



Winners and finalists

#theAIBs





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## **WELCOME**

**POLITICS and BUSINESS** 

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MEDIA FREEDOM

NATURAL WORLD

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INVESTIGATIVE DOCUMENTARY radio and audio

INVESTIGATIVE DOCUMENTARY TV and video

ARTS and CULTURE TV and video

ARTS and CULTURE radio and audio

INTERNATIONAL AFFAIRS DOCUMENTARY

CHANNEL of the YEAR

YOUNG JOURNALIST

IMPACT AWARD

What a year!

It's an easy phrase to utter. In the case of the past 12 months, it's true. Just when we thought we were coming out of the pandemic, new variants emerged. Their effect was to keep the lid on international travel for most people and make working from home still the norm for many.

Despite these challenges, journalists and factual production teams managed to reflect the world to the world. The result of their work is clear to see in the 120+ productions that successfully made it through to the shortlist in this year's *AIBs*.

The range of work in these 17th awards is simultaneously remarkable, eye-opening, intriguing, and thought-provoking. Congratulations to everyone who reached the shortlist – your work is needed. You inspire everyone at the AIB as well as your colleagues around the world.

This annual Winners and Finalists book cannot do justice to the work that our judges decided was the best of the best. It can provide a flavour of the stories that have been covered and the work that has gone into producing them. The *AIBs* are a platform for the exchange of ideas and inspiration, and we will be happy to provide details of any of the finalists if you want to get in touch with them – we are here to help.

I must thank everyone who has supported these awards - the second that we have run entirely online. From our presenter Kamahl Santamaria to our global panel of judges - thank you for your indispensable contributions. And to our sponsor Radio Taiwan International a special word of thanks: your support is crucial to ensuring we can run these awards and celebrate the very best journalism and factual productions across TV, radio and digital platforms.

Category sponsor





Simon Spanswick Chief Executive. AIB



# Proud Partner 2021 AIBs





## **JUDGES**

Anna Averkiou - International Media Consultant, John Bailey, Managing Editor - eNCA (South Africa), Steve Bailey - Broadcaster, Producer, Founder -Plan A Productions, Simon Boazman - Investigative Reporter - Al Jazeera, Olya Booyar - Head of Radio - Asia-Pacific Broadcasting Union, Paul Bushnell -Auckland Manager - RNZ, Peter Charley - Executive Producer - Al Jazeera, Eugen Cojocariu - Head -Radio Romania International, Juan Pablo Córdoba - Producción Artística - Radio Mitre, Elena Cosentino - Director - International News Safety Institute (INSI), Deborah Davies - Reporter - Al Jazeera's Investigative Unit, Maxime Domegni - Consultant, Mouhssine Ennaimi - Investigative Director-Producer, Executive Producer and co-founder of "Off The Grid" documentary series, TRT WORLD, Leeza Fathimath - Programme Manager - AIBD, Zhaoying Feng -Chines-English bilingual Journalist - BBC, Walter Fernandez - Editor-in-Chief & Chief Sustainability Officer - Mediacorp, Nigel Fry - Director Distribution - BBC World Service, Rajen Garabadu - Chief executive Producer - News18 Network, Mihai Gîdea - CEO - Antena 3, Alan Grady - Programme Editor, 5 News - ITN, Hanizah Hamzah - Head of Television - Asia-Pacific Broadcasting Union (ABU), Blaise Hope - Founder and CEO - Origin Hope Media, Sally Ingleton - Creative Producer - 360 Degree Films, Mustafa Isaid - Management - Berlin4Media, Guy Kilty - Founder & Managing Director - Dap Dip, K Rashi Kumar - Senior Radio Broadcaster & Faculty for Radio Journalism - University of Allahabad, Santosh Kumar - Director - Doordarshan News, Rozita Lotfi - Head of BBC Persian - BBC World Service, Ismail Miakhail - Director General - RTA, Kristina Millman - Launch Director - DMA Media, Kiki Mordi - Investigative Journalist, Greg Moyer -CEO- - Blue Chalk Media, Gabriele Nensel - Head of Primetime - n-tv, Alexey Nikolov - Managing Editor -RT, Sue Phillips - Consultant, Emma Read - Managing Director - Emporium Productions, Alan Rook - Managing Director - BlackRook Media, Brigitte Scheffer - Journalist and Advisor, Driss Sekkat - OTT Trailblazer & Founder - All Access Creative, Juan Señor - President of INNOVATION Media Consulting Group, Joanna Spiteri - Chief Executive - Malta Broadcasting Authority, Will Stapley - Head of Acquisitions - TVF International, Mr Sunil - ADG(IR) - Prasar Bharati, **Will Thorne**, Executive Producer - Al Jazeera Investigations, **Dinara Toktosunova** - CEO - Ruptly, Ebenezar Wikina - Editor - Niger Delta Link (ND Link), Jiazhen Zhang - Video Director - SB Nation, Xiaoying Zhang - Deputy Head, International

Relations and Diversity - Deutsche Welle (DW)

## HOST



Kamahl Santamaria is a Principal Presenter at Al Jazeera English (AJE), and a journalist with 23 years experience across the Asia-Pacific and Middle East.

Based in Doha, Qatar, Kamahl joined the AJE launch team in 2005. In the 16 years since, he has presented hourly news bulletins, the *Newshour*, discussion show *Inside Story*, and – for seven years – the business and economics programme *Counting the Cost*. He then became the principal host of the interactive newshour *newsgrid* – a special edition of which was nominated for an International News Emmy Award in 2018.

Kamahl has also been the electoral "number cruncher" for the past four U.S. presidential elections, and anchored Al Jazeera's coverage of the 2021 U.S. Presidential Inauguration live from Washington DC. He has reported or anchored for Al Jazeera from 18 different locations in a dozen different countries.

Kamahl's career began in 1998 in his hometown of Auckland, New Zealand, as a news and sports reporter with the TV3 Network. After three years he moved to Melbourne, Australia, to work for Sky News Australia on its nightly business programme.

## **VOICE**



Andrea Giordani is a professional actress, music composer, producer and voice over actor with more than 500 titles on Audible.

She has a BA in Acting and Puppetry and MA in Acting from East 15 Acting School, London. Andrea plays six instruments and composes music for films, TV, radio, theatre and commercials. As a voice over artist she is featured in audiobooks, e-learning content, video games and commercials.

## POLITICS and BUSINESS

## **SBS Australia**



In *COVID-19: Fashion's Great Unravelling*, Dateline reporter/producer Calliste Weitenberg investigates the impact and enormous ripple effects of the pandemic on the global fashion industry. Filming in both Australia and Bangladesh following six months of research, she meets the factory owners and garment workers in Bangladesh who've been left high and dry by Australian retailers. The programme reveals the devastating personal toll for those garment workers at the very bottom of the industry's murky, profit-driven supply chain – some even having to turn to sex work to survive. The judges thought this thought-provoking and compelling investigation into a globally important story was a deserving winner – a well shot and edited piece of thorough journalism.

