photos. Upon close examination of one photo, they see an office pass protruding from the victim's pocket.

In other pictures the pass is missing. Olga suspects Mitrofanova is an accomplice to the murder: one photo shows her hand removing the pass from the pocket.

Mitrofanova demands that Beregovoi leave the building immediately. He publicly accuses her of murder and promises to prove it.

Later at home Mitrofanova calls her friend Manya Polivanova, a crime novel writer, and explains the situation. Manya says the firing of Beregovoi looks suspicious. Why would she fire the only person who could have helped her track down leads? Mitrofanova realises her mistake and panics. Polivanova promises to come and help her solve the matter. Mitrofanova calls Streshnev. He promises to come, too.

When the doorbell rings, Mitrofanova opens the door believing her guests have arrived.

Meanwhile Polivanova and Streshnev have met in the street close to their friend's apartment building and are nearly knocked over by a maniac whose car races by. They approach Mitrofanova's apartment and find the door flung open.

SHOPLIFTERS

The main characters of the play are thieves. All of them become shoplifters for various reasons and with different purposes. Former student Denis protests against injustice and the defiance of laws by a 'kleptocratic' society.

The teenage girl Nastia runs away from her family, her mother in particular.

The well-to-do young woman Vera tries to escape the boredom of her well-fed life (daddy owns a factory).

Their world looks like a huge supermarket where the ones sell, the others buy, yet others 'lift'.

The Radio News (being one of the characters) briefly mentions a list of stolen goods: firewood from the shed, oil fields, billions from budget, great paintings, election votes.

Is there anything that cannot be stolen?

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МОЙЩИКИ

RUSSIAN FEDERATION

Entering organisation

Радио России / Radio Russia

Contact

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Author/s Yaroslava Pulinovich,

Pavel Kazantsev

Director/s Dmitriy Nikolaev

Sound Lyubov Ryndina, Anton Denikin

Commissioning editor Zhanna Perelyaeva

Producer/s Zhanna Perelyaeva

Length 56 min

Original language Russian

Date of production June 2012

First broadcast Radio Russia

On 9 July 2012, 22:30

24

OPRICNIKOV DEN
SLOVAK REPUBLIC

DAY OF THE OPRICHNIK

Entering organisation

Rozhlas a televízia Slovenska - RTVS / Radio
and Television Slovakia

Contact

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www.rtv.s.sk

Author/s Stanislav Prochotsky

Adapted from 'Oprichnik' by Vladimir Sorokin

Director/s Jan Simko

Sound Lubica Olsovska, Oldo Fiala (Music)

Commissioning editor Jan Simko

Producer/s Martina Vannayová

Length 63 min

Original language Slovak

Date of production November 2011

First broadcast RTVS

On 5 December 2011, 20:00

It is the year 2028. Russia's monarchy has been restored.

Flogging is back, and the Kremlin has been repainted its original white. Sublime national self-isolation has been rediscovered: a Great Wall of Russia extends from Europe through the Caucasus to the edge of China. The Red Troubles are long past. The White Troubles, which followed the collapse of the Reds, are a memory, too. It is a purer Ivan-the-Terrible age of pillaging and flag waving. The country instituted a new internal security elite called the oprichniks of whom our narrator, Komiaga, is one. Given a free hand to repress dissent, the oprichniks have become decadent guards given to graft and self-indulgence, hypocritically masquerading under the guise of monastic piety. As we follow Komiaga through the frenetic course of 24 jam-packed hours of brutality, venality, political chicanery and blind absurdism, we watch a country wilfully plunge back into the worst excesses and injustices of the previous centuries, while maintaining a postmodern, technocratic veneer. A dystopian satire, full of dark humour, the piece is a metaphoric parody of current and past dictatorships.

MUSTAFA AND THE STORM

Mustafa lives alone on his boat far out in the Atlantic. He is bored, as there is nothing for him to do out there. He cannot play with the whales nearby because he cannot dive. He tries to feed them with rusks, but they only eat krill. Mustafa plays his drum until the mast shakes.

'I want something TERRIBLE to happen!' he cries. After a while he gets tired and goes to bed. All of a sudden he hears a loud thud. A bird has flown into the mast. Is it dead? No, the bird is still breathing. Mustafa cooks and sings for the bedridden bird all day long, hoping that it will be well soon. The next day the bird is on its feet again. Feeling better already, the bird starts playing wildly with things lying around until it succeeds in breaking Mustafa's drum. Mustafa gets angry and the bird flies away, leaving Mustafa alone again.

'A storm is coming!' shout the whales. The wind howls like a broken trumpet and the seabirds are screaming in their raucous voices.

The biggest wave Mustafa has ever seen rolls the boat onto its side and causes a big mess. Then suddenly there is silence: the storm has blown over.

While fixing his drum, Mustafa hears a pleasant melody from the top of the mast.

'It's my tuba,' says the returning bird. 'Here. You may have broken it. So we're even.' Mustafa is happy to see him and together they play their instruments long into the night, or maybe even a little longer.

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MUSTAFA OCH STORMEN SWEDEN

Entering organisation

Sveriges Utbildningsradion - UR / Swedish
Educational Broadcasting Company

Contact

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Author/s Micke Olsson

Adapted from Jöns Mellgren

Director/s Micke Olsson

Sound Tommie Nissilä

Commissioning editor Micke Olsson

Producer/s Tommie Nissilä

Title of series Små sagor

Length 20 min

Original language Swedish

Date of production April 2011

First broadcast UR

On 20 June 2011, 17:45

26

MÖJLIGA SAMTAL
SWEDEN

POSSIBLE CONVERSATIONS

Entering organisation
Sveriges Radio - SR / Swedish Radio

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Author/s Stina Oscarson
Director/s Marie Wennersten
Sound Michael Johansson,
Sven Philip (Sound effects),
Janne Tavares (Composer, Musician)
Commissioning editor Stina Oscarson
Producer/s Marie Wennersten

Title of series Possible Conversations
Episode № 3
Length 13 min
Original language Swedish

Date of production September 2011
First broadcast SR
On 11 September 2011, 10:15

Bin Laden's daughter Safyiah meets an American Commando Soldier. Based on extensive research this is a freely imagined version

- of what might have taken place when on 2 May 2011, the American commando unit entered Bin Laden's hideout in Abbottabad.
- of what might have taken place if, as early rumours suggested, Bin Laden's daughter had been there, and
- of what might have taken place if we were to freeze the moment where she suddenly found herself standing face to face with the soldier who had come to kill her father.

Fictional conversations happen where two people meet: public or private, living or dead, who the programme makers think should talk to one another at this point in time. The local and personal collide with grand politics and global issues.

Examples of other people meeting in the series:

- Dennis Potter visits Rupert Murdoch in his nightmare of losing control and finding himself in a media landscape with no soul.
- Marilyn Monroe meets Pier Paolo Pasolini in an all-night diner and they discover their shared longing to escape projection.
- The Dalai Lama in a conversation about non-violence with a human rights activist who is about to shoot Pim Fortuyn to prevent 'a new Hitler' of coming into power in Europe.

SHADOWS

A play about the vital necessities: life, death, love – the core of human existence. Two men in the final stages of cancer share a hospital room. The younger one is soon to be a father, to a child he will never see. The older one sees the ghost of a son he misses, and waits for a daughter who is slow to arrive.

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SKUGGOR

SWEDEN

Entering organisation
Sveriges Radio - SR / Swedish Radio

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Author/s Lars Norén
Director/s Lars Norén
Sound Lena Samuelsson,
Sven Philip (Sound effects)
Producer/s Magnus Berg

Length 50 min
Original language Swedish

Date of production March 2011
First broadcast SR
On 4 November 2011, 19:03

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CATEGORY 5: WIE ICH
FATS DOMINO AUS
DEM HURRIKAN
KATRINA RETTETE
SWITZERLAND

Entering organisation
SRG SSR - Schweizer Radio und Fernsehen / DRS

Contact
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Author/s David Zane Mairowitz
Director/s David Zane Mairowitz
Sound Ueli Karlen
Commissioning editor David Zane Mairowitz
Producer/s Fritz Zaugg

Length 52 min
Original language German

Date of production February 2012
First broadcast DRS
On 22 August 2012, 20:00

CATEGORY 5: HOW I RESCUED
FATS DOMINO FROM HURRICANE
KATRINA

The legendary rock and roll piano man, Fats Domino, went missing for three days during Hurricane Katrina in New Orleans in 2005. He was given up for drowned but then turned up safe and sound. These are documentary facts.

The fiction: Dudeck, a solitary aging hypochondriac living in Berlin, believes he has a special private 'hotline' to Domino, dating back to his teenage years in the 1950s. On an impulse he travels to New Orleans, making it his end-of-life mission to find the 'Fat Man'. Despite his dangerously rising blood pressure, Dudeck passes through a series of comic misadventures in the flooded city, with unforeseen consequences.

USE IT OR LOSE IT

This radiophonic play charts the failing memory of a fictional GP, Charles Proctor. As he descends deeper into amnesia, we hear voices reflecting on memory: Walter de la Mare, Rabbi Ben Ezra, Alfred Lord Tennyson, Emily Dickinson, William Wordsworth, Luis Buñuel, Harold Pinter, Francis Galton, René Descartes, W.B. Yeats, and Elvis Presley.

And we encounter a new age healer, Madame Aladdin, a radical who advocates going with the disease. She entreats Dr Proctor to join her Lamp Camp and Illumination Showroom, and embrace amnesia as a way of 'extending the boundaries of the self - of becoming someone else'.

Combining narrated fiction with observations from the world of history and culture, the programme uses radiophonic music and sound design to take us inside Charles Proctor's mind.

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USE IT OR LOSE IT

UNITED KINGDOM

Entering organisation
Falling Tree Productions

Contact
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www.fallingtree.co.uk

Author/s Peter Blegvad
Director/s Iain Chambers
Sound Peregrine Andrews
Commissioning editor Matthew Dodd
Producer/s Iain Chambers,
Alan Hall (Executive producer)

Length 34 min
Original language English

Date of production October 2011
First broadcast BBC Radio 3
On 3 December 2011, 21:55

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SOOKEY HILL

UNITED KINGDOM

SOOKEY HILL

Entering organisation

British Broadcasting Corporation - BBC

Contact

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Author/s Sebastian Bacz

Director/s Marc Beeby

Sound Colin Guthrie

Commissioning editor Jeremy Howe

Producer/s Marc Beeby

Co-producer/s Jessica Dromgoole

Title of series Pilgrim

Episode № 2

Length 44 min

Original language English

Date of production October 2011

First broadcast BBC Radio 4

On 2 February 2012, 14:15

What if all the myths and folktales of the British Isles were true?

And what if they were not only true but present now, existing in the gaps between skyscrapers, in the shadows under bridges, in the corner of our eyes.

William Palmer, known as Pilgrim, has been the same age, 38, for almost a millennium. In 1185 Palmer was making a pilgrimage to Canterbury.

Unbeknownst to him, his fellow pilgrim was the Lord of Faerie.

When Palmer claimed that the Church would wipe out all the old superstitions he was cursed with immortality by the Faerie Lord and condemned forever to the walk between our world and the world of the Greyfolk.

As he is immortal, Pilgrim has come to understand that mortality is a gift, and, despite his curse, he has become devoted to humanity.

He also understands the nature of Faerie, whose dances are the dances of the universe. It is Pilgrim's unending quest to strike a balance between the two worlds and so protect humans and the Greyfolk from coming into conflict.

The plays in Pilgrim are contemporary, set in a very real present, but a present haunted by British folktales, dragons, werewolves, sleeping knights, faeries, and unruly nature spirits.

This programme is the second episode of the third series.

THE TAKEOVER

Adam approaches his half-brother Harry for help. His business is being made subject to a hostile takeover from a dubious businessman, Terry White. Adam's business is in deep trouble financially but he's on the verge of a big contract and once that goes through the business will be worth millions. Harry agrees to help.

The brothers stall the hostile takeover until they find a White Knight to bail them out with a friendly takeover. The brothers pull the plan off together - or so it seems - but it is finally revealed that Harry has been in partnership with Terry White all along. He has ruined Adam.

Why? As a child Harry's dad (Goody) was best friends with Adam's dad (Max). This was before Adam was born. But one day Max reneged on a huge order of gloves that Goody's dad had made for his clothing outfitters, leaving Goody to carry the cost. Max was having an affair with Goody's wife who left him and gave birth to Adam. Harry had been pulled out of school and Goody had to go back on the markets.

Harry has done alright for himself but he never forgot.

31

THE TAKEOVER

UNITED KINGDOM

Entering organisation
British Broadcasting Corporation - BBC

Contact
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Author/s Paul Sellar
Director/s Sally Avens
Sound Caleb Knightly, Jenni Burnett
Commissioning editor Jeremy Howe
Producer/s Sally Avens

Length 55 min
Original language English

Date of production July 2011
First broadcast BBC Radio 3
On 25 February 2011, 21:30

RADIO MUSIC

Under the Patronage of
the European Broadcasting Union – EBU/UER

Programmes in Competition

			PRESENTED ON
01	P.S. I Love You. Musical Letters - Written, Played, Spoken, Sung, Imagined	Austria	Wednesday
02	Chanson, a Musical History of France, on Klara	Belgium	Wednesday
03	The World of Glass. Terje Isungset, Arve Henriksen	Estonia	Thursday
04	Risto's Choice	Finland	Thursday
05	Choi(ea)rworms – a Sing Along Concert	Germany	Wednesday
06	Push the Button - The Rediscovery of Yiddish Language and Music	Germany	Friday
07	We Discover a Symphony	Germany	Thursday
08	Paintings Come Alive	Hungary	Thursday
09	Culture File	Ireland	Wednesday
10	Room for Play	Norway	Wednesday
11	The World Stage	Norway	Friday
12	All About My Father. A Portrait of Zdziłsaw Piernik	Poland	Wednesday
13	Charts Game With Artem Vargaftik	Russian Federation	Friday
14	Radio Pocaju International	Spain	Friday
15	The CD Review Show	Sweden	Friday
16	Que quoi que quelques - JJ Rousseau and the Dispute About the Opera Buffa	Switzerland	Thursday
17	The Spirit of Schubert	United Kingdom	Thursday
18	Warsaw Variations	United Kingdom	Friday

P.S. I LOVE YOU. MUSICAL LETTERS - WRITTEN, PLAYED, SPOKEN, SUNG, IMAGINED

Musical messages in a bottle, musical love letters, musical postcards, congratulatory letters in musical form.

