

# BAYEUX AWARD CALVADOS-NORMANDY

FOR WAR CORRESPONDENTS



A T R I B U T E   T O   F R E E D O M   A N D   D E M O C R A C Y

**OCTOBER,  
5 TO 11, 2020**

**FREE ADMISSION**

**prixbayeux.org**



MEETINGS  
DEBATES  
PROJECTIONS  
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**PRESS KIT**

OCTOBER 5 TO 11, 2020

# BAYEUX CALVADOS-NORMANDY AWARD

FOR WAR CORRESPONDENTS

From 5 to 11 October 2020, Bayeux is welcoming the 27<sup>th</sup> Bayeux Calvados-Normandy Award for war correspondents. It represents a tribute to the work carried out all year long by leading reporters and an opportunity to meet and interact with the general public, especially school students.

## » ED VULLIAMY, PRESIDENT OF THE JURY OF THE 27<sup>TH</sup> EDITION

The chair of this year's jury is a writer renowned for his work at *The Guardian* and *The Observer*: Ed Vulliamy has been a war reporter in Northern Ireland, Bosnia, Iraq and many other conflict zones. His work and books have received numerous awards, including the Amnesty International Media prize in recognition of his commitment to human rights. With one foot in Europe and the other across the Atlantic, he has also written many reports on organised crime, both in Italy and on the US-Mexican border.

## » JOURNALISTS : YOU HAVE FROM NOW UNTIL 15 JUNE TO SEND US YOUR WORK

Photo, radio, television and written press reports on a conflict or news event relating to the fight for freedom and democracy must be submitted before the 15th June to be considered for the 2020 selection. They must have been made between the 1<sup>st</sup> June 2019 and the 31<sup>st</sup> May 2020. There is a € 7,000 grant to be won in each category.

## » A WEEK OF MEETINGS ON INTERNATIONAL NEWS

During the week, international news will be the focus of a wide range of events in Bayeux: unusual exhibitions, discussion evenings, film projections, book fair, events for schools, etc., giving the public a chance to meet journalists and foreign correspondents whose daily task is to report on the world's troubles.

**PRESS CONTACT :** [prixbayeux@2e-bureau.com](mailto:prixbayeux@2e-bureau.com) - [info@prixbayeux.org](mailto:info@prixbayeux.org)

# CALL FOR CANDIDATES

The Bayeux Calvados-Normandy award for war correspondents rewards reports about a conflict situation or its impact on civilians, or news stories involving the defence of freedom and democracy. The report must have been made between **1 June 2019 and 31 May 2020**. A €7,000 prize is awarded in each category.

**The reports must be submitted to the following address by 15 June 2020:  
[info@prixbayeux.org](mailto:info@prixbayeux.org) with a link to download the entry**

The categories of media represented are: radio - photography - television (short and long formats) - written press and the young reporter prize (photo this year)

**Entry application now available:**

**Tel.: +33 2 31 51 60 59 - [info@prixbayeux.org](mailto:info@prixbayeux.org) - and [www.prixbayeux.org](http://www.prixbayeux.org)**

## ► TEN PRIZES ARE AWARDED :

**Seven prizes awarded by the international jury:**

- Written Press Prize **sponsored by the Calvados Department** - € 7,000
- Television Prize **sponsored by Amnesty International** - € 7,000
- Radio Prize **sponsored by the D-Day Landing Committee** - € 7,000
- Photo Prize **sponsored by Nikon** - € 7,000
- Grand format Television Prize **sponsored by the town of Bayeux** - € 7,000
- Young reporter Prize **sponsored by Crédit Agricole Normandie** - € 3,000
- Video image Prize **sponsored by Arte, France 24 and France Télévisions** - € 3,000

**Three special prizes :**

- The Ouest-France - Jean Marin Prize (written press) - € 4,000
- The Public Prize (photo) sponsored by the Agence Française de Développement - € 3,000
- The Normandy Region secondary School Students' Prize (television) - € 3,000

## ► REGULATIONS

- **The Young Reporter's Award** : in 2020: the category is **photo**. Since there is a different category according to the years, the presented story must have been realized between 1 June 2018 and 31 May 2020

- **Television category**: the length of the report must be between **1 minute 30 seconds and 6 minutes**. The report submitted must be identical to the broadcast piece.

- **Radio category** : the length of the report must be between **1 minute and 6 minutes**. The report submitted must be identical to the broadcast piece.

- **Photo category** : The application comprises a report made up of **8 to 15 photos**.

- **Grand format television category** : the length of the report must be between **6 and 30 minutes**. The report submitted must be identical to the broadcast piece.

- **Written press category** : the application must be made up of **an article or a series of 1 to 5 articles on the same subject**.