## Hiahlv commended

## Celebro/ The Heehaw Production for S4C Trump America. a Ni

What was life really like in America in the run-up to last year's election? Two Welsh expatriates travelled the country and discovered more than expected about left and right – and about themselves. *Trump America*, a *Ni* impressed our judges with its breadth and ambition, as well as the engaging presenting duo.

## CONTINUING NEWS REPORTING

TV and video

## Al Jazeera English



As the sun set on 4 August 2020, Beirut was shaken to its core by the explosion of ammonium nitrate stored at the city's port. The blast radiated through the Lebanese capital and the powerful explosion was felt in nearby Cyprus. Hospitals were overwhelmed - with 200 dead, 5,000 injured and as many as 300,000 rendered homeless. AJE's correspondent Zeina Khodr was on the story within thirty minutes of the blast, visiting hospitals and destroyed neighbourhoods before heading to the port once it was deemed safe. As events developed in the following days, correspondents Stefanie Dekker and Bernard Smith joined, looking into the explosion's potential ramifications for a country that had already seen economic hardship and civil unrest in the previous year. The Lebanese government resigned six days after the blast, following mounting public anger. Beirut Blast was the deserving winner in this category, concluded the judges. The AJE team showed determination, resilience and supreme professionalism in their reporting, remaining thorough and objective without losing empathy. "I felt as if I was present", said one of the judges.

## Hiahlv commended

## **GMA Network**

## 24 Oras (24 Hours): Coverage on the series of cyclones amidst the pandemic (Vamco, Atsani, Goni)

Nine cyclones hit the Philippines in the last three months of 2020, including one of the strongest tropical cyclones ever recorded. GMA Network reported on what this means for a country already suffering severely from the pandemic. Judges commented on the effective use of studio graphics and mesmerising dramatic live coverage.

## Al Jazeera English Tigray Conflict

In November 2020, conflict erupted in Ethiopia's northern Tigray province, as troops were sent in to bring down the Tigray People's Liberation Front. Al Jazeera English reported on the impact of the war on the people living there. "An important witness to an underreported topic", said our judges.

## SINGLE NEWS REPORT

TV and video

## **ITV News**



On 6 January 2021 only one TV news team in the world witnessed the storming of the US Capitol. In one of the most remarkable scoops of recent times, ITV News' Robert Moore, accompanied by cameraman Mark Davey and producer Sophie Alexander, reported from within the mob as it attacked this symbol of US democracy, capturing the ferocity of the assault. While working inside a deeply hostile crowd and at times under attack, Robert and his team kept the focus on the insurrectionists, conducting dramatic interviews with rioters in real-time. The report relied not just on being in the right place at the right time but also drew on a year of investigative work within far-right and militia movements. A clear winner, said our judges of ITV News at Ten: The Storming of the Capitol - bold, courageous and a great example of clear-headed eyewitness news reporting.

## Highly commended

## **BBC World News**

## Rape and Sexual Abuse in Uyghur Detention Camps

The complicity in rape and torture of former employees of China's Xinjiang province detention camps where an estimated one million are incarcerated was the focus of a chilling report compiled by BBC World News. With stories such as this one extremely difficult to corroborate, the judges were impressed with the quality of the various testimonies and the use of GIS/satellite technology.

## **NEWS REPORTING**

radio and audio

## **Radio New Zealand**



On 23 March 2020, New Zealand PM Jacinda Ardern announced that the country would enter lockdown. Radio New Zealand cleared its schedule to cover one of the biggest stories of our lifetime. This winning entry - COVID Lockdown Special - is a snapshot in time from RNZ's drivetime news programme Checkpoint. On this day, Monday 23 March, New Zealand had 36 new cases of COVID-19. As the Prime Minister gave 48 hours' notice of a historic full-scale Alert Level 4 shutdown, the Checkpoint team embarked on a three hour special covering all angles and capturing the first moves of an approach to COVID-19 management which prioritised the health of New Zealanders. "Great job - the audience is totally engaged!" sums up what the judges thought. They particularly commended the high news value, excellent voice-over and ability to convey an unusual atmosphere.

## Hiahlv commended

## **Bloomberg Radio**

## Attack on the US Capitol

The attack on the US Capitol by a violent mob on 6 January 2021 was covered by Bloomberg Radio who reported from inside the building and interviewed lawmakers caught up in the incident. "Exemplary", commented our judges, with powerful actuality.



## NEWS AGENCY of the YEAR

## **AFP**



A crippling pandemic, conflict in hard-to-access regions and an escalating climate crisis: in a tumultuous year, AFP was on the ground to witness the impact on people's lives across the planet, rapidly publishing high-quality videos, fighting disinformation and generating billions of views for TV and digital clients. After months of frontline reporting on all aspects of COVID-19, AFP's coverage of the global vaccine rollout demonstrated the strength of AFP's network of 1,700 journalists in 151 countries and the agency found powerful and sensitive ways to mark sombre COVID-19 milestones, compiled in AFP's global database. Output rose to an average 115 videos per day in 2021 and more than 1,100 lives a month on average in 2021, with unusual datelines like Idlib in Syria, Iceland's Fagradalsfjall volcano and the Jiuquan satellite launch centre in the Gobi Desert. As for AFP's digital impact, analysis of a sample of 40 clients' social media feeds showed videos with AFP content published in May and June accumulated more than 1.2bn views. After the Myanmar coup, AFP's Yangon bureau stayed up-andrunning with live capability, while many international news organisations could not be on the ground. In May, coverage of the conflict in Israel and the Palestinian territories accumulated more than 300m views on just 33 clients' social media sites. Coverage of the Tokyo Olympics, the US elections, the Capitol siege and the Beirut blast were other milestones for fast and comprehensive coverage. AFP's longer-format stories tackled topics like human trafficking and climate change with the help of drones and GoPro cameras. "Outstanding range and depth of coverage", "daring and on every frontline", with "innovative use of drone technology", commented the judges as they chose AFP as the clear winner in this category.

## SHORT DOCUMENTARY

## **DW Deutsche Welle**



92% of the population of Asia and the Pacific - some four billion people - are exposed to levels of air pollution that pose a significant risk to their health. DW Deutsche Welle investigated the problem in *Open* Your Eyes to the UNSEEN: Mommy I Can't Breathe. The team travelled to Indonesia where even in 2020, with COVID-19, pollution levels have been rising consistently despite lesser instances of international and domestic tourism - coal-based power plants and factories are pumping the skies full of dirty particles. Children are particularly at risk and people are craving for solutions. DW explored how doctors, architects and entrepreneurs are meeting the challenge with innovative and original concepts. The judges called this a "standout winner", "ambitious and stylish", beautifully filmed and creatively told with great use of a variety of filming techniques to create a piece that leaves a deep and lasting impression on the viewer.

## Highly commended

## Antena 3 Romania Offline by the Candle

When schools closed in 2020, children had to study at home. In Romania, more than half of the country's pupils did not have a tablet or laptop, or Internet access. Worse still, in some villages, there's no power, forcing children to do their homework by candlelight, as Antena 3 discovered. "Outstanding reporting", said the judges, "a compelling and poignant mix" and proof that short duration is no barrier to immersing the viewer.