An hour of music in the form of real and imagined mail: music framed by real and imagined letters, presentations taken exclusively from genuine and bogus letters, from letters that were never sent, letters that the world might have truly needed or, at the very least, fancied.

le week-end appears as a weekly edition, always broadcast on Saturday early afternoons.

This edition begins with a Reverend in the American Midwest who has received a letter from God. After Ludwig van Beethoven writes to his beloved Elise, we listen in on Claudio Monteverdi's version of writing a love letter. In a note to her husband, Tina Turner confides her despair and chooses an unusual medium of communication, a letter in the form of a song. Sergei Rachmaninoff sends an enthusiastic congratulatory letter from Dresden to Moscow, while Takehisa Kosugi fetes his friend and colleague, John Cage, with seventy-five Japanese ideograms on the occasion of Cage's 75th birthday. Franz Schubert and the Viennese poet H. C. Artmann get their message across by means of carrier pigeons, whereas Alban Berg relies more on an encryption strategy.

Frederic Chopin reports unreservedly on halcyon times in Vienna.

And in a postscript to our letter-programme, Billie Holiday writes a letter to her beloved, not a despairing one, but quite the opposite: one that, in its nonchalance, may well be the most beautiful declaration of love in the world: P.S. I love you.

01

P.S. I LOVE YOU. MUSIKALISCHE BRIEFE - GESCHRIEBEN, GESPIELT, GESPROCHEN, GESUNGEN, IMAGINIERT AUSTRIA

Entering organisation
Österreichischer Rundfunk - ORF

Contact
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Author/s Elke Tschaikner, Christian Scheib

Director/s Elke Tschaikner, Christian Scheib
Sound Andreas Karlberger
Commissioning editor Elke Tschaikner,
Christian Scheib
Producer/s Elke Tschaikner, Christian Scheib

Title of series le week-end
Episode № 58
Length 60 min
Original language German

Date of production March 2012
First broadcast ORF / Radio Ö1
On 3 March 2012, 13:00

02

CHANSON.
EEN GEZONGEN
GESCHIEDENIS VAN
FRANKRIJK
BELGIUM

CHANSON, A MUSICAL HISTORY
OF FRANCE, ON KLARA

Entering organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
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Author/s Bart Van Loo
Adapted from/by
'Chanson. Een gezongen geschiedenis van
Frankrijk' by Bart Van Loo

Director/s Chantal Pattyn
Sound Rolly Smeets, Annick Lesage
Commissioning editor Claude Blondeel
Producer/s Rolly Smeets (Klara)
Co-producer/s Claude Blondeel, Warre
Borgmans

Length 31 min
Original language Dutch

Date of production September 2011
First broadcast Klara
On 30 October 2011; 18:00

In the eight-week long radio series Claude Blondeel, Warre Borgmans and Bart Van Loo search for the stories behind French songs and thus lay bare their souls.

Using the most famous French songs as their basis, they bring to life French historical events and people. They roam and rummage through modern Paris, singing and philosophising along the way about the great themes of life.

Together with radio producer Claude Blondeel and actor Warre Borgmans, Bart does a musical slalom through the history of France. Historical events and people are brought to life. In this programme Henry IV, Napoleon and Joan of Arc stand side by side with Léo Ferré, Serge Gainsbourg and Françoise Hardy.

Our three compagnons de la chanson visit the tiny cabarets where Barbara and Georges Brassens tried out their first songs. They visit the alley where Jacques Prévert and Boris Vian were neighbours, the sad building where Aznavour was born, the cemetery of Montmartre where Michel Berger and Dalida are buried, the Parisian streets through which the ghosts of the great chansonniers still flit and much more.

THE WORLD OF GLASS. TERJE ISUNGSET, ARVE HENRIKSEN

The World of Glass, initiated by Norwegian musicians Terje Isungset and Arve Henriksen, fuses the practices of different fields of art. The Estonian artists, who made the glass artefacts that were later to be used as musical instruments, were given carte blanche by the Norwegians. In the radio programme, the musicians explain their reasons for expanding the existing arsenal of instruments. The joyous process of creating the glass instruments is described by artist Eeva Käsper. The programme features exceptional sound samples recorded in December 2011 at the Von Krahl Theatre, in Tallinn's Old Town, where more than 30 shining glass instruments were played and an enchanting new sound world was created.

The World of Glass is like a door that leads into a space full of exciting sounds. Terje Isungset, percussionist, views the collection of glass instruments as a unit, a whole. In every performance he discovers for himself yet another new instrument and its fresh sounds. Isungset could use his earlier experiences of making music with ice instruments. The trumpet virtuoso Arve Henriksen admitted that glass instruments, for example the glass didgeridoo, were not easy to play. Also, the improvisation on these instruments demanded a very good communication with the sound engineer. Glass instruments produce very quiet sounds that cannot be heard without microphones and amplification. Which, in a way, creates a paradox - these singular sounds are to be listened to and enjoyed from a distance; being near to their source definitely dissipates the charm.

03

KLAASIMAAILM. TERJE ISUNGSET, ARVE HENRIKSEN ESTONIA

Entering organisation
Estonian Broadcasting Company ERR -
Klassikaraadio

Contact
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Author/s Mirje Mändla
Director/s Mirje Mändla
Sound Siim Mäesalu
Commissioning editor Tiia Teder
Producer/s Mirje Mändla

Title of series Nyyd-muusika
Length 66 min
Original language Estonian

Date of production January 2012
First broadcast Klassikaraadio
On 3 January 2012, 21:00

04

RISTON VALINTA
FINLAND

RISTO'S CHOICE

Entering organisation

Yleisradio - Yle / Finnish Broadcasting Company

Contact

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www.yle.fi

Author/s Risto Nordell

Director/s Risto Nordell

Sound Jaakko Jämsä

Commissioning editor Miikka Maunula

Producer/s Tuuli Saarakkala

Production company

Yle Arts and Entertainment / Yle Music

Title of series Risto's Choice

Length 54 min

Original language Finnish

Date of production June 2012

First broadcast Yle Radio 1

On 1 June 2012, 11:00

Risto's Choice is a weekly programme of talk and music broadcast live at 11 am on Fridays and repeated at 2 pm on Sundays. It has been running for seven years and will continue in 2013. Its subtitle – Risto Nordell's special weekend offer of words and music – says much of the programme's nature: occupying the leading role is classical music, seasoned with Risto's reflections. But not only does he talk about the music itself, he may equally speak of literature, birds, theatre, fish, opera, 16th century vocal polyphony or the wild mushrooms he recently found in the forest. The topics of his discourse are always mirrored in the music. Risto's aim is to demonstrate that anyone can enjoy classical music, and that there is nothing odd about speaking in the same breath of, say, Beethoven's last string quartets and whitefish roe.

To mark the spring's last episode of Risto's Choice, Risto sails in his little barque to an island in all its summer finery just off the coast of Helsinki, almost beyond sight of land on the open Gulf of Finland. Lazing on a warm, sun-drenched rock by the shore, he lets the summer wash over him. As he sits there, he reflects on the essence of water and on the Baltic Sea that both joins and separates. He recalls the time he sailed to Lübeck, to follow in the footsteps of Dietrich Buxtehude, and relishes thoughts of a fresh bream baked in the oven and Risto invites along a few of his friends, such as Johann Sebastian Bach, Franz Schubert, Thomas Tallis and Richard Strauss.

CHOI(EA)RWORMS – A SING ALONG CONCERT

Do it yourself!

Be your own artist and work with the professionals.

Be part of your radio music programme instead of consuming it.

In cooperation with the Bavarian Broadcast Choir and the youth programme 'U21 – Your scene. Your music' BR-KLASSIK invited listeners to be involved in a sing along concert at the Circus Krone.

On 19 June 2011 about 1,500 singers turned up, the youngest was 12 the oldest 83 years old. They were placed in the circus according to their pitch of voice, with 'lion tamer' Peter Dijkstra in its centre, baton in hand.

All around him the singing 'audience', in front of him the Choir of the Bavarian Broadcast Organisation, the Bavarian Youth Choir and the Munich Radio Orchestra and right in the middle of it all Julia Neupert, the U21-moderator.

The 'audience-singers' contributed as if their life depended on it and to prove themselves to the professionals. Even tears were shed when the great 'Hallelujah' rang out from 1,600 voices. Peter Dijkstra worked with all singers remarkably precisely managing difficult coloratura as well as pronunciation (Bavarian dialect). With the same commitment he handled the dynamics as well as volume. There was lots of laughter, and a great learning curve on all sides. Seven impressive 'choi(ea)rworms' were achieved from Handel to Vangelis.

The singers prepared for the event either alone or in choirs for months. A substantial online-site provided sheet music and musical data for downloading. Only two rehearsals on the day of the actual concert preceded (one without and one with the professionals) before the concert was recorded and broadcast two hours later.

05

cOHRwürmer – EIN KONZERT ZUM MITSINGEN GERMANY

Entering organisation

Bayerischer Rundfunk - BR / ARD

Contact

Ingrid Käser - Medienpreise

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www.br.de

Author/s Julia Neupert, Susanne Prinz,
Susanne Vongries

Director/s Susanne Prinz, Susanne Vongries

Sound Almut Telsnig, Marko Kaminski

Commissioning editor Susanne Prinz,
Carmen Fiedler

Producer/s Susanne Prinz, Susanne Vongries

Co-producer/s Carmen Fiedler,
Fred Schneider, Tim Rödel, Ralf Müller,
Mark Hoffman, Daniel Schrörs

Length 55 min

Original language German

Date of production June 2011

First broadcast BR Klassik

On 19 June 2011, 20:05

06

KWETSCH DOS KNEPL -
DIE WIEDERENTDECKUNG
DER JIDDISCHEN SPRACHE
UND MUSIK
GERMANY

PUSH THE BUTTON -
THE REDISCOVERY OF YIDDISH
LANGUAGE AND MUSIC

Entering organisation
Deutschlandfunk - DLF / ARD

Contact
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Author/s Ulrike Klausmann
Director/s Uta Reitz
Sound Daniel Dietmann, Corinna Hornung
Commissioning editor Klaus Pilger
Producer/s Klaus Pilger

Length 54 min
Original language German

Date of production March 2012
First broadcast DLF
On 22 April 2012, 20:05

Whether in London, Berlin or Tel Aviv, all over the world musicians rediscover the Yiddish language and Klezmer music.

The Canadian musician Josh Dolgin raps in Yiddish, the Israeli band 'Oy division' rocks the clubs with a screeching clarinet playing the old songs of their grandparents in a modern version: wild and subversively. Daniel Kahn, the poet and musician from Detroit, brought his 'Alienation-Klezmer' to Berlin. He presents ballads with irritating lyrics and destroys – based on the method of Bertolt Brecht – some expectations of his audience.

Klezmer was the music and Yiddish the language of the Jews from Eastern Europe. After the Holocaust there was no interest in the language and music of the ghettos, the Israelis felt reminded of their prosecution and elimination. In Germany, Klezmer was considered as folklore. The cultural entity of Jewish music and language was at risk of fading into oblivion.

Only in the USA, where many Jews migrated to at the beginning of the 20th century to escape the pogrom, their music developed further.

The musician and DJ Shantel from Frankfurt published a compilation record 'Kosher nostra' where one can listen to supposedly personal favourites from Jewish gangsters from Manhattan including discoveries such as 'My Yiddische Mamme' by Tom Jones or songs from a purely Yiddish record by Connie Francis.

Now, the generation of grandchildren dares to remember the tradition of its forefathers and combine it with current musical tastes. For example the 'Carpion'-Trio from Israel, turned the controversial Eurovision-Song-Contest-Hit 'Push the button' into a Yiddish cover version called: Kwetsch dos Knepl.

WE DISCOVER A SYMPHONY

In each edition of the kulturradio-Kinderkonzerte we hear the Deutsche Symphonie-Orchester Berlin play live on stage in the rbb broadcasting concert hall. The programme is tailored to primary school children from six years and older.

The theme of this episode is to find out what makes a symphony and Johannes Brahms Symphony No. 3 serves as musical example. In order to understand a symphony we listen for a good half hour for such details as melody, musical notes, rhythms and sound from the various instruments in an orchestra. The tempo can be fast or slow, the volume up or down. The focus is on learning to understand music. Sometimes you think to hear a storm, some sounds excite or scare you, some music is dreamy and tender, powerful or even funny. There are even moments where you get goose bumps. Why is that?

And why in a large symphony orchestra are there a lot of string instruments, but only two woodwind, two trumpets, three trombones and four horns?

These questions and many more are being answered.

07

WIR ENTDECKEN EINE SINFONIE GERMANY

Entering organisation

Rundfunk Berlin-Brandenburg - RBB / ARD

Contact

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Author/s Christian Schruff

Director/s Christian Schruff

Sound Wolfgang Hoff

Commissioning editor Dorothea Diekmann

Producer/s Dorothea Diekmann

Title of series kulturradio Kinderkonzerte

Episode № 39

Length 54 min

Original language German

Date of production February 2012

First broadcast rbb Kulturradio

On 15 July 2012, 08:04

08

MEGSZÓLALNAK A
FESTMÉNYEK
HUNGARY

PAINTINGS COME ALIVE

Entering organisation
Magyar Rádió - MR / Hungarian Radio

Contact
Adam Cselleng
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www.radio.hu

Author/s Szilvia Becze
Director/s Szilvia Becze
Sound Gábor Kiss
Commissioning editor István Jónás
Producer/s Andrea Mali
Co-producer/s Hungarian National Gallery

Length 29 min
Original language Hungarian

Date of production October 2011
First broadcast MR - Bartók Rádió
On 18 October 2011, 07:30

The Day of Hungarian Painting celebrated its tenth anniversary in 2011. One of the unique features of the series of events organised around the name day of Saint Luke, Protector of painters was linking fine arts and musical improvisation.

We have selected ten art works from the Hungarian National Gallery from Renaissance paintings through to contemporary art. Musicians of the Symphony Orchestra and Choir of the Hungarian Radio undertook to participate in the game which was quite extraordinary to them, for they are artists accustomed to music notes and who usually do not improvise. The paintings, however, lent proper inspiration, their curiosity and the joy of playing offered sufficient bravery to them to accept the invitation. In addition to classical musicians, two eminent jazz musicians were also invited who naturally moved comfortably in the genre of improvisation.

The musicians themselves were surprised at what kind of musical thoughts, feelings, moods and tones were lured out of them by the paintings, and the creators of contemporary pictures reacted with unexpected admiration when they could hear in music what they had dreamt of in colour and form.