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## » ED VULLIAMY, PRESIDENT OF THE JURY OF THE 27<sup>TH</sup> EDITION

***"I don't see myself as a war reporter. I see myself as an anti-war reporter"***

At the age of almost 66 Ed Vulliamy belongs to what journalists tend to refer to as the "Sarajevo generation". He covered the conflicts of the 1990s in Slovenia, Croatia and Bosnia, and in Iraq, but it was by no means a foregone conclusion that he would enter the singular profession of war correspondent. *"I hate war: my father was a pacifist and his mother, Irish and a fierce republican who had lived through the war of independence, was too"*, he explains. *"But war keeps coming to me."* As a student of politics and philosophy at the university of Oxford, the young Ed was deeply affected by the events taking place in Northern Ireland. The Troubles provided a natural subject for his thesis, which became his first "war report". After leaving university he joined the team of *World in Action*, the investigative current affairs programme produced by English regional channel ITV Granada (formerly Granada TV), and spent eight years covering the conflict in Northern Ireland for the programme. His first area of specialisation also led to his first awards, with one of his many documentaries earning him the Royal Television Society award in 1985. He left to go to Italy, to investigate and cover organised crime in Europe's famous "Boot". His employer *the Guardian*, with whom he would continue to work throughout his whole career, asked him to "keep an eye on Yugoslavia" from Italy. In the end Ed would keep more than an eye on the Balkans: between 1991 and 1995 he spent most of his time in this region racked by successive conflicts. The journalist who had *"become a war reporter by accident"* received numerous awards for his work in this perilous zone. Having witnessed some of the worst atrocities, Ed Vulliamy would provide testimony in 2006 at the International Criminal Court in The Hague, in Holland, corroborated by footage filmed in the concentration camps for his documentary *Omarska's Survivors: Bosnia 1992*. Facing him in the dock was Slobodan Prajlak, the man who had received him at the Dretelj camp 13 years earlier. At that moment the "accidental" war reporter became the first journalist since the Nuremberg trials to testify in a war crimes tribunal.



© Jorge Fregoso, Tijuana - October 2019

***"I don't really go to war, war comes to me"***

At the end of the 1990s it was *"Ciao, Italia!"* Ed left for the United States where *The Observer*, sister title to *The Guardian*, had asked him to be its U.S. correspondent. He had already covered many topics in America for the British Sunday paper during the 1990s. This time he was able to return to his speciality, investigating organised crime and drug trafficking along the U.S.-Mexican border. The result was the book *Amexia, War Along the Borderline*, which received the prestigious Ryszard Kapuscinski Award in 2013. In 2001, when he was based in New York, he found himself in the front line when the attacks on the World Trade Center took place: once again *"war came to [him]"*. He later covered the conflict in Iraq for *The Observer* but had found himself *"censored or ignored"* when he tried to publish articles bringing to light the false information being propagated prior to the war.

and the non-existence of weapons of mass destruction. His determination and desire to reveal the truth are portrayed in Gavin Hood's 2019 film *Official Secrets*, where he is played by the Welsh actor Rhys Ifans.

***"To be a good journalist and especially a good war reporter, you have to be a little mad"***

When asked how a journalist who has become a war correspondent by accident can be so committed and driven, Ed Vulliamy turns the question round: *"What else to do?"* He adds, with modesty, *"It is our job to write or film the truth, however uncomfortable that is. In fact I think that's how we measure professionalism in our work: by doing the best we can."* Measuring professionalism: that's the big challenge in his upcoming role as chair of the international jury of the 27<sup>th</sup> Bayeux award for war correspondents. The journalist - who also writes articles and books on such diverse topics as football, painting and music - admits to feeling nervous: *"I hope I'll be up to it. It's the Oscars of war reporting! It's a huge responsibility and I'm honoured"*.

*"I think our definition of war may change as the 21<sup>st</sup> Century proceeds. The wars my brave and amazing colleagues have mostly covered are like the wars of history, dragged into our time. But what are we to make of new kinds of war in, say, Mexico, where the death toll is three times that of Bosnia, and the number of disappeared 50 per cent higher than all the Balkan wars, 1991-9? Yet in this war, which has killed more journalists than any other - people go to market, to school, to Mass; the football league functions well, the universities are good - war in apparent "peacetime". What are we to call the gangland battlefields of El Salvador and Honduras, and refugees from "drugs wars"?"*

Academics use the term "slow violence" to describe many of the world's conflicts. Young people - journalists, readers and viewers - will include refugees and migration from climate crisis, and future wars over water and resources, as wars as much as any other - part of that time-long war between humankind and nature that will dominate coming generations. What are we to call the violent obliteration of the last indigenous existences, and assaults on indigenous lands and minorities? Journalists are being killed for reporting these stories too.