## **HUMAN INTEREST**

TV and video

## **Finestripe Productions for Channel 4**



Davina McCall is an A-list UK celebrity but at the age of 44 she thought she was losing it. At work she hid her hot flushes, depression, mental fog and confusion, until she discovered she was starting the perimenopause. In Davina McCall: Sex, Myths and the Menopause Davina describes her own menopause journey, busts the myths surrounding the transition and examines the science and fear around hormone replacement therapy. She was told not to discuss the topic publicly for fear that it would damage her career. Instead she and the all female production team connected with women from different backgrounds across the UK, changing the national conversation around the menopause. Two months after transmission #davinamenopause was still trending on social media. The business community also started to take notice of what women are going through and women are finally realising that they need to get the right help, advice and support. "Finally a decent doc about this topic brimming with facts and humour", said our judges. "Original", "excellent and trustworthy presenter who holds our attention", "a complete story", "thorough research with the human touch" were some of the comments that swayed them to declare this the winner.

## Highly commended

## SBS Australia

## Dateline: Born Small

In Australia the trial of Vosoritide, an experimental drug that aims to help children affected by dwarfism, is underway. However, many people affected by restricted growth fear the drug will destroy their community. *Born Small* investigated both sides of the argument. The judges commended this "eye-opening" production for its depth.

## **HUMAN INTEREST**

radio and audio

## **BBC World Service with Boffin Media**



BBC OS, the weekday show on the BBC World Service, has created something which has not been heard anywhere else: it has brought together people in conversation, from around the world, with a shared experience of living through this time; using the intimacy of radio and people's voices to full effect. The result is an intensively moving aural history of the pandemic with hundreds of personal stories. The winning entry *Conversations: Remembering Those* Lost to COVID-19 focuses on messages from friends and relatives of loved ones lost to the virus. What comes across to the listener is the loving memory of what makes each individual special - viewers wrote in to thank the production team for their exquisitely sensitive interviews which talked about the victims as people, not cases. "A must hear programme", said the judges who were impressed by its balance and tone, shocking and smooth at the same time, and excellent production values.

## Highly commended

## Just Radio Ltd for BBC Radio 4 The Punch

When James Hodgkinson was killed by a single punch, teenager Jacob Dunne was convicted of manslaughter. *The Punch* explored how after Jacob's release James's parents got to know him – as part of the process of restorative justice. "Totally engrossing", "bold", "original" were some of the judges' comments.

## RTÉ

## The Grief of a Nation

In 1963, Irish photographer Eamon Kennedy photographed a young girl crying in Dallas just after JFK was assassinated. *Documentary on One: The Grief of a Nation* told the story of how many decades later the photograph came into focus once again. The judges were impressed by the use of original and archive sounds and a highly interesting, coherent narrative.



## **FACTUAL PODCAST**

## TBI Media/72 Films



## Nations United: Urgent Solutions for Urgent Times

marked the 75th anniversary of the United Nations and the five-year milestone since the adoption of the Sustainable Development Goals. This special project tells the story of the world as it was, as it is, and as it could be by focusing on the solutions and action needed to tackle poverty, inequality, injustice and climate change. Boasting an impressive cast of contributors/presenters/directors - which include among others UN Secretary-General António Guterres, Malala Yousafzai, women's rights activist Thandie Newton, Beyoncé, Julia Roberts and Richard Curtis, the UN Advocate for the Sustainable Development Goals - the programme was offered free to all radio stations around the world. Our judges thought this a deserving winner, saying it was the realisation of an original idea produced with pace and superb production values, powerful and poignant - a news report enriched with the characteristics of drama.

## Highly commended

## Novel

## The Bellingcat Podcast

Gunmen pushing two women, one with a baby on her back, the other hand in hand with a young girl. They are forced to kneel. Then a hail of bullets... This grainy video exploded onto the internet in 2018, attracting the attention of investigators and journalists around the world: where and why did it happen? "An utterly gripping story", said our judges who were impressed by the level of detail the investigation went to in order to identify victims, perpetrators and location of this crime.

## **VRT News Belgium**

## The Turbulent Revolution of George Floyd

The murder of George Floyd set in train a social revolution, fighting – once again – for the equal rights of black Americans. Our judges commented on the compelling actuality and a narrative underpinned by effective use of music.

## DOMESTIC AFFAIRS DOCUMENTARY

## **BBC News Persian**



Afghanistan's peace and political future hangs in the balance. Over the last 12 months BBC News Persian's audience in the country have become increasingly fearful for their safety and security. In *Killing Hope: Targeted Attacks in Afghanistan* BBC News Persian's Zia Shahreyar and the team investigated one particular area of concern: a new and sinister campaign of violence, in which young professionals – often women – are being deliberately targeted and murdered. All the victims were working to build a country based on democratic values – so what consequences will this tactic have for the country, its people and its future? Our judges found the piece impactful, thought-provoking, even somewhat visionary. They said it also proves the value of journalists who live in the locations

that they report from, to convey strong local testimony.

## Highly commended

## Great Southern Television for Radio New Zealand NZ Wars: Stories of Tainui

The roots of inequity in Aotearoa New Zealand date back to the wars fought against the British in the 19th century. NZ Wars: Stories of Tainui looks at the events leading to the invasion of the Waikato and its consequences that still resonate today. Great fusion of history and present, said the judges, high production values, breathtaking imagery.

## Peddling Pictures for CNA, Mediacorp Deciphering Japan

Journalist Yumi Araki returns to the country of her birth to get at the heart of what it means to be Japanese today, hanging out with bartending Buddhist monks and psychedelic pop artists. But there's a darker side, too. The judges praised the depth and perspective of this highly informative documentary where the presenter became part of the story.

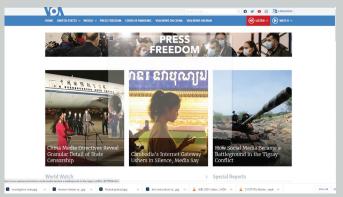


## **MEDIA FREEDOM**

## NATURAL WORLD

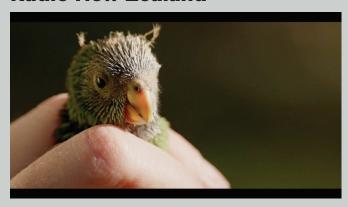


## **Voice of America (VOA)**



VOA broadcasts to some of the most censored places in the world. Media freedom is central to its ethos and in 2020 it hired a full-time editor, Jessica Jerreat, to oversee and expand coverage on the issue. Jerreat has sought to produce more in-depth analysis and features - examining the attacks and arrests of journalists as well as the motives that drive censorship and repression. The content is produced in English and shared for use among VOA's 47 language divisions. VOA's dedicated Press Freedom web page is addressing thorny issues the world over: pivotal moments for journalists in Afghanistan press; the impact of COVID-19 on media access; how diaspora and refugees access news including in Syria and Tibet; the crackdowns in Ethiopia, Belarus, Russia, and Myanmar; police aggression against media; the risks to reporters covering dangerous beats. Throughout, the Press Freedom page strives to show the importance and impact local journalism can have on the communities it serves. It is cited in outside international publications and by rights groups and media advocates. Our judges felt that VOA was a deserving winner because it shows clear, long-term commitment to the promotion of press freedom and they commended VOA for defending its own editorial independence when this was under threat.