Due to the regular appeal of the public broadcaster many visitors came deliberately to visit the museum on that day to listen to the game of improvisation. Many others did not know about the project and were surprised and pleased by this unexpected, exciting event and accompanied the musicians from room to room.

CULTURE FILE

This is a daily short feature strand that sits within RTÉ Lyric FM's largest listenership programme, Classic Drive, exploring culture in its expanded definition, using a range of approaches to bring our audience fresh insights and ideas about creativity in the world around us.

In the compilation of eight pieces from a selection of 260 episodes of Culture File broadcast this year, you'll hear Irish composer, Gerald Barry, on turning Oscar Wilde's *The Importance of Being Earnest* into an opera, as well as singer and poet, Judith Mok, on keeping alive the Sephardic tradition of songs that are part of her own blood heritage.

A younger generation of Irish musicians turn up when we meet Kirkus, a group that has come together expressly to make sure the music of their contemporaries gets performed. From Trenchtown Jamaica, we meet Christopher Whymms-Stone, whose work as an architectural historian has given him unique insight into how urban planning put its stamp on the music of Bob Marley. In the selection, we also hear how director, Sophie Fiennes searched for the musical equivalent of Anselm Kiefer's alchemical sculptural process, and how rural walking and found objects have fed into the music of Richard Skelton. In Dublin, we meet celebrated milliner, Jamie Nanci, who also happens to write some of Irish music's most poignant songs. Twentieth century Irish composer Sean O'Riada struggled to make Irish people realise the value of their own traditional music, successfully we discover, as we hear from a new generation of composers, musicians and choreographers who are using his music as a launch pad.

09

CULTURE FILE

IRELAND

Entering organisation
Raidió Teilifís Éireann - RTÉ

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Author/s Luke Clancy
Director/s Luke Clancy
Sound Luke Clancy
Commissioning editor Olga Buckley

Producer/s Luke Clancy
Production company RTÉ Lyric FM -
Soundsdoable
www.soundsdoable.com

Title of series Culture File
Length 55 min
Original language English

Date of production April 2012
First broadcast RTÉ Lyric FM
On 9 September 2011, 18:40

10

SPILLEROM

NORWAY

ROOM FOR PLAY

Entering organisation
Norsk rikskringkasting - NRK

Contact
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Author/s Torun Kirby Torbo
Director/s Ingvei Eikaas
Sound Torun Kirby Torbo
Commissioning editor Ingvei Eikaas
Producer/s Torun Kirby Torbo

Length 27 min
Original language Norwegian

Date of production June 2012
First broadcast NRK P2
On 11 June 2012, 06:03

'Spillerom' refers to a room in which music is played, but is also used to describe a widening of boundaries, making room for creative liberty.

The slogan is 'The story behind the music': in every broadcast segment a narrative is presented, connected to a choice of music, hand picked by the host from among classical, jazz, folk, and world music genres.

Every programme combines two or more genres of music, and will often explore thematic connections across formal categories.

The story presented may be an anecdote or a biographical story about an album, a composer, an instrument, a musician or a piece of music.

The applied storytelling technique will vary according to the needs of the subject, from a simple studio introduction, to interview form, to narrative with or without sound effects, to dramatisation with multiple voices.

Room for experimentation is a key element in Spillerom, while the common factor is the host, who ultimately tells the story in her own personal way, the way she would tell a close friend.

This entry consists of two stories:

Jake Legs - The story of the biggest mass poisoning in the history of the US was first told through contemporary blues songs in 1930. A blues artist was the first to make the connection between the counterfeit liquor 'Jake' and the neurological damages that came from drinking it.

Milorg Song Contest - During World War II, young Norwegian resistance fighters were stationed in the forests and became known as 'the boys in the woods'. One year, to boost morale, they arranged a song contest amongst themselves, resulting in a handful of jolly but sincere texts, written to pre-existing music. The first prize was a kilo of tobacco. Now the songs are being performed. Spillerom meets the performers, as well as a period eye witness.

THE WORLD STAGE

As a result of a genuine European broadcasting collaboration between NRK and ERT, this session was recorded during the World Music Expo in Copenhagen Friday 28 October 2011.

It was Sigbjørn Nedland and Giorgos Markakis teaming up for a live recording and interview with JuJu, a duo from UK/Gambia, where Justin Adams and his electric guitar meets Juldeh Camara and his one string fiddle, the ritti.

The session was originally broadcast live to Greece, while NRK edited a translated version for Norway three days later as the interviews were done in English. The turning point was when Giorgos tells Justin Adams: 'It's so boring, Justin, to interview you. It's more interesting to interview your guitar!' The result is this very special entry.

Justin Adams, coming from the European pop/rock tradition, uses his guitar to explain the 20th century Western popular music history, from blues and beyond, while Juldeh draws his inspiration from the folk tradition of Gambian herders on the field. Both pursued these traditions until the two men met in London and created their unique mix.

11

VERDENSSCENEN

NORWAY

Entering organisation
Norsk rikskringkasting - NRK

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Director/s Kjetil Bjørgan
Sound Sigtor Kjetså
Commissioning editor Ingvei Eikaas
Producer/s Arne Berg
Co-producer/s Sigbjørn Nedland (NRK),
Giorgos Markakis (ERT)

Title of series Musikk i P2
Length 20 min
Original language English

Date of production October 2011
First broadcast NRK
On 31 October 2011, 19:30

12

WSZYSTKO O MOIM
OJCU. PORTRET
ZDZISŁAWA PIERNIKA
POLAND

Entering organisation
Polskie Radio S.A.

Contact
Wisława Wdowik
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Author/s Justyna Piernik
Director/s Justyna Piernik
Sound Justyna Piernik
Commissioning editor
Małgorzata Małaszko-Stasiewicz

Length 60 min
Original language Polish

Date of production April 2012
First broadcast Polskie Radio Channel2
On 8 April 2012, 12:00

ALL ABOUT MY FATHER.
A PORTRAIT OF ZDZISŁAW
PIERNIK

A biography in sound of an eminent figure of Polish contemporary music, Poland's first tuba virtuoso.

Zdzisław Piernik as a soloist, composer, virtuoso, improviser, pedagogue, but also as a human being and a father portrayed by his daughter.

This is the universal story about one man's determination to fulfil his dreams in all areas of life.

Zdzisław Piernik shares his memories with us, talking about his career with humour and nostalgia. The programme is richly illustrated with archival recordings.

He talks about his passion for music, which started with music-making in his family village in the Kujawy region and later took him to some of the world's best stages. Zdzisław Piernik discovered the beauty of the tuba, with its sound, colour and range, as early as the 1960s. He decided to share his enthusiasm with the public. In Poland at the time, playing solo tuba was a mere curiosity. As the literature for this instrument was all but non-existent, Piernik started to transcribe works by B. Marcello, R. Schumann, F. Schubert, W.A. Mozart, C. Saint-Saens, L. van Beethoven, J. Nowakowski and M. K. Oginski.

Later, Piernik moved from classical repertoire to experiments with sound, using a prepared instrument. He changed mouthpieces and mutes, developing unique playing techniques. That encouraged many composers to write for him, including K. Penderecki, W. Szalonek, H.M. Górecki, Z. Borgeński, B. Schaeffer, B. Ammann or R. Haubenstock-Ramati.

Those works were presented at international festivals and Piernik's recordings were published and often broadcast by radio and television. He also talks about his cooperation with theatres, symphony orchestras and jazz combos, as well as his improvisation and teaching. His other passions include Polish poetry, nature, home and family.

CHARTS GAME WITH ARTEM VARGAFTIK

Artem Vargaftik is a popular Russian TV and radio presenter. His 'Charts Game' is a musical revue broadcast generally during evening prime time on 'Radio Kultura' channel of 'Radio Russia' and has been conceived as a comprehensive sound version of recent developments. It is a kind of acoustic explanation of what the audience have learned about the music events from the current news and reviews.

The title, deliberately taken from pop-culture, sketches the programme's form, which is rather strict and time-proven: ten compositions are listed in numerical order from ten to one. Each episode takes this form filled with new content, and neither composers nor performers 'compete' for better positions, but all help to disclose the theme of the programme and - by means of radio art - draw a picture of recent or historic events, whenever their essence is musical or music is involved.

The choice of ten masterpieces is very individual and highly subjective. The author's responsibility is to explain and convince the audience of the choice and allow the listeners to learn or just recall more about the works.

13

ХИТ-ПАРАД С АРТЁМОМ ВАРГАФТИКОМ RUSSIAN FEDERATION

Entering organisation
Радио России / Radio Russia

Contact
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Author/s Artem Vargaftik
Director/s Elena Kandaryan
Sound Olga Belova
Commissioning editor Elena Kandaryan

Producer/s Elena Kandaryan
Production company
Radio Kultura / Radio Russia
www.cultradio.ru

Length 50 min
Original language Russian

Date of production January 2012
First broadcast Radio Kultura
On 10 January 2012, 19:05

14

**RADIO POCAJÚ
INTERNACIONAL
SPAIN**

RADIO POCAJU INTERNATIONAL

Entering organisation
Radio Gladys Palmera

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Author/s Melissa Suárez del Real Adalid
Director/s Melissa Suárez del Real Adalid
Sound Melissa Suárez del Real Adalid

Commissioning editor
Melissa Suárez del Real Adalid

Producer /s
Melissa Suárez del Real Adalid (LVM)
Co-producer/s Liliana Ávila

Length 20 min
Original language Spanish

Date of production May 2012
First broadcast Radio Gladys Palmera
On 21 June 2012, 13:00

You are introduced to a ceremony that takes place every five years in the imaginary island of Pocaju; the 'Diskolok'.

Since recordings exist, even in primitive form used by the native Pocajutian people, there is a ritual that consists of burying, deep in the ground, a slate of records within a chest made out of woven coconut fiber. 35 years later, this chest is then dug up, the record in it is taken out and played all over the country on the radio, via public speakers put out in the street and in public building.

This is how Pocajutian people celebrate their past and honour their ancestors and offer a present to their descendents.

The music contained in the records retrieved from the ground is considered patrimony of the Pocajutian people, at the point when the music has been broadcast in its entirety which can last up to a couple of weeks.

In this episode, we hear a set of songs that have been selected and unburied in the past editions of the diskolok.

Among them, jewels like Los Xey's 'En el año cuarentaypico', where these Spanish singers describe what they think the year 1945 will be like.

And also Raymond Scott's Cindy Electronium, a piece that fits surprisingly well into the Latin-American electronic scene of the 2010 decade, even though it was recorded in 1959 by an American Composer.

The last song, is a sample of what the Pocajutian people of the future will be able to hear in 35 years: a Mexican huapango that talks about wifi omnipresence.

THE CD REVIEW SHOW

This programme discusses and reviews new CDs and DVDs. In each edition the presenter is accompanied by three panelists. The panel (a total of twelve individuals who rotate in different combinations) consists of music collectors and personalities from the art world, musicians and music critics. It is a clever and knowledgeable group with a variety of backgrounds and specialities. Each week four new releases are discussed and awarded marks.

Radio is the perfect medium for reviewing music releases, since the discussions can be illustrated with musical extracts from the discs. Each of the panelists and the presenter award marks and the disc with the best score is proclaimed 'release of the week' and a longer extract is played at the end of the programme.

In the middle of the programme there is a feature called 'CD-Guide'. Here the listener is led to the best recordings of various standards of the classical canon. The Guide's account of the various recordings is also illustrated with selected extracts from the work in question.

In this edition, we hear reviews of and marks for a recording of Bruckner's Symphony No. 7, chamber music by Korngold, Elgar's Cello Concerto and a disc of South American music, 'Los pajaros perdidos'. The CD-guide looks at Palestrina's Pope Marcellus Mass.

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CD-REVN I P2

SWEDEN

Entering organisation

Sveriges Radio - SR / Swedish Radio

Contact

Diana Esposito
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Author/s Johan Korssell

Director/s Johan Korssell

Sound Diyar Boskani

Commissioning editor Elle-Kari Höjeberg

Producer/s Bodil Asketorp

Co-producer/s Anders Klintevall

Title of series The CD Review Show

Episode № 19

Length 60 min

Original language Swedish

Date of production May 2012

First broadcast SR P2

On 13 May 2012

16

QUE QUOIQUE
QUELQUES -
JJ ROUSSEAU UND DER
BUFFONISTENSTREIT
SWITZERLAND

Entering organisation
SRG SSR - Schweizer Radio und Fernsehen / SRF

Contact
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Author/s Balthasar Kübler
Director/s Andreas Müller-Crepon
Sound Jack Jakob, Simon Meyer
Commissioning editor Norbert Graf
Producer/s Norbert Graf

Length 54 min
Original language German

Date of production May 2012
First broadcast DRS 2
On 3 June 2012, 17:06

QUE QUOIQUE QUELQUES -
JEAN-JACQUES ROUSSEAU AND
THE DISPUTE ABOUT THE OPERA
BUFFA

Paris, 1752 to 1754: An Italian opera company performs Battista Pergolesi's opera buffa 'La serva padrona' at the Académie Royale de Musique.

At first glance, it is nothing but light-hearted musical entertainment, but the production causes quite a stir: as the title states, it is about a 'servant girl turned mistress', a perversion of the established order. On the opera stage, this is just a mild rebellion by servant girl Serpina, but it turns into a fuse that will start the dispute about the opera buffa, the 'querelle des bouffons'.

It is Jean-Jacques Rousseau who in November 1753 ignites the powder keg with his letter on the subject of French music. He boldly states that Italian music is far superior to French music - worse even: ... the French don't have any music and can't have any; or, if ever they will have a music of their own, this will serve them right. Thus begins the battle between the heroic and exalted sounds of the 'grand siècle' and the simple, popular art of the Italians. In the end, the 'dilettanti' (with Rousseau) change the face of French opera by giving the opera buffa more weight.

This is the historical starting point for the protagonists Jean-Jacques and his partner Thérèse, who are watching a TV documentary about the 'dispute of the buffonisti'. This artistic trick makes it possible to transfer into today's world a complex theoretic issue, and to give it a playful and highly radiophonic rendering.

THE SPIRIT OF SCHUBERT

This was the latest in BBC Radio 3's projects focusing on one single composer, broadcasting every note that composer wrote over a concentrated period of time. For eight and a half days the station devoted itself exclusively to the music and life of Franz Schubert - 1000 works in 200 hours of broadcasting. Each day had a theme relevant to Schubert's life and work: for instance 1815 (his annus mirabilis), Schubert and Vienna, the Wanderer and Schubert and Nature. Every Lunchtime there was a live Schubertiade concert from intimate venues across the UK.