Where does systematic violence against women fit in to our definitions of war: femicidio in the Americas, the cult of gang rape in India? That "war between the man and the woman" as Leonard Cohen called it! We cannot call all violence "war" - that would be ridiculous - and focus on warfare is what raises Bayeux to a level of honour above all other awards for journalism. But I do think young people will want us to be less conventional with regard to what we call "War", and, logically, war reporting."

Ed Vulliamy

## » HIS CAREER IN A FEW DATES

**1954** » Ed Vulliamy was born in Notting Hill, London

**1979** » Joined English regional channel ITV Granada (formerly Granada TV)

**1985** » Won the RTS Journalism Award for his documentary on Ireland

**1986** » Joined British newspaper *The Guardian*

**1991** » Covered the war in Iraq

**1991-1995** » Covered the wars in the Balkans

**1992** » Granada Television's *What the Papers Say* Foreign Correspondent of the Year

**1992** » British Press Awards International Reporter of the Year

**1992** » Amnesty International Media Award

**1994** » James Cameron Award

**1997** » British Press Awards International Reporter of the Year

**2001** » Covered the 11 September attacks in New York

**2003-2006** » Covered the war in Iraq

**2006** » Became the first reporter since the Nuremberg trials to testify before the International Criminal Court in the Hague

**2013** » Won the Ryszard Kapuscinski Award for his book *Amexica: War Along The Borderline*

**2015** » Publication of the book *Everything Is Happening: Journey into a painting* on the masterpiece by Velázquez. He had completed the book for his friend, author Michael Jacobs.

**2016** » Nominated for the Ryszard Kapuscinski Award for his book *The War Is Dead, Long Live the War, Bosnia: The Reckoning*.

**2018** » Publication of the book *When words fail: a life with music, war and peace (Louder Than Bombs* in the United States)

**2019** » Was played by actor Rhys Ifans in Gavin Hood's film *Official Secrets*

**2020** » Made an Honorary Fellow of Goldsmiths College, London

**2020** » Second, updated edition of the book *Amexica: War Along he Borderline*, ten years after its first publication

## » VISUAL

The 2020 visual is a photo from the 2019 winning report. This photograph taken by Patrick Chauvel for Paris Match, was part of his report shot in Baghuz, Syria in March 2019.



© Bayeux Award photo 2019 - Patrick Chauvel

## » CAPTION

A little girl amid Jihadists' wives assembled in the desert by the Kurds.

## » PATRICK CHAUVEL

For over fifty years, Patrick Chauvel has photographed most of the conflicts around the world. He is one of the last of a generation of reporters who lived the Six Day War, Vietnam, Cambodia, Ireland, Iran, Lebanon, Panama, Afghanistan, Israel, Chechnya, Syria... His images have made the front page of the most prestigious media in the world. Author of numerous documentaries, he also wrote a book on the life of war reporter, success of bookstores: *Rapporteur de guerre*.

## » WORKSHOP NIKON - LE MANOIR

With over a century of existence and by virtue of its values and commitment, supporting photojournalists is part of Nikon's DNA. In the framework of the Bayeux award for war correspondents, the brand offers to pay for 12 participants for the training «REPORT IN DANGEROUS ZONES» of the Manoir created by France Médias Monde.

In association with INA (the French national audiovisual archive) and with the support of Reporters without borders, the Manoir will soon have trained almost 360 reporters and information technicians and collaborates with many media like *Le Monde* newspaper, Arte, Canal + and the French public television channels, among others. The training provided by the Manoir is now recognised as the reference standard in its field. While it is obvious that research and information-sharing are essential, the safety of journalists on assignment has to be both the primary concern and the starting point in the editorial process.

Because the journalist is the principal player in his or her own safety, the Manoir provides specific training and methodologies given by journalists to journalists, and brings in leading experts in the fields of health, emergency rescue and psychology. The effects of weapons, the dangers of mines and orientation skills are also taught by expert practitioners who are experienced in training news professionals. By the end of the training course, the journalist situated in a danger zone is able to assess risks more accurately, to understand critical situations and to react more adroitly to accidents in the field.

By partnering with the Manoir, Nikon wants to support talented young photojournalists in the exercise of their profession by giving them the best possible training.

**» To apply, candidates must send their entry, including a CV, a motivation letter and one or more productions of a photo report produced in dangerous zones, to [securite.academie@francemm.com](mailto:securite.academie@francemm.com) before August 30, 2020.**



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The CITY OF BAYEUX  
The DEPARTMENT OF CALVADOS  
The NORMANDY REGION  
thank all their partners



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