## Fisheye Films for Radio New Zealand



Every year an army of introduced predators devours the eggs and chicks of some 26m native New Zealand birds, as well as countless insects, amphibians, reptiles and plants. But in 2016, the nation decided enough was enough. Predator Free 2050 was born — an eviction order served on the three most voracious predators: rats, stoats and possums. The ambitious conservation effort is to be enforced by hundreds of thousands of ordinary Kiwis. Fight for the Wild takes viewers into the wild heart of Aotearoa/New Zealand and documents the desperate battle to protect it. It explores the notion of a Predator Free 2050 and asks whether this big, bold initiative is achievable and if so, how? In a call to action for all New Zealanders, the programme examines the initiatives underway and the tough choices NZ needs to make in protecting its wildlife. "A deserving winner", said our judges: very informative, with excellent camera work - including the trap footage - and high production values. All in all a great story very well told.

## Hiahlv commended

## CNA, Mediacorp Pte Ltd Saving Indonesia's Citarum

The Citarum River has been called the dirtiest river in the world. 280 tonnes of chemical waste are dumped in it every day, yet its waters irrigate farmlands feeding 30m people. Now the race is on to reverse the damage that's been caused. The judges called it "powerful in every way", commending the camera work and the post-production.



## SCIENCE and TECHNOLOGY

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## **Brinkworth Productions for Channel 5**

## 999 CRITICAL

Filmed with extraordinary access to one of the UK's best trauma centres, 999 - Critical Condition charts the vital interventions, actions and strategies that specialist consultants and their teams implement while delivering immediate life-saving care. For the patients in every episode, the speed of the decisions, treatments and the action taken by these extraordinary professionals are vitally important. Time is everything when you're critically ill. It is something that could affect any one of us - our heart suddenly stopping when driving to work, being involved in a car accident, being the victim of a street attack. In each episode of the series, viewers are intimately involved in the visceral battle for life, as well as the numerous accompanying split-second life-and-death decisions. The judges were impressed by the extraordinary access which provided a breathtaking view of the fragility of life in an ER setting. They felt the programme demonstrated superb handling of a sensitive and emotional subject, with effective weaving of science

## Highly commended

## Voltage TV for Channel 5 The Great Plague

into the storyline.

In 1665, *The Great Plague* swept Britain, killing 100,000 in London alone – 25% of the population. This was 355 years before coronavirus but there are extraordinary parallels with today's pandemic. "Stunning filmic treatment of life during the Great Plague", said the judges.

## Nutopia Ltd in association with PBS and BBC Extra Life: A Short History of Living Longer

At the start of the last century, average life expectancy was 32 years. Thanks to scientific and medical advances, that figure has doubled. *Extra Life: A Short History of Living Longer* explored the breakthroughs making this possible. The judges liked the "highly polished handling of a subject relevant to the Covid crisis" and the excellent presenting duo.

## INVESTIGATIVE DOCUMENTARY

radio and audio

## RTÉ



In the darker corners of the Internet lurk predators – trying to seek out children to exploit and blackmail them into sexual abuse that is violent and humiliating. In the last twenty years online child sexual abuse has exploded. *Documentary On One: Age, Sex, Location* is the story of a global technological game of cat and mouse – between those who seek to harm children and those who seek to protect them. Producers Sinead Kennedy and Nicoline Greer give a voice to one of the survivors and to the people who are trying to make the Internet a safer place for children and for all of us. The judges thought this shocking and heartbreaking exposé on the ugly side of the deep dark web a deserving winner – "excellent journalism with a call to action".

## Highly commended

## Tortoise Media

## Hidden Homicides - Hidden in Plain Sight

In the UK, two women a week are killed by a current or former partner. These are the killings we know about. *Hidden Homicides* investigates the sudden or unexplained deaths of women who have been victims of domestic abuse and highlights the scale of the problem. "High quality editorial production that goes deep and is brilliantly told", commented our judges.

## BBC World Service The Lazarus Heist

In 2016, the Lazarus Group of hackers broke into the digital vaults of the central bank of Bangladesh, stealing thousands of millions of dollars. Then the Group attacked Sony Pictures Entertainment, wreaking havoc. *The Lazarus Heist* brings this incredible true crime story to life. "Highly original and takes you on an interesting ride", "put together with flair" were some of the judges' comments.



## INVESTIGATIVE DOCUMENTARY

TV and video

## Caravan/Quicksilver for Channel 4



For anti-vaxxers, the pandemic has been an opportunity unlike any other. But who are the people behind the international anti-Covid-vaccine movement and why are they doing it? The Anti-Vax Conspiracy tries to get to the bottom of this and investigates, looking into the fall and rise of Andrew Wakefield who left Britain in disgrace after claiming a connection between autism and the MMR vaccine and who is now central to the global movement, having reinvented himself in America. The film meets anti-vaxxers and their opponents and uncovers that money is in the mix too: working with the Center for Countering Digital Hate, the filmmakers found that social networking sites are believed to have made as much as a billion dollars in annual revenue from dangerous anti-vax communities, until restricting their activities earlier this year. Judges felt this piece stood apart with its gripping introduction, great use of music, 360 degree coverage, thorough research and dramatic capture of emotions. "A clear winner", they said.

## Highly commended

## Al Jazeera English

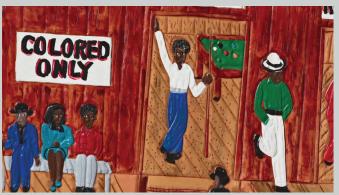
## 101 East: Myanmar State of Fear

Since the military coup, disappearances, detention without charge, alleged torture and mysterious deaths have become the hallmarks of *Myanmar: State of Fear.* The judges commended AJE for crafting a "moving piece of contemporary history" – with impactful footage, creative filming and good use of graphics.

## **ARTS and CULTURE**

TV and video

## Rees Films for Al Jazeera English



Winfred Rembert, 74, grew up picking cotton on a plantation in the US state of Georgia. He joined the civil rights movement as a teenager and in 1967, aged 21, after having escaped wrongful imprisonment in rural Georgia, Winfred was recaptured, tortured, and nearly murdered by a vigilante mob. Decades on, he develops a friendship with Dr Shirley Jackson Whitaker, a physician and fellow artist who is on a mission to memorialise the forgotten 4,000 African Americans lynched during the Jim Crow era, which enforced racial segregation in the Southern states from 1877 through to the 1950s. Together, their journeys of healing intertwine. Witness - Ashes to Ashes shows the personal pain at the core of racism: Winfred relives his trauma daily, hoping to ease the pain and torment through his leatherwork art and by sharing the details of this brutal personal history in order to educate others. "Haunting", said the judges, "told with masterly visual skill and profound respect for the characters at the centre of the story". A deserving winner.