A daily live Schubert Salon featured the pianist Graham Johnson. Play Schubert for me: was a nightly programme in which listeners could phone in their Schubert requests or dedications, as well as a Schubert Re-mixed slot by contemporary musicians.

Schubert Labs examined different aspects of Schubert's life and music, discussing and analysing with distinguished guests and experts from many different fields.

At several points each day we visited a different part of Vienna that Schubert frequented. Recorded on location, these sometimes humorous 'postcards' allowed the listener to experience some of the rich context that surrounded Schubert's life.

Online Schubert was brought back from the dead for eight and a half days and given his own Twitter account. There was a Schubert Scrapbook with images and contemporary texts, in particular contributions from his friends, and images of the places he visited or inhabited.

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THE SPIRIT OF SCHUBERT UNITED KINGDOM

Entering organisation

British Broadcasting Corporation - BBC
Radio 3

Contact

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www.bbc.co.uk/radio3/

Author/s Adam Gatehouse & Jeremy Evans

Director/s Jeremy Evans

Commissioning editor

Adam Gatehouse

Producer/s Jeremy Evans

Co-producer/s Kevin Bee, Emma Bloxham,
Paul Frankl, Andy King, Peter Meanwell,
David Papp, Philip Tagney

Title of series The Spirit of Schubert

Length 60 min

Original language English

Date of production March 2012

First broadcast BBC Radio 3

On 23 March 2012, 16:30

18

WARSAW VARIATIONS
UNITED KINGDOM

WARSAW VARIATIONS

Entering organisation
Falling Tree Productions

Contact
Alan Hall
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www.fallingtree.co.uk

Author/s Alan Hall
Director/s Alan Hall
Sound Peregrine Andrews
Commissioning editor Caroline Raphael
Producer/s Alan Hall,
Eleanor McDowall (Executive producer)

Length 28 min
Original language English

Date of production December 2011
First broadcast BBC Radio 4
On 20 December 2012, 11:30

Panufnik and Lutoslawski were the great hopes of Polish music at the outbreak of World War II.

During the German Occupation, opportunities for musical development were severely limited, but an artistic life sprang up in the cafes and bars of Warsaw. For four years, Lutoslawski and Panufnik made a living playing arrangements of popular and classical tunes (most famously the Paganini variations) to mixed audiences of music lovers, nationalist resisters and cultured Wehrmacht officers.

Warsaw Variations traces the experiences of these two young musicians through the Occupation, the Warsaw Uprising (in which virtually all their manuscripts were destroyed) and into the era of Socialist Realism. Immediately following the war Panufnik was designated 'Composer Number One'. But by 1954, he'd had enough of pleasing the authorities and defected to Britain. Lutoslawski stayed in Poland and emerged as one of the most prominent composers of the late 20th century.

With contributions from two historical witnesses of Warsaw's war-time cafe culture: actor and former waiter Witold Sadowy and musicologist Wladyslaw Malinowski, as well as Panufnik's widow, Lady Camilla Panufnik; the music scholar and Lutoslawski expert Adrian Thomas; Panufnik's biographer Beata Boleslawska, and a historian of Polish musical life under the Nazis, Katarzyna Naliwajek.

RADIO MARKET PLACE OF INNOVATION

Under the Patronage of Sveriges Radio – SR

Programmes in Competition

			PRESENTED ON
01	Colour in E minor - Visual Art Becomes Music on Radio 1	Belgium	Friday
02	Detektor	Denmark	Friday
03	Mornings With Rebecca and Johanne	Denmark	Friday
04	Clash the Classics: Zazie in the Metro	France	Friday
05	Radioortung - Walk-In Radio Plays	Germany	Friday
06	My Face Is an Open Book	The Netherlands	Friday
07	Plots	The Netherlands	Friday
08	Abel's Tower	Norway	Friday
09	The Rolling Media Caravan of Radio Tg.Mures	Romania	Friday
10	Pop and Politics	Sweden	Friday
11	Possible Conversations	Sweden	Friday
12	Sex with P3	Sweden	Friday
13	8x15	Switzerland	Friday
14	Music Hunter	Turkey	Friday
15	Hackney Hear	United Kingdom	Friday

COLOUR IN E MINOR - VISUAL ART BECOMES MUSIC ON RADIO 1

What does art sound like on the radio? We get the answer in the second series of Colour in E minor, starting on Radio 1, on Saturday 31 March. Twelve Flemish musicians were asked to write a song inspired by a work of art. Stijn Meuris kicks off. He found his inspiration in 'Das Rudel' (The Pack), by Joseph Beuys. Pieter Embrechts brings up the rear, with a song inspired by Ron Mueck's 'Spooning Couple'. This artistic cross-pollination yields twelve absolute gems of songs, all brand-new and all written in Dutch. Radio 1 is committed to fostering Belgian and Dutch-language music and regularly gives it a little extra push through initiatives such as this series.

Radio 1 keeps a close ear on Belgian and Dutch language music and is constantly on the look out for new talent. A great many Flemish musicians are regular guests on Radio 1. Every Saturday afternoon, for instance, presenter Wouter Mattelin devotes a full two hours to them in the programme Allez Allez. Radio 1 thus encourages both new and established musicians to write Dutch language songs, as it is doing in this second series of Colour in E minor. Radio 1 naturally also includes those songs in its playlist and thus further stimulates the new Dutch-language repertoire.

01

KLEUR IN E-MINEUR. BEELDENDE KUNST WORDT MUZIEK OP RADIO 1 BELGIUM

Entering organisation
Vlaamse Radio- en Televisieomroep - VRT

Contact
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Author/s Geert Vermaercke
Director/s Diane Waumans
Commissioning editor/s Pierre De Decker,
Elke Vandersypen
Producer/s Geert Vermaercke

Length 22 min
Original language Dutch

Date of production March 2012
First broadcast Radio 1
On 31 March 2012, 13:00

02

DETEKTOR
DENMARK

DETEKTOR

Entering organisation

Danish Broadcasting Corporation - DR

Contact

Charlotte Gry Madsen
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www.dr.dk/detektor

Author/s Thomas Buch-Andersen (Host)

Director/s Mads Bøgh Johansen

Sound Thomas Buch-Andersen

Editing Mads Bøgh Johansen

Commissioning editor/s Sandy French

Producer/s Mads Bøgh Johansen

Title of series Detektor

Episode № 47

Length 27 min

Original language Danish

Date of production February 2012

First broadcast DR - Channel 1

On 28 February 2012, 15:03

In today's noisy media environment, we are bombarded with 'facts' wherever we go. Politicians, journalists, pundits, businesses, NGOs, websites, etc.

Everyone is trying to give us the definitive reason why they are right and their competitors are wrong. But they cannot all be right, so how can we possibly know which to believe?

Each week the Danish radio programme Detektor chooses several 'facts' from the huge pool of information that has been given to the public.

Detektor systematically goes about checking the fact to see whether or not it is true, using confirmed research and figures alongside statements made by experts, drawn from the broadcaster's large archive.

Once the veracity – or lack thereof – of the claim in question has been confirmed, the host confronts the person who made it. The host stands firm on the facts and if they try to run away from them, we grab them verbally and hold them accountable.

As an example, Hilary Clinton said in Bonn in a speech that Afghan women live between 10-15 years longer today than 10 years ago.

Also the Danish Government has used that figure. But the number is a gross exaggeration. The true number is 6 years. Detektor found out by checking the facts. The Danish Minister of Foreign Aid afterwards apologised for exaggerating the success in Afghanistan and he has not used the exaggerated figure ever since.

In another example, a Danish dating website advertised that every 4th relationship begins at their site. But as Detektor found out, the survey they based their slogan on was very weak and not representative of the population. The dating site has now changed their TV-ad. The new slogan is 'Love begins here'.

MORNINGS WITH REBECCA AND JOHANNE

In 2011 DR launched a new radio channel targeted specifically towards children. The first show to be presented each day from 08:00-12:00 am was Mornings with Rebecca and Johanne. The situation was new in many ways: DR had no preliminary experiences with the target group (3-6 year olds) or the way they perceived and interacted with radio.

We also did not have any PPM data to measure whether they were using the medium radio or not. Finally, we acknowledged that almost every child within the target group would be in kindergarten during the show. Based on all these facts, we had to create a different kind of programme than we had anticipated.

03

FORMIDDAGEN MED REBECCA OG JOHANNE

DENMARK

Entering organisation
Danish Broadcasting Corporation - DR

Contact
Charlotte Gry Madsen
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www.dr.dk

Author/s Rebecca Bach-Lauritsen,
Johanne Algren
Director/s Rebecca Bach-Lauritsen,
Johanne Algren
Commissioning editor/s Gustav Lützhøft
Producer/s Frederik Michael Hansen

Length 60 min
Original language Danish

Date of production May 2011
First broadcast DR
On 25 May 2012, 08:00

04

CLASH LES
CLASSIQUES: ZAZIE
DANS LE MÉTRO
FRANCE

Entering organisation
Radio France

Contact
Dominique Miyet
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www.radiofrance.fr

Author/s Yaya Moore
Director/s Yaya Moore
Sound Yaya Moore
Commissioning editor/s Yaya Moore
Producer/s Yaya Moore
Production company
Radio France - Le Mouv'
www.lemouv.fr

Length 30 min
Original language French

Date of production January 2011
First broadcast Le Mouv'
On 25 February 2011, 15:00

CLASH THE CLASSICS:
ZAZIE IN THE METRO

Clash the Classics reawakens our 'instinct' for literature. It is a programme that dusts off what we generally hear and say about books.

In just 30 minutes, Yaya Moore teleports himself into a literary work, and allows us to (re)live the story as if we were part of the action. Gargantua, Candide, The Imaginary Invalid, The Last Day of a Condemned Man, etc.

Listeners to Le Mouv' are taken on voyages of discovery into the great classics of French literature, re-examined with brio in a stimulating, offbeat, amusing way.

Yaya Moore develops the plot of each book point by point, dividing it up into finely worked sequences.

Rich in citations, Clash the Classics stands apart from conventional literary exegesis.

The subject of this particular programme is Raymond Queneau's Zazie in the Metro, 1959, which contains a collection of picturesque characters, along with a philosophical look at identity and truth.

Le Mouv' belongs to the Radio France group. It has a musical bias, with a unique tone and personality, but it also carries news and culture. It develops new talent, and maintains an ongoing dialogue with its listeners. There is nothing else quite like it on French radio. The world is overflowing with news, and Le Mouv' operates a strict selection process. Its presenters are individuals with strong personalities, who bring a wealth and variety of experience to the airwaves. In touch with its listeners, curious and dynamic, Le Mouv' addresses the 'connected' generation of 20-35 year olds.

RADIOORTUNG - WALK-IN RADIO PLAYS

This is a newly developed radio format for mobile phones, designed and produced by Deutschlandradio Kultur.

The stories are site-specific and non-linear, as well as also reflecting the latest mobile technologies, in order to create an awareness of the everyday, often hidden interventions into the listener's everyday life through localisation, data collection and storage. The plays can be experienced within the city using the free Radioortung App as well as online on the interactive map (dradio-ortung.de). As soon as the listener enters the active radius of an audio point the radio drama starts to play. Unlike pre-composed audio walks the user decides how he wants to walk through his own radio play, when he switches from one 'acoustic bubble' to another, turns around, moves on, where he goes into depth and what he leaves out.

This project was produced by the theatre collective Rimini Protokoll. More than 50 km of files are stored in the central archives of the Federal Commission for the Stasi Archives. Along with the parties involved (victims of and perpetrators from the Stasi) Rimini Protokoll gained access to the files and conducted a series of interviews. From this material, Rimini Protokoll developed a site-specific radio play, in which the subjects of former observations approach their files at the site of observation. What do the observation protocols sound like at the site where they were recorded for those who were observed at the time, and how quickly can one switch from being uninvolved to becoming an active player?

The radio play also includes original telephone records from the Stasi's so-called central operational headquarters. Based on these documents, the listener finds out what kind of events the employees of the State Security Service reported and how the exchange of information took place in the age before the digital revolution.

A total of approximately 10 hours of audio material were distributed across Berlin. The city becomes accessible as an audible, highly subjective archive.

05

RADIOORTUNG - HÖRSPIEL FÜR SELBSTLÄUFER GERMANY

Entering organisation
Deutschlandradio Kultur / ARD

Contact
Mirko Sitttek
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<http://www.dradio.de/dkulturf/>

Author/s Rimini Protokoll
Director/s Rimini Protokoll
Sound Bernd Friebe
Commissioning editor/s Katrin Moll
Producer/s Katrin Moll
<http://dradio-ortung.de/>

Title of series 50 km of Files.
A Walk-In Stasi Radio Drama
Episode № 2
Length 600 min
Original language German

Date of production May 2011
First broadcast Deutschlandradio Kultur
On 16 May 2011, 17:00

06

MY FACE IS AN
OPEN BOOK

THE NETHERLANDS

MY FACE IS AN OPEN BOOK

Entering organisation
Mikea Media

Contact
Fatos Vladi
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mikeamedia.nl

Author/s Fatos Vladi
Director/s Fatos Vladi

Title of series My Face is an Open Book
Length 55 min
Original language English

Date of production January 2011

Self-image in the virtual mirror

How genuine is your face on Facebook? What is your Facebook timeline (not) telling about you?

An evening radio programme (twice a week, 55 minutes) about self-image on Facebook.

This format intends to integrate the world of Facebook into radio.

Both media are important and need to complement each other. Radio is suffering from a decline in numbers of young listeners. Young people are very active on social media like Facebook, etc.

The programme starts with announcing two guests, there is a news block in between the interviews and the interviews are interrupted twice for a music break.

- Two in-depth interviews (20 minutes each): the first with a Facebook celebrity, a famous Facebook friend within the radio station's Facebook community; the second, an interview with a public celebrity.
- A three minute news block about the weal and woe of the station's Facebook community and Facebook in general.
- Four music breaks (each three minutes) with music recommended/sent by our Facebook friends (or the most tagged music file of the week).

Technical realisation: The interview takes place via Skype- integrated into Facebook. The interviewee and the interviewer log on Facebook through Skype. The programme will be broadcast via the Radio Studio and it can be listened to on FM and streaming (Facebook etc). The quality of the sound of the conversation through Skype, meets the broadcast standards. The Skype interview is a Skype audio call and not a video call, in order to preserve the audio quality, radio's identity and, the interviewee's anonymity, if necessary. The radio station can also choose to invite the interviewee to the studio.