## **Highly commended**

## stehli productions GmbH/ SRF and SRG SSR Sergey Tanin - The Pianist who Came in from the Cold

Sergey Tanin was the boy from Yakutia in Siberia who was determined to pursue his solo career as a pianist. *The Pianist Who Came in From the Cold* follows Tanin's journey from his icy homeland to the world's concert halls. The judges commended the film for providing detailed and intimate insight into his progression.



## **ARTS and CULTURE**

radio and audio

## RTÉ



Conor Walsh was a minimalist piano player from Swinford, County Mayo who performed his own original compositions to great acclaim both on tour supporting Hozier, as well as at major music showcases like Electric Picnic and Other Voices. During his short lifetime, he officially released just four instrumental tracks, on an EP titled 'The Front'. Conor's musical career was just beginning when he died suddenly of a heart attack in 2016 aged 36. After his death, relatives discovered a great number of previously unpublished compositions on his laptop which then became his debut album posthumously. Narrated over a soft bed of Conor's music, producers Eoin Butler and Sarah Blake paint a vivid picture of Conor's life from a young age in Documentary On One: Conor Walsh - Passing **Through**. The judges felt the exquisite music was used to great effect to build a wonderful soundscape throughout complementing the excellent narration the programme had "emotional reach and originality" they said, singling it out as the winner.

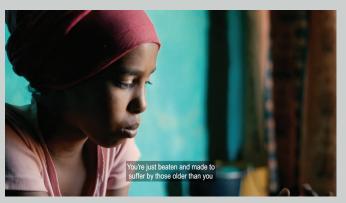
## Highly commended

## Radio Taiwan International That Song in Hengchun Peninsula

The folk music of the Hengchun region in Southern Taiwan was for a while almost entirely forgotten because of its sad melodies and outdated lyrics. Now it is making a comeback via a crossgeneration musical fusion of heritage music with expectations of modern audiences. "Highly creative", "engaging and inspiring" were the judges' comments – "meticulously presented as a fusion of nostalgia with hope".

## INTERNATIONAL AFFAIRS DOCUMENTARY

## **Mongoose Pictures for Channel 4**



Over the past two decades, more than a half a million Eritreans have fled their home country in eastern Africa. They say they are escaping one of the most repressive and secretive dictatorships in the world. Filming and reporting in Eritrea is almost impossible. But for more than five years, producer and director Evan Williams has been gathering secretly shot footage from inside the country and interviewing people who have escaped, documenting shocking allegations of torture, arbitrary detention and indefinite forced conscription into military service. *Undercover in* Africa's Secret State: Dispatches is a rare and powerful look inside one of the most tightly controlled countries on earth, spotlighting the voices of people who have endured the unimaginable. "Not an easy story to tell", said our judges, conscious of the filming restrictions. They were impressed by the rich use of archive material and first-hand testimony which gave this poignant, powerful production wide-ranging impact.

## Highly commended

## BBC News Arabic Documentaries Yemen: Coronavirus in a Warzone

How does a country in its seventh year of civil war and facing the world's worst humanitarian crisis deal with a global pandemic? Nawal al Maghafi uncovered two warring sides in denial about COVID-19 in *Yemen: Coronavirus in a War Zone.* "Impressive access and strong journalistic edge", commented the judges.



## **CHANNEL of the YEAR**

## **Al Jazeera English**



In the 15 years since its launch, Al Jazeera English has consolidated its reputation for exemplary journalism, winning global acclaim and top industry awards. Broadcasting now to over 300m households in more than 100 countries, the channel continues to produce bold reporting and compelling storytelling - its coverage of the 2020 explosion in the port of Beirut was just one example. COVID-19 posed considerable challenges for the channel's journalistic mission and it adapted quickly, making managing risk central and putting into practice mobile journalism skills. Al Jazeera has been taking a leading role on two major global issues: media freedom and climate change. The channel says these are issues that underline the importance of its work and typify the way the AJ brand is identified by its staff, its audiences and its industry peers. In a world in which the media are under fire like never before, Al Jazeera takes a stand against efforts to discredit and suppress its journalism - across its TV and digital platforms and at a variety of events. Under the slogan 'Journalism is not a Crime' the channel works closely with global partners to promote press freedom worldwide and to safeguard the safety of all journalists. On the issue of climate change, AJE is bringing powerful reporting from correspondents on the frontlines of climate change and is partnering with 'Covering Climate Now', a non-profit, non-partisan consortium of more than 400 news outlets committed to reporting climate change. AJE's Managing Director Giles Trendle acknowledges that the media have a critical role to play in informing people about what is happening to our planet. "The output speaks for itself", said our judges. They were impressed with the channel's stream of outstanding visuals from around the world, extraordinary work from its teams in the field, top drawer presenting and powerful graphics - a deserving winner.

## **YOUNG JOURNALIST**

## **Te Aniwa Hurihanganui**



The AIBs' Young Journalist award recognises an individual aged under 30 who is heading to the top of the factual media industry. In 2021 the AIBs judges chose Te Aniwa Hurihanganui as the winner in this category.

Te Aniwa Hurihanganui is a Māori broadcast journalist, from New Zealand's indigenous community. Her broadcast career started in 2017 as an intern for Radio New Zealand where, a year later, she was offered a job as a full-time reporter. Her stories, focusing on issues relating to New Zealand's indigenous Māori people, have gained national acclaim at the Voyager Media Awards over a number of years. She won the award for Junior Reporter of the Year in 2021 and Best Reporting - Māori Affairs in 2020. She has twice been a finalist in the Junior Reporter of the Year category in previous years. Her work has prompted national reviews of police policy, spurred debate among leaders of political parties and uncovered inequities experienced by Māori in education, health, and justice. Te Aniwa Hurihanganui currently works for Radio New Zealand's 'In Depth' investigative team.

Our judges felt that this was a journalist "with outstanding fundamentals destined to step up to the level of maturity and accomplishment that the world's best journalists occupy". They were impressed by Te Aniwa's strong investigative work, depth of knowledge, tight focus on and sensitivity to the subject and excellent presentation, making her stories classic timeless radio. "I want to see and hear more from her!" was the judges' verdict.



## UNDERSTAND ASIA WITH THESE AWARD-WINNING DOCUMENTARIES





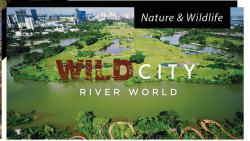


































## **IMPACT AWARD**

## **Exile Content Studios for Universo Club Mundo Kids**



When, at the beginning of the pandemic, Romina Puga was asked by Exile Content Studios to write the pilot for a kids show that specifically targets US Hispanic and Latinx children aged four to eight, she felt singularly excited. Her background is in news and entertainment TV but she had always wanted to be a teacher and as creator, writer and executive producer of *Club Mundo Kids* she has found her passion project. This children's edutainment show has a clear mission to educate, entertain and empower an audience that is far too often left out of the conversation and rarely sees themselves reflected on screen, despite being the fastest growing demographic in the country. And in a very short time, *Club Mundo Kids* has attracted a global audience.