PLOTS

This is a documentary series with several stories in every episode. Although the stories are true, they are selected, recorded and edited to sound like fiction. They are like chapters in a novel or acts in a film, connected by a common theme. The theme of this episode is 'Coming Home', with stories about people looking for a place that feels like home, and all the things in between.

Johan has been homeless for years when he is offered a real house. The transition from the tent is so enormous that he decides to leave his new home, and go back to living on the streets.

Act 1: Vera and Annelies meet while making woollen hats and blankets. Vera is in her 30s and comes from an upper class family. Annelies is almost 60 years old, comes from a lower class background, and has worked in bars most of her life. In spite of their differences, the women become close friends, which has much to do with the situation they are in: locked up in a Peruvian prison, far away from home.

Act 2: There was something strange about the house that Leendert bought in the early 1970s. The property seemed to have been damaged on purpose. The hearth in the front room had been pulled off the wall, and a small elevator used to bring up food from the kitchen, had been torn apart from top to bottom. Rumour had it that the previous owner was looking for a treasure, but was unsuccessful. Leendert does not find a treasure either, but he does discover something else: traces from the past that disrupt the family's sense of home.

Act 3: Every time during homework, Sander is distracted by a strange sound: a kind of ticking or hammering noise. It is a sound that no one else seems to hear. It will take him 14 years before he finds out where it comes from.

07

PLOTS

THE NETHERLANDS

Entering organisation
VPRO Radio

Contact
Jair Stein
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www.vpro.nl; <http://weblogs.vpro.nl/plots/>

Author/s Jennifer Pettersson, Laura Stek,
Tjitske Mussche, Lemke Kraan
Director/s Jennifer Pettersson, Laura Stek,
Tjitske Mussche, Lemke Kraan
Sound Alfred Koster
Commissioning editor/s Jair Stein
Producer/s Sharon de Vries
Co-producer/s Esmá Linnemann,
Katinka Baehr, Chris Bajema, Jair Stein

Title of series Plots
Episode № Coming Home
Length 45 min
Original language Dutch

Date of production December 2011
First broadcast VPRO Radio
On 25 December 2011, 18:15

08

ABELS TÅRN
NORWAY

ABEL'S TOWER

Entering organisation
Norsk rikskringkasting - NRK

Contact
Ida Scheie
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Author/s Guro Tarjem
Director/s Ida Scheie
Sound Ivar Grydeland
Commissioning editor/s Ida Scheie
Producer/s Guro Tarjem

Title of series Abel's Tower in Ekko
Length 30 min
Original language Norwegian

Date of production May 2011
First broadcast NRK, Ekko
On 25 May 2012, 10:30

One of Echo's listeners just cannot make head or tail of a berry!
An avocado is a berry, someone has told her, but a raspberry, is NOT a berry?

Can Abel's Tower help? Of course we can! Our panel of experts is sitting ready in a Tower, which, each day is burgeoning with fruit, veggies – and berries!

Social and science programme Echo airs on weekdays from 09:00-11:00 am on NRK P2. Echo is a verbal programme, which since its start in January 2011 has gained more and more listeners, now there are 112,000 who listen to the programme on average 33 minutes. We have also a noticeable increase in the group 20-29 years of age. Echo has 55,000 weekly podcast downloads, putting the programme in solid second place in the Norwegian radio podcast universe.

Echo has established an innovation called Abel's Tower, which is broadcast every Friday from 10:00-10:30 am. Abel's Tower is transmitted directly from the Science Library at the University in Oslo. It serves science and waffles to an ever-increasing crowd of listeners and fans.

Programme host Torkild Jemterud and a revolving panel of three researchers from different disciplines, mainly from the natural sciences invite listeners to send in questions about matters they are curious about. And Echo's listeners give the panel a number of challenges: Why do old men have more hair in their noses and ears than women? How will a phone call to a rocket travelling at the speed of light sound?

And can we use up the good weather? In addition, the scientists explain various current topics.

THE ROLLING MEDIA CARAVAN OF RADIO TG.MURES

It is a media campaign, which has been running for 12 years. Every year in spring, a crew of at least ten to fifteen RTM regional station professionals, ranging from almost all the departments of the radio, cover nearly 600 km on bicycles in a nine-day caravan through Transylvania.

Their aim is to meet by bike with stories of life and radio listeners from nearly 100 cities and villages of 5 central Transylvanian districts of Brasov, Covasna, Harghita, Mures and Sibiu, representing their broadcasting area.

The daily live broadcasts of the bicycle radio team cover features from touristic, environmental, cultural and ethnographic fields of interest, nevertheless including continuous news reporting in all the RTM and Radio Romania programmes, broadcast from 6:00 am in the morning till midnight every day, in Romanian, Hungarian, German and Romanian languages for the population living in this central part of Transylvania.

The Radio Romania Tg.Mures station is part of the Radio Romanian Broadcasting Society, namely the Romanian public radio.

09

CARAVANA BICICLETA RADIO TG.MURES- GURUL A RADIO ROMANIA

Entering organisation

Radio România Radio Târgu Mureş - RTM

Contact

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Author/s Kadar Zoltan, Florea Radu,

Alois Kommer, Gabriela Pinca, Sorin Schiopu

Director/s Mirela Moldovan

Sound RadioTg.Mures

Commissioning editor/s Kadar Zoltan

Producer/s Kadar Zoltan, Florea Radu

Co-producer/s Kadar Zoltan, Florea Radu,
Alois Kommer, Gabriela Pinca, Sorin
Schiopu, Joos Erika, Baroti Jozsef,
Borbely Zoltan, Tatar Ioan

Length 30 min

Original language Romanian, Hungarian,
German

Date of production May 2011

First broadcast Radio Romania Tg.Mures
On 2 May 2012, 18:30

10

POP OCH POLITIK
SWEDEN

POP AND POLITICS

Entering organisation
Sveriges Utbildningsradion - UR / Swedish
Educational Broadcasting Company

Contact
Per Johansson
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<http://ur.se/Produkter/170295-Pop-ochpolitik>

Author/s Anna Charlotta Gunnarson,
Agneta Karlsson (Reporter)
Director/s Per Johansson
Sound Tommie Nissilä
Commissioning editor/s
Anna Birgersson Dahlberg
Producer/s Anna Charlotta Gunnarson

Length 27 min
Original language Swedish

Date of production May 2011
First broadcast SR P4
On 16 July 2011, 11:03

In 2008, journalist Anna Charlotta Gunnarson had an idea of how high school students and young adults could learn about and become interested in modern history. Through Pop music!

The idea became a radio programme: Pop and Politics.

The series was first broadcast in the summer of 2009 in Sweden's largest radio channel, P4.

The programme examines how society and pop songs have influenced each other, from the birth of rock'n'roll in the 1950s until now.

In this context politics is an expression of society at large, which can be discerned in retrospect, by listening to music created in a particular age. One objective is to upgrade Pop music as one of the bearers of culture, along with art, literature, film and classical music.

Pop and Politics provides insights and arouses curiosity about modern history through pop songs. The programme raises things that many may know, but few have put in a broader context. Popular songs, courageous women and information that the general public do not know about, are examined and analysed in Pop and Politics.

How many people know that the Army of Lovers disco tune Crucified is about AIDS lurking in the shadows of gay glamour? Or that ABBA publicly protested against both Reagan and Ceaușescu?

Through ABBA's song The Visitors we learn the stories of many dictators in the world.

Via the Army of Lovers' song we get in the mood and indulge in snapshots of the AIDS hysteria in the 1980s.

In this context politics is an expression of society at large, which can be discerned in retrospect, by listening to music created in a particular age.

POSSIBLE CONVERSATIONS

Fictional conversations where two people meet; public or private people, living or dead, who the dramatist thinks should talk to one another at this point in time. The local and personal collide with grand politics and global issues.

The conversations are 10-13 minutes long, and have been broadcast once a week during Autumn 2011 and Spring 2012. In their turn they have generated many conversations and debates elsewhere in the media and out among the listeners.

‘When the UN was talking about how we could best help people in Libya and saying that there were only two alternatives, passivity or bombs, I thought: have we totally lost our imagination? Have we lost our belief in talking? When two people stand face to face with each other they have a choice. They can shoot or begin a conversation. This is a radically naive thought, I know, but I have always believed in people talking to one another and that is why I chose to work in the theatre’. So says Stina Oscarson, Head of Radioteatern, the drama department of Swedish Radio, talking about the origins of the series Possible Conversations.

11

MÖJLIGA SAMTAL SWEDEN

Entering organisation
Sveriges Radio - SR / Swedish Radio

Contact
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Author/s Stina Oscarson
Director/s Marie Wennersten
Sound Michael Johansson,
Janne Tavares (Composer, Musician),
Sven Philip (Sound effects)
Commissioning editor/s Stina Oscarson
Producer/s Marie Wennersten

Title of series
Possible Conversations / Möjliga samtal
Episode № 3
Length 13 min
Original language Swedish

Date of production September 2011
First broadcast Sveriges Radio
On 11 September 2011, 10:15

12

LIGGA MED P3

SWEDEN

SEX WITH P3

Entering organisation
Sveriges Radio - SR / Swedish Radio

Contact

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www.sverigesradio.se

Author/s Julia Blomberg
Director/s Julia Blomberg
Commissioning editor/s Julia Blomberg
Producer/s Julia Blomberg
Co-producer/s Idji Maciel (Munck)

Length 30 min
Original language Swedish

First broadcast Swedish Radio
On 15 October 2011, 00:00

Sex with P3 is Radio Sweden's prize-winning blog and forum where we talk about sex and relationships with young adults who are, or want to be, sexually active.

Our users are our oxygen – it is primarily they who make Sex with P3. It is our listeners and readers who openly share their secret fetishes or difficulties in achieving orgasm, or talk about their sexual addiction. They ask the questions few dare to; they are the ones who give us suggestions for subjects people want to talk about but hardly dare to mention. Our users talk about how they were subjected to humiliation because of their sexual identities, review sex toys and ask our sexual adviser Robert Jacobsson important questions. Our homepage presents sexual information in various ways – you can read or listen to reports, columns from our contributors, and enjoy our erotic novels. The agenda for Sex with P3 is always set on the Web, 24/7!

8X15

8x15 combines image and sound, radio, TV and online.

It is the recurrent showcase opportunity for emerging Swiss bands of different genres. On the 8x15 evening, each of eight acts is granted 15 minutes to deliver their music to an audience of a club.

The radio station 'DRS Virus', the TV show 'musicLAB' (SF 2) and the online music portal 'mx3.ch' dedicate their programme to 8x15 and let the listeners / viewers discover fresh, new music.

Live at the venue, live at radio broadcast, on special transmissions on TV, online via the project homepage www.8x15.sf.tv or through podcasts.

SRF presents an exciting platform to encourage young talents to present their music. With joined forces of radio, TV and the Internet this series of showcases has become a reference point for the three converging distribution channels of SRF.

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8X15

SWITZERLAND

Entering organisation

SRG SSR - Schweizer Radio und Fernsehen / SRF

Contact

Michael Schuler
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www.8x15.sf.tv

Author/s Michael Schuler

Director/s Roland Bärlocher

Sound Patrick Müller (Radio),
Stephan Sandhofer (TV)

Commissioning editor/s Robert Ruckstuhl

Producer/s Ivo Amarilli (Radio),
Eliane Laubscher (TV)

Production company BBM Studios GmbH
www.bbmstudios.ch

Title of series 8x15 Live from Lucerne

Episode № 5

Length 210 min

Original language Swiss German

Date of production April 2012

First broadcast Radio: DRS Virus live/live,
TV: Special SF 2

On 28 April 2012, 20:00

14

MÜZİK AVCISI
TURKEY

MUSIC HUNTER

Entering organisation
Türkiye Radyo-Televizyon - TRT

Contact
İpek Dereli
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www.trt.net.tr

Author/s Gül Hatice Karaman
Director/s İpek Dereli
Sound Özcan Coşkun
Commissioning editor/s Erol Dönmez
Producer/s Gül Hatice Karaman

Length 30 min
Original language Turkish

Date of production January 2011
First broadcast TRT Radyo 3
On 3 January 2011, 10:30

Do you consider yourself a decent music listener? Do you trust that your memory would not fail you to recall what music you have heard before? Those who claim to listen to all sorts of music but hold the Classical dear to their hearts, those who ask for mercy for 'they've just been warming up to Classical Music': We challenge you with a musical hunting game to refresh your memory and share with your children, as well as the rest of your family - moms, dads, kids, grandparents and grandchildren are all welcome! Our aim is to bring together loyal fans of Classical music with strong memory, together with those generations whose music-listening habits are in the making.

The presenter is the protagonist of the programme, the episodes of which revolve around the weekly selections of musical themes and passions. Musical routes, traps and surprises prepared by the producer are the humorous elements of the programme. Combined with various kinds of music in order to create a game of memory are titbits of information from the fields of literature, history, geography, myths and fairytales, not to forget those current events from around the world. In supporting roles are the performers, orchestra conductors, composers and instruments. Other elements that give life and colour to the hunting game are the sound effects of all sorts (indoors and outdoors, natural and industrial), old recordings, characters from cartoons, TV series and films, sporadic appearance of our much-loved radio staff and our naturally indispensable editing technician. Let us just tell you in confidence that the Music Hunter also enjoys one secret society called 'musicometrodetectivology'!

HACKNEY HEAR

Hackney Hear is an iPhone-App which triggers audio relevant to your location - your iPhone knows where you are, and plays the stories automatically. The way the app works is you plug in your headphones, and start up the app. Then put your phone in your pocket and explore. The app will find where you are and start playing the clips, so you do not need to press any buttons. Wander anywhere in the area and your route will create your own narrative, and if you walk out of the zone, your phone will tell you to turn around.

Juxtaposing interviews, archive, field recordings, and newly commissioned music, performance poetry and short stories, the app tells the story of the complicated area of Hackney: poor, ethnically diverse yet undergoing rapid gentrification. The narrative journey is non-linear as you decide the order of what you hear by where you walk, but due to careful crafting and testing on location the flow and rhythm of the experience is elegant and engaging. In fact when we ran user testing days, people spent on average 50 minutes with the app.

Working with the developers Amblr, Hackney Hear developed its own Tri-Sound technology. At any one time you will hear three layers of sound: speech, binaural field recordings and music, creating a rich and immersive soundscape. Stories pause when you walk out of their area, but pick up if you retrace your steps. Binaural field recordings play with the boundaries of reality and fiction creating audio 'ghosts' - cyclists spinning past, pub crowds spilling in to the street beside you.

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HACKNEY HEAR

UNITED KINGDOM

Entering organisation
Hackney Productions

Contact
Francesca Panetta
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www.hackneyhear.com

Author/s Francesca Panetta
Director/s Francesca Panetta
Sound Francesca Panetta
Commissioning editor/s Francesca Panetta
Producer/s Francesca Panetta,
Lucy Greenwell (Senior producer)

Original language English

Date of production January 2012

ONLINE

Under the Patronage of the European Commission and
the Medienanstalt Berlin-Brandenburg – mabb

Programmes in Competition

			PRESENTED ON
01	ketnet.be	Belgium	Wednesday
02	Easter Calendar	Czech Republic	Thursday
03	DR Art Challenge	Denmark	Wednesday
04	Word of the Day	Denmark	Thursday
05	Barcode	France	Thursday
06	Défense d'afficher (What Street Art Tells About the World)	France	Friday
07	Empire Me! Interactive	Germany	Thursday
08	Farewell Comrades! Interactive	Germany	Friday
09	Frontier Portraits	Germany	Wednesday
10	Sesame Street	Germany	Friday
11	Tatort+: The Forest Stands Dark and Silent	Germany	Wednesday
12	Web vs. Celebrity	Germany	Thursday
13	Docusound	Italy	Thursday
14	Transitions	Italy	Friday
15	Early Birds	The Netherlands	Friday
16	On the Ground Reporter	The Netherlands	Friday
17	The Art of Pho	The Netherlands	Thursday
18	The Netherlands From Above	The Netherlands	Wednesday
19	NRK School	Norway	Wednesday
20	Special on September 11, 1714	Spain	Thursday
21	Grasp the Disaster	Sweden	Wednesday
22	diy.fm - Radio à la Carte	Switzerland	Wednesday

KETNET.BE

<http://www.ketnet.be>

The new ketnet.be site reflects changes in children's media behaviour. Children nowadays often go online to watch videos and film clips, for example. On the new site, ketnet.be Video has therefore been expanded into a fully-fledged content provider. It offers extra ketnet.be TV programming, but ketnet.be also has much more to offer:

- Interactive Experience: the website's navigation tools clearly show that the emphasis is on 'experiencing': it is the children themselves who choose which activities they want to enjoy.
- ketnet.be Community with ket-profile, king size ket-profile: just as they do in real life, children like to share things with each other online. This eventually brings them into contact with social media. ketnet.be wants to familiarise them with the possibilities of such applications in a positive way, in a safe environment. Guiding and supporting children, rather than simply shielding them, is the best way to help them to become media-savvy Internet users.
- Internet safety principles: ketnet.be as a coach, as a social platform, participation tailored to the child's development, great parental involvement, various levels of moderation.

01

KETNET.BE

BELGIUM

Entering organisation

Vlaamse Radio- en Televisieomroep - VRT

Contact

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www.vrt.be

Key staff

Najat Amerouss, Sam Ickx,

Geertrui Robbrecht

Co-producer/s The Reference

Total budget €280,000

Page impressions 35000

Sub-category Children and Youth

Launched on 9 April 2012

02

VELIKONOČNÍ
KALENDÁŘ
CZECH REPUBLIC

EASTER CALENDAR

<http://velikonoce.ceskatelevize.cz/?FeF3YajeRe32uDru=qUb6tegeswutre2u>

Entering organisation
Czech Television

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Dominika Górecká, Lucie Lomová,
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Veronika Součková, Jana Stachová

Total budget €14,000
Page impressions 150000
Sub-category Children and Youth

Launched on 1 April 2012

The Easter Calendar is a special educative and entertaining project for children and their parents. Its aim is to provide information about Easter traditions (both sacral and folkloric) in an interesting and amusing way. Children find out details of the old Biblical story, which serves as the basis of European culture.

The interactive picture of a Czech village offers children various games, competitions, quizzes and activities as well as user-friendly information on how the story of Jesus Christ has been reflected by various artists over the years.

DR ART CHALLENGE

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

A universe on the DR web, in reality and in radio/TV programmes where users are challenged with artistic assignments – [dr.dk/opgaveknuser](http://www.dr.dk/opgaveknuser). Back in the 1960s Joseph Beuys said that everyone is an artist.

The notion of ‘artists’ has, however, never been more challenged than in the recent years. People use the possibilities that the digital age offer us to a greater and greater extent. From 1 January 2012 the possibility of participating in a unique and spectacular collective art project named DR Art Club Challenge has given a number of people in Denmark a brand new possibility: Once a week, throughout an entire year, DR challenges all Danes to give poetic, personal and original answers to a number of artistic assignments. The answers are uploaded digitally and can be in the form of text, visual art, photography and more. The project has become wildly popular and more than 500 Danes have agreed to be steadily answering the weekly challenges. Some of the challenges are difficult and abstract, others are simple and easy, but the variety of answers are numerous and radically different from user to user.

The users’ visual arts/photos are uploaded as a collective work of art on the website. The Art Club collaborates with Danish and foreign artists and institutions and generates unique ideas to challenge the audience. The assignments are announced and the results are shown in various DR radio and TV programmes throughout the year and the entire project will end up with a huge live competition where the most spectacular contributors to the project get a chance to challenge one another at DR Byen, the main home of the Danish Broadcasting Corporation in Copenhagen. Here we will find The DR Art Club Challenger of the Year.

03

DR OPGAVEKNUSER

DENMARK

Entering organisation

Danish Broadcasting Corporation - DR

Contact

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Key staff

Christian Badse, Ole Huld, Kåre V. Poulsen
Co-producer/s DR Interactive

Total budget €120,000

Sub-category Cross media

Launched on 1 January 2012

04

DAGENS ORD

DENMARK

WORD OF THE DAY

<http://dr.dk/dagensord>

Entering organisation
Danish Broadcasting Corporation - DR

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Lars Gregersen, Rikke Hedman,
Ellen Aagaard Petersen, Thomas Rix,
Kristian Stokholm

Co-producer/s folkekirken.dk.,
Youth Choirs of the Danish Church

Total budget €270,000
Page impressions 4500
Sub-category Cross media

Launched on 20 November 2011

Word of the Day is an app, a mobile site and a website with daily inspiration for Christian people. Historically Danish Broadcasting Corporation has been producing some of our church-related material in cooperation with the Church of Denmark. These productions usually found their audience in the mature part of the population. In 2011 we decided to try a new approach aimed at a younger audience. It took some consideration both regarding media and content. We wanted to make an online service that would appeal to users with a short attention span but would still consist of solid Christian material. The result is Word of the Day. It has four parts that can give you inspiration for your daily life as a Christian:

The thought: Read a daily quote from the Bible and watch a video clip where a priest shares his reflections upon it.

The Hymn: We have chosen a hymn for each day. They are sung by Youth Choirs of the Danish Church.

Prayers: Share your prayers with other people. Read their prayers and write your own.

The Blessing: Receive a blessing from a Bishop of the Danish Church.

The audience can experience Word of the Day in several ways: As an app for iOS or Android (Search AppStore or Google Play for 'Dagens ord'), as a mobile site or as a flash-based website.

BARCODE

<http://codebarre.tv>

Barcode an interactive documentary produced by the National Film Board (ONF-NFB) and ARTE France explores our relationship to the objects around us. What do they say about who we are and the times we live in? What do they reveal about our connections to the world and the society? What roles do they play on our lives? Can they be considered metaphors, and if so, what do they say?

Featuring 100 short films made by 30 Canadian and European filmmakers; this collective work aims to transcend how we normally perceive the items that surround us and offer new ways of seeing them. Spanning a range of perspectives, tones and genres - from social documentary to experimental video, performance art, portraiture, essay and visual poetry - the content can be accessed online or by using an iPhone-App.

Using specific objects from their immediate surrounding as starting points, users are also invited to share their own stories.

The user navigation is very simple: after connecting to the website or iPhone-App, the user is invited to choose an object and explore it using one of three commands: Search (the object can be searched by its name), Scan (an item bearing a barcode can be scanned) or Add (if the user wants to contribute).

What sets Barcode apart is how it extends the concept of interactivity beyond the screen. At the moment they engage, users must look to their immediate environment to find an object that plays a particular role in their lives. The user's first gesture is not to click on content but to observe his/her surroundings; this interaction with the environment is particularly adapted for mobile use.

05

CODEBARRE

FRANCE

Entering organisation
ARTE France

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www.arte.tv

Key staff Philip Archontakis, Pascal Brouard, David Carzon, Juliette Guigon, Rob Mc Laughlin, Marianne Lévy-Leblond, Joël Ronez, Nicolas S. Roy, Hugues Sweeney, Dominic Willieme, Patrick Winocour

Co-producer/s
ONF-NFB (National Film Board of Canada), Quark

Total budget €200,000
Page impressions 50000 PIs- 25000 visits
Sub-category Stand alone

Launched on 5 October 2011

06

DÉFENSE D’AFFICHER
(CE QUE LE STREET ART
RACONTE DU MONDE)

FRANCE

Entering organisation
France Télévisions

Contact
Ghislaine Jassey
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François Le Gall, Adrian Gandour,
Sidonie Garnier, Greg Mignolini,
Jeanne Thibord
Co-producer/s
France Télévisions Nouvelles Ecritures,
France3, Camera Talk Productions,
La Maison du Directeur

Total budget €250,000
Page impressions 83000
Sub-category Stand alone

Launched on 19 March 2012

DÉFENSE D’AFFICHER
(WHAT STREET ART TELLS
ABOUT THE WORLD)

<http://www.francetv.fr/defense-d-afficher/en>

This interactive documentary emerged out of the idea of walking through the city, following street art and seeing where it could lead.

Looking around for street art is a way of thinking outside the box, another way to capture the energy of a city and its reality. Throughout the world, in places largely ignored by tourists, artists tell us their concerns. In Sao Paulo, Alexandre Orion speaks of a human being’s place in the city; in Paris, Ludo criticises the media hype; in Athens, Bleeps addresses the consequences of the economic crisis. Universal themes.

To allow visitors to explore what street art says about cities and the world today, the interactive documentary Défense d’afficher offers users a virtual tour inside a city they do not know. According to this wandering, they will have access to eight documentaries of about seven minutes each, shot in the streets of New York, Paris, Bogota, Sao Paulo, Turku, Athens, Nairobi and Singapore as well as multiple additional content.

Randomly generated, this course will be different for each user.

At the end of this experience, Défense d’afficher continues in the street.

We encourage site users to find street art around them. With our partner All City, iPhone owners can geotag and share the artworks they found.

It is also the ideal application to track well-known street artists and discover new ones, worldwide.

EMPIRE ME! INTERACTIVE

<http://www.empire-me.net/>

You do not like the world you live in? Then go and build your own! Don't we all sometimes dream of breaking out of our daily life and starting a totally new one outside of all conventions and constraints? The dream of Utopia, of a better life in an earthly paradise, has long been a common dream of mankind, one that is always reappearing in continually new forms. To someday be the king of one's own island. The interactive web format Empire Me! picks up on this topic where the associated linear film ends: You do not like the world you live in? You are unhappy with the local and global structures that surround you, along with their values and goals? Then go and discover the global phenomenon of counter worlds to find out which micronation best corresponds to you and your personal ideals. Become an online citizen and share your vision of a better tomorrow with your Facebook friends. We send our users on a journey through a naturalisation test on various topics, p.ex. lifestyle, governmental forms and love life. Each topic is accompanied with a short interview sequence, transferring the abstract, theoretical approach into a real world scenery. In addition, each featured micronation has its own customized area with video footage, high-quality pictures, illustrations and background information, creating a strong visual impression of the respective counter world. Next to the playful approach via the naturalisation test, an informative layer with an exposé on the topic, information on the film project and a map displaying further micronations complement the web format. Of course, these alternative societies and counter worlds appear colourful, charming and quirky at first glance, but a closer look reveals them to be sympathetically eccentric declarations of war from ordinary people who feel marginalised by the neo-liberal world order.

07

EMPIRE ME! INTERACTIVE GERMANY

Entering organisation

Gebrüder Beetz Filmproduktion Berlin GmbH & Co. KG

Contact

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Key staff

Diana Arnold, Christian Beetz, Martin Pieper, Paul Poet, Johannes Rosenberger, Nadja Röhl, Dr. Thomas Salb, Marie Schneider, Sonja Schmidt, Lena Thiele

Co-producer/s

Navigator Film (Austria), Minotaurus Film (Luxemburg) und ZDF/ARTE (Germany), sirup°, Agentur für neue Medien GmbH & Co KG

Total budget €45,000

Sub-category Cross media

Launched on 17 January 2012

08

FAREWELL COMRADES!
INTERACTIVE
GERMANY

FAREWELL COMRADES!
INTERACTIVE

<http://www.farewellcomrades.com>

Entering organisation

Gebrüder Beetz Filmproduktion Berlin
GmbH & Co. KG

Contact

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Benjamin Landsberger-Isaac, Kathrin Isberner,
Aurelie Mattle, Olivier Mille, Michael Rueger,
Sonja Schmidt, Jens Schmidt, Lena Thiele,
Dominique Treihou, Georg Tschurschenthaler

Co-producer/s Artline Films, ARTE France,
ARTE G.E.I.E., ZDF, NRK, RTS, Česká televize,
Eureka Media Poland, Havas Films,
Hi Film Productions, Hypermarket Film,
Piraya Film, Trigon Prodction,
Moccu GmbH & KG

Total budget €400,000

Sub-category Cross media

Launched on 10 January 2012

Farewell Comrades! Interactive is part of an international cross media event consisting of a 6x52min TV series with 18 international broadcasters involved, a book and the largest historical web format ever produced in Europe. In our immersive documentary web format we take our audience on an interactive journey into the Soviet Bloc, offering an insight into the daily life behind the Iron Curtain. The Soviet Bloc, one of history's largest empires, shaped the face of Europe for almost half a century and stretched across over 22.4 million km² – almost a sixth of the world's territories – before it collapsed in virtual silence in 1991. But why did the Soviet Empire collapse? What forces were behind the creeping erosion and the sudden disintegration? Why could nobody foresee the inevitable? The fall of the Soviet Union is still one of the biggest mysteries of contemporary history, hiding untold stories of the people behind it.

The user is introduced to the personal stories and fates of 30 characters through open letters – real postcards written between 1975 and 1991. These postcards reveal the stories of our protagonists: Stories of legal and illegal travelling, stories of prison and separation, but also stories of how rock'n'roll conquered St. Petersburg and of creative opposition against the system.

Step by step the user dives into these personal stories, and travels through time and space. Combined with a broad collection of personal and official archive footage, we offer a unique insight into how life unfolded behind the Iron Curtain and allow our users to review their perspective on the common facts.