Romina ("Romi") was born in the US to South American parents. Her multicultural identity and bilingual fluency allows her to infuse the show with a perspective that is extremely rare among children's programming, seamlessly moving between languages and drawing on life experience to help the audience better understand and navigate their dual identities. Romi's co-hosts, puppets Maya and Coco, reflect the endless curiosity. bravery and love for fun and silliness that defines the young audience. It's a key element of the show that in each episode kids see themselves on screen asking experts questions about subject matters that they are interested in. This serves a dual purpose of providing a place where Hispanic and Latinx kids can see their faces and voices and stories reflected on screen - something that is enormously important for a community that is underrepresented in mainstream media - as well as encouraging kids to be curious about the world around them and not be afraid to ask questions about things they don't understand.

The show approaches a wide variety of subject matters ranging from the arts to science, technology, engineering and mathematics with a lively mix of humour, expertise and fun. In an episode about 'How Humans Communicate' a linguistics professor speaks about the oldest languages, present-day languages and why Romi's Spanish might sound different from that of other Spanish speakers. It's small touches like this, acknowledging and celebrating differences in dialects, food and music cultures, that set Club Mundo Kids apart by approaching representation with authenticity and empathy, teaching the viewers to embrace and be proud of their culture but also to respect and understand others' cultures. The experts that are called upon to answer children's questions are all from Latin America or Spain and serve as role models and aspirational characters - such as NASA engineer Rosa Avalos in the show's episode on space.

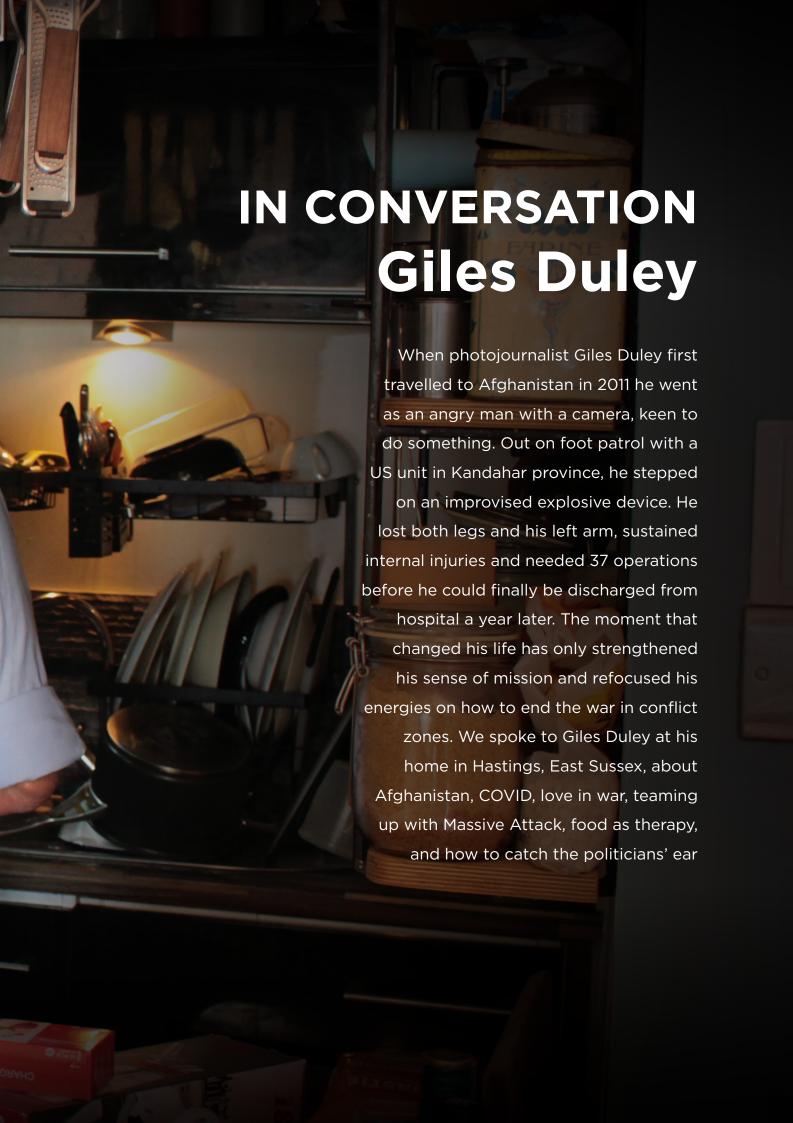
From a production perspective, *Club Mundo Kids* is handcrafted with love and always with its audience in mind. Nearly every set piece and prop, including the puppets' outfits, is handmade by the host, Romi. The idea is to create a set and an environment that viewers can feel inspired to recreate at home, building their own "clubhouses" and thus encouraging interactivity and tactile learning. The set is also entirely outdoors to motivate kids to get outside and play, learn, and explore.

Club Mundo Kids stands out in that its content is original and not dubbed. The audience reaction, particularly from parents, has been astounding. Parents are co-viewing with their children and messaging the programme with comments such as 'I never knew that!' It's a testament to the fact that the show is not talking down to its young audience and that at the same time it functions as a resource for parents to keep Spanish comprehension and cultural heritage alive which often get lost as children start adapting to the world around them. Educators are also using the show in their classrooms.

"Bravo!" - "First rate!" said the judges. For the excellence of its content as well as for achieving social impact in the global Hispanic and Latinx community within a short space of time, *Club Mundo Kids* is the deserving recipient of the AIBs Impact Award 2021.







Giles Duley is a name that is intricately connected with one of the great conflicts of our time: the 20-year war in Afghanistan that started with US air strikes against Taliban forces soon after the 11 September 2001 terror attack on the World Trade Centre and ended with the withdrawal of US and allied troops on 31 August 2021. The name Giles Duley also stands for man's resilience triumphing over personal loss and pain. Speaking to Giles in his flat in Hastings, overlooking the waters of the Channel that sparkle faintly blue on a sunny autumn day, you sense his purpose and his passion from across the table. Life has dealt him a difficult card but Giles - by his own admission not a brave but a stubborn, tenacious man - wants to get on with it, doesn't want to waste any time. During the interview, when the conversation turns to Giles' friend and role model Gino Strada, the founder of NGO Emergency, Giles says that the fact that Strada never suffered fools gladly always got him worried. Now it seems Giles has taken a leaf out of Strada's book - using his own time wisely, travelling to conflict zones to document the devastating impact conflict has on civilians, collaborating with partners to reach a wider audience, and supporting communities as they rebuild after conflict through campaigning and fundraising.