There is no ONE single truth, no ONE single story - so what is yours? Produced in collaboration with Eastern European writers, directors and co-producers, this European saga was launched in January 2012 on the occasion of the 20th anniversary of the collapse of the USSR.

FRONTIER PORTRAITS

<http://portraits.tv5monde.com>

Through an online interactive documentary, Frontier Portraits offers a series of portraits of border residents and workers who bear witness to the singular activities at the gates of the European Union. The project reveals the influence of the border on their professions and their personal life stories.

These encounters have enabled the composition of a complex and subjective portrait of daily life on the eastern border of the European Union, five years after its latest extension. Through them the specific local conditions in each of the regions visited are identified, but also the issues common to all border zones.

The regions around three border posts are explored:

- Kapikule, between Turkey and Bulgaria, also close to the Greek border;
- Terespol, between Poland and Belarus, also close to the Ukraine border;
- Vaalimaa, between Finland and Russia.

09

PORTRAITS DE FRONTIÈRES GERMANY

Entering organisation
IDFABRIK

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Key staff Tawan Arun, Maxim Bayce,
Manuelle Beaudet, Florian Bellon,
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Erik Lemke, Joris Rühl, Oliver-Herbert Thie
Co-producer/s CNC European Commission,
youth and action programme TV5 Monde,
OFAJ, Mehr Licht e.V, Weißensee
Kunsthochschule Berlin

Total budget €54,000
Page impressions 10000
Sub-category Stand alone

Launched on 30 April 2012

10

SESAMSTRASSE
GERMANY

SESAME STREET

<http://www.sesamstrasse.de>

Entering organisation
Norddeutscher Rundfunk - NDR / ARD

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Key staff Tobias Asche, Holger Hermesmeier,
Birgit Ponten, Andreas Schulz, Maren Stiebert,
Jürgen Werwinski, Ulrike Ziesemer
Co-producer/s Trickstudio Lutterbeck GmbH

Total budget €100,000
Page impressions 4.3 Million
Sub-category Children and Youth

Launched on 11 April 2012

With the relaunch of [sesamstrasse.de](http://www.sesamstrasse.de) the NDR has created an internet-based service designed for pre-school children. On this website children as young as age three can draw, play games and musical instruments and can also watch pictures and movies. The website is designed to complement the television programme of Sesamstraße (Sesame Street), but can also be enjoyed independently. The purpose of [sesamstrasse.de](http://www.sesamstrasse.de) is to allow an ad-free 'sheltered' website that meets the special needs and abilities of pre-school children.

With graphics that are intuitive and easy to operate, even without any reading skills, children can easily find their way around the website. Auditory cues will help them go from one section to another, and the characters from Sesamstraße themselves will guide them through their options. The website is user friendly and self-explanatory. [sesamstrasse.de](http://www.sesamstrasse.de) offers exciting stories and games that challenge and stimulate pre-schoolers. Skills such as the use of the mouse, the ability to react, and hand-eye coordination, are playfully built into the mechanics of the narrative. Other skills such as abstraction, concentration, and memory, are taught or reviewed, persistence in finding solutions to problems is rewarded.

Another section of the website is designed for adults and offers information about media usage of pre-schoolers, and advice on age-appropriate Internet services.

Until the relaunch of [sesamstrasse.de](http://www.sesamstrasse.de) there were only a few Internet sites for German speaking pre-school children. With this website, the NDR is complying with their mandate of strengthening the public education. [sesamstrasse.de](http://www.sesamstrasse.de) offers a high quality educational experience that entertains pre-school children while, at the same time, it advances their competence in the use of media.

TATORT+: THE FOREST STANDS DARK AND SILENT

<http://178.63.9.208:46333/>

The Sunday night murder mystery Tatort enjoys cult status on Germany's ARD TV channel. Every Sunday, a large community of fans meets on Facebook or Twitter to discuss the programme during the broadcast. On 13 May 2012, ARD's regional broadcaster, the SWR, launched Tatort+, a unique experiment on social media websites. Tatort fans who could only watch and talk about the movie up till now, turned into the largest team of investigators that a German TV thriller has seen. By the end of that particular Tatort sequel the question remained unanswered: Who is the killer? That was the challenge for all the fans who had always wanted to solve a murder mystery alongside SWR's Tatort team with Lena Odenthal. It was a point-and-click adventure where deputy investigators from various locations could question suspects or eye witnesses and track down the pieces of evidence. By way of criminal investigation and their own intuition, the participants successfully solved the murder mystery. There were three possibilities to take part in the game of Tatort+: You could sign up directly with your user name and password or via your own account on Facebook or Twitter. Players with their own social media accounts could contact other participants during the game and ask for help if they were stuck in their investigations. The game closed just before the next Sunday night murder mystery aired on ARD TV on 20 May 2012. All in all, more than 100,000 Tatort fans took part in the game, and more than 20,000 participants succeeded in solving the mystery. Parts of Tatort+: www.tatort.de/tatortplus - landing page with login with Facebook, Twitter or through 'anonymous' username and password (Page is offline, see: <http://tatort-plus-showcase.dock18.com/>) www.facebook.de/tatort, www.twitter.de/tatort, www.youtube.de/tatort

11

TATORT+: DER WALD STEHT SCHWARZ UND SCHWEIGET GERMANY

Entering organisation
Südwestrundfunk - SWR / ARD

Contact
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Key staff Katja Beck, Guido Bülow,
Marion Dilg, Manfred Hattendorf,
Patrick Schneider, Melanie Wolber
Co-producer/s
Gesamtkunstwerk GmbH

Total budget €80,000
Page impressions Duration of Tatort+: 1 week,
PIs on www.tatort.de/tatortplus: 500.000,
PIs on the Game: 13.373.000
Sub-category Cross media

Launched on 13 May 2012

12

WEB VS. PROMI
GERMANY

WEB VS. CELEBRITY

<http://www.tivi.de/fernsehen/webvspromi/start/>

Entering organisation

Zweites Deutsches Fernsehen - ZDF

Contact

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Key staff

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Herrmann, Nina von Kettler, Carmen König,
Dirk Köster, Thomas Rankenburg,
Matthias Rode, Michael Stumpf,
Claudia Weikert, Paul Wolff

Co-producer/s

Mingamedia Entertainment GmbH,
Rayd GmbH

Sub-category Cross media

Launched on 23 April 2012

Connect yourself to a TV game show directly from your home just by using a simple webcam - Web vs. Promi makes it possible. Adults and children are used to receiving video calls all around the globe and being part of global communities. Now they can become part of a TV show. The candidates are connected to the TV studio where they control the games only by body moves and challenge a celebrity ('Promi' in German) that plays in front of a studio audience. This type of interaction between a studio guest and the television audience is unique and has never been implemented in such a form before.

Whether the celebrity, respectively, their avatars hit the candidates' avatars with slimy dragon fruit or try to jostle them in a mud pool - their job is always to give the candidates a hard time. But the generation of digital natives certainly knows how to defend themselves.

In four game rounds, candidates must prevail against the celebrity.

The candidate who has collected the most points has finally the chance to beat the celebrity in the thrilling final.

The candidates are recruited on the Internet and children can train their skills by playing a webcam game, which is also controlled by body moves.

The website also offers help to adjust a webcam and presents a quiz - if the users solve it they might win a webcam.

The website offers a lot of information about show host Daniel Budiman and his celebrity guests. The user can watch all the episodes in full length and an exclusive online-clip which shows Web vs. Promi from the perspective of Lea, a participant of the first show.

DOCUSOUND

<http://www.docusound.it>

Docusound is a creative audio-documentaries production and distribution cross media platform. We produced and implemented a pilot in Italian and other countries are joining the network.

As a society we are over-exposed to images, the audience is so used to seeing that almost every fact becomes a show, everything is under our eyes and yet we do not seem to be able to actually see it and make sense of it.

We believe that reality storytelling without images will bring the audience back to the essence of the story allowing them to be inspired by it.

Other pluses of audio: compared to video audio is cheaper, lighter (and thus easier to collect, edit, store and exchange online and through mobile devices); a recorder is less invasive than a camera, so it gains access where a camera would not be allowed and sensitive topics are more easily tackled. Sound is also easier to handle by non-professionals (audience's involvement is the key for Docusound) and is a perfect fit for the visually impaired, making it possible for them to have access to content both as consumers and producers.

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DOCUSOUND

ITALY

Entering organisation

Doc in Progress - Docusound

Contact

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Key staff Matteo Bellizzi, Marco Casa,
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Co-producer/s Doc In Progress, UICI

Total budget €300,000

Sub-category Cross media

Launched on 11 November 2010

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TRANSITI
ITALY

TRANSITIONS

<http://www.transiti.eu>

Entering organisation

DocAbout

Contact

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www.docabout.eu

Key staff Alessandro Bernard,
Giovanni Calia, Paolo Ceretto,
Umberto Fanitino, Vito Martinelli,
Francesca Portalupi, Timmytag,
Davide Tosco, Alessandra Tria,
Carlo Emilio Zummo

Co-producer/s Rai - Radiotelevisione Italiana

Total budget €78,000

Page impressions 40000

Sub-category Other

Launched on 22 August 2011

Transitions is a multi-platform project designed as an auto-representation device built around the life experiences of a small group of transgender protagonists. Utilising a participative methodology all key content is decided in collaboration with the leading characters that are assuming control of their portrayals with the aim to contribute in promoting a newer perspective on a topic so seldom presented by traditional media. Through radio, web and TV the narration of a social condition is explored utilising different output forms: an interactive web-series where the public is engaged in choosing how the story develops, a television documentary, a series of self-portraits for radio, and a vlog. All produced items are collected into a dynamic website and publicised through a modular cross promotion campaign, lasting three months, in collaboration with all Rai's main web platforms. The narrative elements shift the viewers' attention from the different platforms releasing factual and fiction elements in an attempt to modify perception and stimulate dialogue around the project's topic. From the web to television back to the web, then on the radio and back to the web: Transitions is the first transmedia programme by the Italian public broadcaster, Rai.

The self-portraits are composed utilising first person narration and recordings without the use of other external commenting voices. Elements such as the day to day of relationships, the existential difficulties and prejudices they are facing are amongst the subjects touched by all cross-platform materials produced.

EARLY BIRDS

<http://vroegevogels.vara.nl>

Early Birds has been a website for more than 15 years. We are continually growing and evolving with a community that is very dedicated and active.

Recently we introduced two new sections:

1. Nature Map (Natuurkaart)

From the smallest insects to the biggest environmental scandals: Early Birds puts nature on the map. On the Early Bird Nature Map you can find all content of the site on an interactive map. The community is called upon to add their own posts. They can mark their photographs in forum posts with coordinates.

2. Green Garden Network (Tuinreservaten)

Early Birds has built a large community with the Green Garden Network. A green garden is a paradise for flora and fauna. The new site section provides tips and news about environmental friendly gardening. Of course, again with the ability for users to add their own green garden on the map.

The interactivity is one of the most important aspects of the site. In our opinion 'to share is to have'. The nature map is the bundling of all relevant content, nature at its best. This allows everyone to experience all facets of the Dutch landscape.

TV and radio have successfully integrated the website. All formats profit from each other's content. For example: TV calls upon visitors to upload their nature videos so they can use them in their popular series 'Wat ruist'. Every week radio broadcasts an item about green gardening in order to make the Green Garden Network stronger. Together we make a solid portal for nature and environmental topics.

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VROEGE VOGELS

THE NETHERLANDS

Entering organisation
VARA

Contact

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Total budget €50,000

Page impressions 800000
(page views / month)

Sub-category Cross media

Launched on 29 May 2012

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ON THE GROUND
REPORTER

THE NETHERLANDS

ON THE GROUND REPORTER

<http://www.onthegroundreporter.nl>

Entering organisation
Butch & Sundance Media

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Co-producer/s
with the financial support of ASN Bank,
NCDO,
with special thanks to Free Press Unlimited,
Jan Joseph Stok,
Random Studio / Direction Design,
Minka Nijhuis, Joeri Boom, Eva Jinek,
Guy Clemens

Total budget €150,000
Sub-category Cross media

Launched on 1 December 2011

The cross media company 'Butch & Sundance Media' has succeeded in making an innovative serious game for vocational education: 'On The Ground Reporter - Afghanistan'. In this game students travel as real reporters through a photorealistic world of Afghanistan. While they gather and judge information and resources, they gain and produce knowledge about conflict journalism, media communication, and global citizenship. These governmental educational objectives have been implemented cleverly in the game and in the accompanying lessons. In this way traditional textbooks can be replaced by this learning tool. On the Ground Reporter combines a new kind of journalism with a new kind of e-learning, and makes telling complex stories possible. Easy to use for teachers, highly motivating for students, good for education.

Well-known Dutch anchorwoman Eva Jinek directly addresses the students who start the game. Working in Afghanistan students experience what it takes to function as a real reporter in a conflict area, produce a radio-edit, and respond to a deadline. Television, radio, journalism and news are directly connected to the game.

To log in:
<http://www.onthegroundreporter.nl>
Username: Prix Europa
Password: Online2012

THE ART OF PHO

<http://artofpho.submarinechannel.com/>

The Art of Pho by Julian Hanshaw is a moving and surreal story about a creature named Little Blue and his relationship with Ho Chi Minh City, better known as Saigon. In Vietnam's bustling capital Little Blue learns to master the art of making Pho - Vietnam's ubiquitous national noodle dish.

The Art of Pho was the highly anticipated debut graphic novel of the award-winning British illustrator and animator Julian Hanshaw. Under his creative supervision and with animation director Lois van Baarle, Submarine Channel adapted The Art of Pho for the web. The interactive graphic novel adds the dimensions of sound, music, animation and interactivity to Hanshaw's exquisitely drawn artwork and features eight episodes.

Founded in 2001, Submarine Channel is one of the world's premiere destinations for original transmedia dramas, motion comics, web documentaries and other forms of genre-defying entertainment that advances the art of the moving image. From studios in Amsterdam and L.A., Submarine Channel creates fresh content that exploits new technologies to tell stories in visually exciting, multiple format-friendly ways.

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THE ART OF PHO

THE NETHERLANDS

Entering organisation
Submarine Channel

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Co-producer/s Pastelle Music

Total budget €50,000
Sub-category Stand alone

Launched on 15 January 2012

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NEDERLAND VAN
BOVEN

THE NETHERLANDS

THE NETHERLANDS FROM ABOVE

<http://nederlandvanboven.vpro.nl>

Entering organisation

VPRO

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Page impressions 200000

Sub-category Cross media

Launched on 6 December 2011

The project falls into two main parts.

Firstly we made ten episodes of the series The Netherlands from Above for Dutch national TV, broadcast weekly from 6 December 2011 until 7 February 2012. For each episode, but one, we made two data visualisations. So a total number of 19 animations with the use of all kind of different datasets. These animations varied from the flight of one single bird based on a GPS track to showing the growth of a Dutch city based on historical data of all buildings in The Netherlands.

These animations gave a stunning new look on how our country works and a unique insight in patterns we could not film with a camera but could show with data.

The second part of the project was an interactive website with ten interactive maps, one map for each episode. Each map consists of three nationwide datasets. The maps let users combine these three datasets, thus finding remarkable new places in The Netherlands and rediscovering their own area in a way that could never be done before. For instance, it is possible to see for each part of The Netherlands in what year buildings are built, combine that with housing prices and the average size of backyards. This is all done by simply pulling a slider to the left or right.

With the project we want to show the people of The Netherlands their country in a way they have never seen before. Apart from the spectacular helicopter shots (main ingredient of the TV production) the data visualisations play a critical part in this. They allow to show images not possible to capture with the high quality camera below the helicopter. Like 24 hours boat traffic in the port of Rotterdam. Or the daily patterns of red deer walking in a forest. With the website we aim to let people explore the country on their own in a completely new and unprecedented way with the interactive maps.

NRK SCHOOL

<http://nrk.no/skole/>

NRK Skole takes NRK's unique archive material out of the vault and into the classrooms.

Norway's major broadcasting institution has some 3,500 employees and 56 offices in Norway and abroad. The first radio broadcast took place in 1925 and in 1960 the first official television broadcast was conducted. This means that there is a large collection of television and radio archive material. A few years ago it was decided to establish a digitalised archive where each clip is linked to important subject terms and learning goals in the national curriculum.

Now the website (<http://nrk.no/skole/>) features about 5,000 clips of free radio and television content, adapted for teachers and students in primary, secondary and upper secondary schools in Norway. Recently we have also established a new pedagogical feature on our pages. If the pupils cannot find what they are looking for on our website we offer them to contact us and participate in the project 'Ask the Scientist'.

In this project the pupils become journalists for a day; they join our video journalist and conduct an interview with a scientist. Afterwards our video journalist uses archive material to visualise the scientist's answers.

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NRK SKOLE

NORWAY

Entering organisation
Norsk rikskringkasting - NRK

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Mirjam Svendsen, Morten Moller Warmedal

Page impressions 450000
Sub-category Children and Youth

Launched on 21 October 2010

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ESPECIAL 11 DE
SETEMBRE DEL 1714

SPAIN

SPECIAL ON SEPTEMBER 11, 1714

<http://www.324.cat/1714/>

Entering organisation
Televisió de Catalunya

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Marta Carnicé, Àngel Casals, Dani Cortijo,
Albert García Espuche, Txell Laborda,
Jordi Lucea, Gisela Perraut, Guillem Prieto,
Ramon Radó, Joan Raventós, Francesc Riart

Total budget €20,000
Page impressions 11209
Sub-category Cross media

Launched on 11 September 2011

On 11 September 2011, the news portal 324.cat of TV3, the public television broadcaster of Catalonia, offered a special on one of the most important chapters in the War of the Spanish Succession: the attack of Bourbon troops on the city of Barcelona in 1714. The defeat of Catalonia, which had supported the Austrian dynasty during the war, brought with it the loss of all of national rights. Centuries later, that date, which is of great significance in Catalan history, was proclaimed a national holiday. The news portal set up a historical simulation to show how the course of history might have been altered if during the battle the soldiers had had access to Twitter. What messages would they have sent? With help from a group of historians, leading experts in Catalan history, we created the profiles of some of the protagonists of those events, outstanding military and political figures, as well as anonymous individuals normally ignored by history - two soldiers from each side, a priest, a woman and a young girl.

Starting on the morning of 11 September, these people sent in more than 300 tweets, some about their geographical location - associated to the Foursquare social networking website -to describe events live, following a historically accurate script that reproduced the unfolding events. All of the characters' comments were quotations taken from original documents from that period, researched by the project's historians. They were comments made by the people who had actually lived through the events of 11 September 1714.

Aside from the historical simulation on Twitter, both the news portal 324.cat and the Catalan public TV and radio networks (TV3 and Catalunya Radio) took part in publicising the project. 324.cat published additional content to complement the project, TV3 produced a making-of report and Catalunya Radio interviewed the project's directors.

GRASP THE DISASTER

<http://www.ur.se/Webbar/Fatta-katastrofen>

Grasp the Disaster focuses on self-directed learning by immersing pupils in the challenges of natural disasters. It is a cross media production about science – real physics, biology and chemistry aimed at 14-15 year olds. It consists of four web adventures and 210 minutes of television.

The scope is wide, handling the science-related issues often encountered in natural disasters, such as water pollution, power outages, food shortages, and effects of severe weather. The material supports problem-based learning. The combination of the TV-series and the website creates a cross media solution, using a game engine. Pupils are invited to take on an assignment at an emergency centre. It is the aftermath of a cyclone. People are in distress and call in requiring urgent assistance. Among the film clips accessible on their desktops, students can find the answers to the distressed callers' questions. Ultimately, the pupils can watch documentaries on the web from real-life natural disasters, and video clips about the science subjects they experience in their virtual emergency assignments.

Grasp the Disaster is free to use and available from the UR's website. No log-in is needed to use the application at home or in schools. Teachers can enliven Grasp the Disaster material in the pupils' imagination, encouraging them to specialise in one of the four topics to deepen the learning experience or increase the breadth and substance by combining with other self-selected resources, such as school books, Internet resources. And they can enhance the learning experience with films, labs, exercise, field trips, giving every pupil a chance to embrace the material through all their senses.

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FATTA KATASTROFEN

SWEDEN

Entering organisation

Sveriges Utbildningsradion - UR / Swedish Educational Broadcasting Company

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Total budget €370,000

Sub-category Children and Youth

Launched on 28 May 2012

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DIY.FM -
RADIO À LA CARTE
SWITZERLAND

DIY.FM - RADIO À LA CARTE

<http://www.diy.fm>

Entering organisation
Technology and Production Center
Switzerland ag

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Key staff Dominik Born, Nathan Grieder,
Dominik Stocker, Samuel Vuillermoz

Total budget €83,265
Sub-category Other

Launched on 31 July 2012

The platform diy.fm combines linear and non-linear audio content with one player.

You can create your own radio channel with the content from the Swiss public broadcaster and other streams from all over the world.

You never need to sync your mobile device again for podcasts and if you listen to your favorite music stream, you can also listen to the news from the Swiss public broadcaster every hour – automatically.

You do not need to switch – you only need to listen. diy.fm is radio ‘à la carte’.

238 ORGANISATIONS TAKING PART IN



7yaccion producciones audiovisuales
a & o buero filmproduktion gmbh
Akademija za gledali e, radi, film in televizijo - AGRFT
Akajava films
Alchimic Films
Animal'S Productions
ARTE
ARTE France
ARTE G.E.I.E.
ARTE Radio
Aspekt Telefilm-Produktion Berlin GmbH
Atelier de Création Sonore Radiophonique - ACSR
AudioDramax
Baltic Film & Media School - BFM
Barataria Productions
Bauhaus-Universität Weimar
Bayerischer Rundfunk - BR / ARD
Belarusfilm
Belsat TV
B'BRaun Produktion
Bildersturm Filmproduktion GmbH
Borgen Production AS
British Broadcasting Corporation - BBC
Brutal Media, S.L.
Bulgarian National Radio - BNR
Bulgarian National Television - BNT
Butch & Sundance Media
carte blanche Film GmbH
Caviar Films
CBA
Centro Sperimentale di Cinematografia
Česká televize - Czech Television
Česk rozhlas - Czech Radio
CinéTévé
Claussen+Wöbke+Putz Filmproduktion GmbH
Company Television Ltd.
Container TV AG
Coogan
credo:film GmbH
Danish Broadcasting Corporation - DR
Deckert Distribution
Deutsche Welle
Deutschlandfunk - DLF / ARD
Deutschlandradio Kultur - DRadio / ARD
Doc in Progress - Docusound
DocAbout
Dogwoof
DOKfilm Fernsehproduktion GmbH
donkeyshot filmproduction
Douglas Wolfesperger Filmproduktion
Duna TV
Eidolon Entertainment
Einsfestival
Estonian Broadcasting Company - ERR
Eyeworks Dinamo
Faïdos Sonore
Falling Tree Productions
Family Affair Films
Farmore Distribution Inc.
FAUSTO PRODUCCIONES
fechnerMEDIA GmbH
Ficción Producciones S.L.
Film & TV-Compagniet ApS
Film Academy of Performing Arts - FAMU
FILM.UA
Filmgalerie 451
Filmtank GmbH
Foundation for Independent Radio
France Télévisions
Gariwo
Gebrüder Beetz Filmproduktion Berlin GmbH & Co. KG
Georgian Public Broadcasting
Ginger and Blonde Productions
Gjóra ehf
Glos Ewangelii Fundacja
Glücklicher Montag
Hackney Productions
Harira Films
HBO Polska Sp. z o.o.
Hellenic Broadcasting Corporation - ERT S.A.
Hessischer Rundfunk - HR / ARD
Hoerspielpark

238 ORGANISATIONS TAKING PART IN



Hrvatska radiotelevizija - HRT / Croatian Radio
Hrvatska radiotelevizija - HRT / Croatian Television
HUMAN Omroep
IDFABRIK
IDTV Docs
IDTV Drama
Ikono.tv
Illume Ltd
Image & Form International AB
Imagofilm Lugano
Ina
Jozi.tv
Kernfilm
Kijora
Kobalt Productions GmbH
KTRO / Braambos
Kudos Film and Television
Kunst in Actie K.I.A.
L.O.V.E Productions
Laboratorio De Ideas Audiovisuales - LAB977.COM
Ladbroke Productions (Radio) Ltd
Ladybirds Films
Langbein & Partner Media
Latvijas Radio
Les Films d'Ici
Les Films de la Passerelle
LH und Band
Liberation
Light & Shadow GmbH
Limerick School of Art and Design - LSAD / LIT
Lincoln TV
Lithuanian National Radio - LRT
London Film School - LFS
Macedonian Radio and Television
Magyar Rádió - MR
Magyar Televízió - MTV
MANIFACTURA
Mantaray Film AB
Martange Production
Mechanix Film AS
Media Diversity Institute

Medieoperatørene
Metropolia University of Applied Sciences
Mica Film AS
Mikea Media
Mitteldeutscher Rundfunk - MDR / ARD
Moholy-Nagy Művészeti Egyetem - MOME
Moskito Television Oy
MTVA
Multimédia France Productions - MFP
N24
narrative
National Academy for Theatre & Film Arts - NATFA
National Film School in Łódź - PWSFTViT
National Radio Company of Ukraine - NRCU
NCRV
Nederlandse Film en Televisie Academie
Nederlandse Publieke Omroep - NPO
Netherlands Institute for Sound and Vision
Newport Film School - NFS
Novinska agencija FoNet
Norddeutscher Rundfunk - NDR / ARD
Norsk rikskringkasting - NRK
Northern Film School - NFS / LMU
NOVA Broadcasting Group Bulgaria
NTR
Nyhetsbolaget Sverige
Österreichischer Rundfunk - ORF
Österreichischer Rundfunk - Radio 1 (Ö1)
OFF WORLD
Oktoberfilm Goldstein & Binnering GbR
PECH & SCHWEFEL Filmproduktion
Piraya Film
Polskie Radio S.A.
Radio 24syv
Radio Bremen
Radio France - RF
Radio Gladys Palmera
Radio HALAS
Radio Kanal K
Radio Netherlands Worldwide - RNW
Radio Romania Cluj

238 ORGANISATIONS TAKING PART IN



Radio România Radio Târgu Mure - RTM
Radio Russia
Radio Télévision Suisse - RTS / SRG SSR
Radio Televizioni Shqiptar - RTSH
Radio-televizija Srbije - RTS / Radio Belgrade
Radiomakers Desmet
Radiotelevisione Italiana - Rai
Radiotelevisione svizzera - RSI / SRG SSR
Radiotelevizija Slovenija - RTVSLO
Raidió Teilifís Éireann - RTÉ
Raidió Teilifís Éireann - RTÉ / Radio 1
Red Production Company
Ring Multimedia
Rise And Shine World Sales
Rockethouse Productions
Romanian Radio Broadcasting Corporation - SRR
Rozhlas a televízia Slovenska - RTVS
Radiotelevisão de Portugal - RTP
Rundfunk Berlin-Brandenburg - RBB / ARD
Salwa Amin Filmproduktion
Schweizer Fernsehen - SF / SRG SSR
Schweizer Radio und Fernsehen - SRF / SRG SSR
SOL FILMprodukties B.V.
spoonfilm medienproduktion gmbh
Sveriges Radio - SR / Swedish Radio
Star Media
studia Kots
Studio Ehab Hegazi
Studio H2 ArGe 1
Submarine
Submarine Branded Content
Submarine Channel
Südwestrundfunk - SWR / ARD
Sveriges Radio - SR / Swedish Radio
Sveriges Television - SVT / Swedish Television
Sveriges Utbildningsradion - UR
Talent United film & tv
Technology and Production Center Switzerland AG
Televisió de Catalunya S.A.
Televisión de Galicia - TVG
Telewizja Polska S.A. - TVP

The History Channel (Germany) GmbH & Co. KG
tratti documentari
Trifilm GmbH
Türkiye Radyo Televizyon - TRT
True Vision Productions
TV Bielsat
TV60Filmproduktion GmbH
Television Española SA - TVE
UFA Fernsehproduktion GmbH
unafilm Berlin GmbH
University for the Creative Arts - UCA
University of Ulster - UU
Van Osch Film Produkties
VARA
Via DECOUVERTES PRODUCTION
Viewpoint Productions
Vlaamse Radio- en Televisieomroep - VRT
VPRO
VPRO Radio
WA.PROD
Wallonie Image Production - WIP
Walsh Bros Ltd
Wandaogo Production
Westdeutscher Rundfunk - WDR / ARD
Wildfremd production GmbH
Witja Frank Filmproduktion
Woestijnvis NV
World Productions
Yleisradio - Yle / Finnish Broadcasting Company
Ziegler Film GmbH & Co. KG
Zuidenwind Filmproductions
Zweites Deutsches Fernsehen - ZDF