## **VISUALS AND MUSIC**

This is not the AIB's first encounter with Giles. In 2013 he won an AIBs award for Walking Wounded - Return to the Frontline. Much has happened in the meantime - not least going greyer, as Giles says laughingly. As he was rebuilding his life after the accident, Giles realized that he needed to widen the audience for his work - there is no point being a storyteller if nobody hears or sees what you are doing. So collaborations with multipliers was the way to go. After he had completed his 'dream project' - a commission from the UNHCR to document the refugee crisis across the Middle East and Europe which was conveyed to Giles in an email saying "Follow your heart" - he teamed up with British band Massive Attack to show his portraits of refugees during their



## I thought a photograph could change the world.

## What I have realized is it can't but it can inspire the people that can"



live shows. It proved to be a great - and moving - way of reaching new audiences. Giles says he acts as a kind of mediator here: between the refugees and victims of war whose voices he is amplifying with his photos on the one hand and new, huge audiences on the other. Given the state of connectivity of the world these days, Giles was able to send WhatsApp messages back to the families featured in the visuals: they could see themselves on stage and hear the crowds too. As soon as music comes into the mix, you get to people's emotions, says Giles - quite unlike seeing his photos in a gallery and people quietly looking at them. Although, he adds with a smile, not everyone is keen on the music: when Giles was explaining the concept of combining visuals with Massive Attack music to an elderly Afghan gentleman the photographs were approved of, not so much the music.

### A COVID ASSIGNMENT

With the emergence of COVID-19 and the resulting lockdown, Giles' busy travel and work schedule was becalmed in early 2020, just as he was setting off to stage an exhibition at the UN. Fully expecting to have a quiet time, out of the blue he received a phone call from one of the leaders of the UK's National Health Service asking him to document the NHS response to COVID. It proved to be an amazing assignment on many levels. It meant Giles was going back into the same wards where he had spent time in intensive care after getting injured in Afghanistan. What's more, he himself had suffered from ARDS (acute respiratory distress syndrome) after the blast - the exact condition that now affected many of the COVID patients. Giles admits he felt vulnerable going onto the wards but the doctors assured him he would be fine, saying: "You can survive anything!" What it meant though was his own vidid memory of that sensation of drowning, of fluid filling your lungs, gave Giles real empathy and understanding of what these patients were going through. The other outcome of the assignment for Giles was profound respect and admiration for those remarkable people that work for the NHS - in this greatest moment of stress their love and care for their patients remained undiminished. Even in a crisis, physically beyond exhaustion, they would take the time to hold the hand of a patient who was unconscious and talk to him, giving him that moment of human contact.

## **GLOBAL IMBALANCE**

The global imbalance in healthcare is a theme that runs through Giles' work like an undercurrent. He travelled to Goma, DR Congo, where the impact of COVID has been very different. When people are living hand to mouth every day lockdown

is not a viable option so life really goes on as normal. Because of Ebola people are aware of communicable diseases - there are checkpoints where you have to stop, get out of your car, wash your hands and have your temperature taken. People have accepted COVID-19 as another disease alongside malaria or Ebola: you get sick, you go home, you lie down for a couple of weeks, you either die or you don't die. Giles points out that we live in such an imbalanced world that the UK TV show 'Holby City' had more working ventilators on the set than were available in the whole of DR Congo. The situation is similarly out of kilter with regard to vaccinations - only 4% of Africa's population have received the vaccine so far. It's in all our interests to share the vaccines, says Giles, to stop the next wave of COVID variants but also to bring the world together.

## THE RETURN

Inevitably, the conversation turns to Afghanistan. Concerned friends and family had extracted promises from Giles not to return to the country where he so nearly lost his life. So since getting injured in 2011, he has only visited twice for the Channel 4 documentary Walking Wounded - Return to the Frontline which aired in 2013, and then in July of this year. When the US signed a peace deal with the Taliban in Doha in February 2020 Giles knew he would have to go back. And when it became apparent that it was only going to be a matter of months before the Taliban took control of the country, he felt he simply had to go because the world was not hearing enough about civilian casualties. The plan was to take portraits of wounded civilians - and also for the first time shoot moving images - in Emergency's Surgical Centre for War Victims in Kabul and some of the city's rehab centres. That work was to form part of a collaboration project with other artists to be shared globally on the 20th anniversary of the start of the Afghan conflict in October 2021.

## **WASTE**

So in July 2021, he went into those wards in Kabul and talked to young children and adults. Their wounds were inflicted by

shrapnel, bullets, mortar, explosive devices. They came from provinces across the country, many from the towns. Giles was stunned by the sudden realization that while he had been travelling the world covering other stories in the last ten years, for the people in Afghanistan nothing had changed in all that time. No stability or tangible 'nation building' had been achieved. Where were the new functioning

### NO MORE WAR

In a way, what happened in Afghanistan has been a catalyst for a new, more activist phase in Giles' life. He has worked in conflict zones across the Middle East, Africa and Afghanistan and has seen first-hand who is responsible for what is happening in these countries. He now takes the stance that it is no longer enough for him to

I'm just a curator of people's stories - my job is to hear their stories and find a way to amplify their voices in the purest form for the widest audience

hospitals? How had the lives of ordinary Afghans improved? What was there to show for \$300m spent per day on fighting that conflict? And now: What is the fate in store for female nurses in the hospital? So many unanswered questions. And a feeling of absolute waste that is beyond comprehension. Giles left heartbroken. During all those years of being out of the country he had kept the strong bond with its people alive. Tenacious, strong, proud people - Giles talks of them with deep affection. The younger ones have grown up in an environment where violence and death are daily occurrences. Now the feeling lingers that he has let down friends that are still there - they reached out to him, asked him for help to leave the country but there was nothing he could do.

just document what's happening and remain silent. He brings the analogy of how, if you witnessed a murder outside your front window and did not inform the police, you would be culpable. In the same way, photographers, journalists, filmmakers have to hold people and governments accountable. If the foreign policies formulated by the West in the last 20 years have not worked, then it is time for change. 'No More War' is the call to action of Giles' campaign which he pursues actively as CEO of the Legacy of War Foundation. Its purpose is to support communities as they rebuild in an effort to alleviate the physical and psychological impact of war long after peace treaties are signed.





Mohammad Karim, 18, and Abdullah, 7, shot and injured in Ghazni

### **LEGACY OF WAR**

Loss of limbs is one of the main legacies of the Afghan war. There is no real record of how many people across Afghanistan have lost limbs by stepping on an improvised explosive device (IED) or landmine but victims keep coming in their thousands to the limb-fitting centres run by the ICRC. For those people, the pain does not end when the conflict is over. For an eight-year-old boy who has lost both legs, that injury will affect his whole life. And for that reason, Giles argues, we have to look at who we are really harming if we freeze foreign aid. The needs of the injured will be the same under the Taliban. Humanitarian projects have to continue.

own NGO Emergency to provide high quality healthcare in conflict zones he also wanted to campaign against war. Strada was a man of principle, someone prepared to make a stand. He was an inspiration to Giles and over time, as their paths crossed time and time again, he became a friend. Now Giles hopes his own 'No More War' campaign will carry on Strada's legacy.

### **KHOLOUD**

When Giles talks about his experiences on the ground, his personal encounters with families affected by war, you want to hear more. He mentions Kholoud who had been shot by a sniper in Syria, leaving her paralysed from the waist down. With her



# For the \$300m a day spent fighting in Afghanistan we could have given each Afghan \$50,000 to rebuild their country and their lives



## **INSPIRATION**

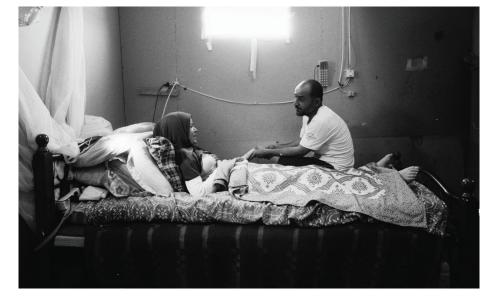
One of the greatest humanitarians in Giles' book is the Italian surgeon Gino Strada. Strada's motto was that you should always find the root cause of the problem. And in his view, the root cause of the problem in conflict zones is war. So when he set up his

family she escaped to Lebanon's Beqaa Valley where they lived in a makeshift tent made of flimsy cardboard – in summer it felt like an oven, in winter like a freezer. When Giles went back two years later, they were in exactly the same situation that they had been in before: the same place, the same tent, the

same bed. Giles says he burst into tears and told them he had failed. His photographs had achieved nothing. Kholoud just smiled and said, "It's okay". Giles spent a week with them documenting every moment of their life and realized that despite everything, this tent was a house full of love. The photo he had taken of Kholoud and her husband Jamal was not a photo of refugees or a woman living with disability, it was a photo of a couple in love with each other.



Giles' work takes him to some of the worst places on earth you could imagine. But what does he find there? Always love. And this is what he documents. His photos don't feature guns or explosions or tanks - instead they show a grandmother brushing her granddaughter's hair, a mother feeding her baby, or a couple holding hands and dreaming of a better future. And with his charitable Legacy of War Foundation Giles also focuses on the positive, by raising impressive amounts of money through crowdfunding campaigns and embarking on special projects. In its 'Land for Women' project in Rwanda the Foundation buys the land and hands it over to the women to be managed as cooperative farms. Giles says the success of this project makes him more proud than any photograph he has ever taken.



### THE POWER OF FOOD

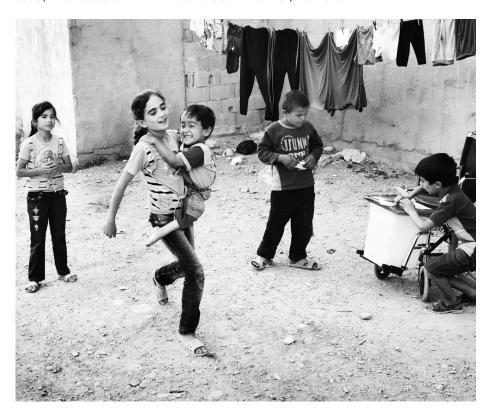
On the subject of love, and particularly love in war, Giles has come to an interesting realization. He maintains that food is the antithesis of war - war breaks communities apart and represents hatred whereas sharing food brings people together in the greatest and purest expression of love. Giles found that cooking worked as therapy when he found himself in a dark place after documenting the fighting in Mosul in 2017. Then this slipped into his work as he realized it was the best way to build relationships with the people he wanted to photograph - he made a conscious decision only to photograph people if he had eaten with them first. Or cooked with them, which was even better. And now Giles Duley is also 'The One Armed Chef' on Instagram. In telling the story of how this came about, for the first time the subject of disability comes up. The One Armed Chef posts are a half-joking way of challenging people's preconceptions of what a man with just one arm can do. A man who most definitely does not want his food served cut up in a restaurant. With Italian blood



running in his veins, the passion for food has always permeated every part of Giles' life. What's new is that he can now be found cooking at his photographic exhibitions or travelling to conflict zones as TV's 'One Armed Chef' to explore how in food we find sanctuary and express love.

## HOPE FOR THE FUTURE

Giles pins his hopes for the future on a younger generation who understands the injustices of this world and will make a stand in a way that earlier generations did not. So he is now working with universities and engaging with younger people who are more politically active. The politicians, he fears, will not listen unless you can find ways for the general public to put pressure on them. At the time when the NHS was screaming out for more funds for ventilators Giles remembers thinking: "I have never been on a front line where a commander wanted to bomb a target that day but did not have the weapons to do it..." There is always the funding for that - we just need to relocate some of that funding into worthwhile projects. So eight years after AIB first spoke to him it seems Giles Duley is still walking with the wounded in spirit but he himself has somehow transcended this state, reinvented himself. That fateful day in February 2011 may have altered the course of Giles' life but it has not managed to define him. He is continuing to do what he has always done, and more, with a renewed zest and clearer insight into the root causes and how we all might tackle them. The mission has become more important than the personal circumstances of the man. We feel that Gino Strada would be proud of him.



## The AIBs 2022

We're looking forward to our 18th annual competition for factual television, radio and online productions.

Here are the key dates to note

4 April | The AIBs launch
1 July | Closing date
July-August | Shortlisting
Mid-September-October | Judging
11 November | Awards night

If you would like to **support** the *AIBs* 2022 or be one of our **judges** then please contact us to discuss further.

Full information will be available on the dedicated website **theaibs.tv** 





## **About the AIB**

The Association for International Broadcasting is the only "not for profit" trade association that represents international media organisations across the globe.

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The AIB has offered a constantly evolving range of services to assist and support its international membership since the Association's founding in 1993.

Among our services are the provision of market intelligence briefings helping Members make sense of the fast-moving marketplace, through to mission-critical support in areas such as cyber security and pandemic recovery.

We have introduced a Big Tech Intelligence Group for members to share concerns on the influence of and relationships with the major social and big tech platforms.

As a result of the increased attacks on our members, the AIB launched a media freedom initiative in 2018 to combat these. We will collate and coordinate intelligence on threats to media freedom from across the operations of AIB Members and also work to promote media freedom to governments and the public as well as rapidly responding to issues as they arise. The AIB is a

Member of the intergovernmental Media Freedom Coalition Consultative Network, representing broadcasting and media companies.

In addition, the AIB is a key advocate for our members on issues such as channel licensing, sustainability, and journalist safety.

We are working with Royal Holloway
University of London on the development
of a major broadcasting cyber security
research programme to help ensure that
media companies are protected from
cyber threats. We are also developing a
toolkit for members to assist with building
defences in workflow systems.

The Association's industry briefings – that provide reports and information on Members' activities – reach more than 27,000 people in key leadership and editorial roles in media companies in over 160 countries, as well as opinion-formers in regulators, parliaments and other key market areas.

Everything we do is for the benefit of our members located in every continent. Please talk to us about how the Association for International Broadcasting can help your organisation.









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