



SHORT LIST PRIX ITALIA 2008

RADIO DRAMA

ORIGINAL DRAMA

GERMANY – ALLEMAGNE ARD
DEATH - STORY ON/OFF
DIRECTOR: THOMAS WOLFERTZ

GERMANY – ALLEMAGNE ARD
SANTO SUBITO
DIRECTOR: EBERHARD PETSCHINKA

NORWAY – NORVEGE NRK
DIAMOND CUT DIAMOND
DIRECTOR: INGRID FORTHUN

ADAPTED DRAMA

CROATIA – CROATIE HRT
A TRUE STORY
DIRECTOR: JASNA MESARIC

JAPAN - JAPON NHK
RAVINES OF THE DAWN
DIRECTOR: KENJI SHINDO

UNITED KINGDOM – ROYAUME-UNI BBC
WHAT I HEARD ABOUT IRAQ
DIRECTOR: TIM DEE

RADIO DRAMA JURY REPORT

I would like to start by introducing the Radio Drama Jury. We are Thomas Anniko from Canada, Heino Byrgesen from Denmark, Soila Valkama from Finland, Claudia Ingenhoven from Germany, Mitsunobu Ozaki from Japan, Wooyong Lee from Korea, Guri Skeie from Norway, Beata Panakova from the Slovak Republic and I am Lorelei Harris from Ireland.

Over the past week we have listened to 31 plays of which 21 were entered into the original play category and 10 into the adaptation category. However, after some discussion, the jury chose to move two plays from the original play category into the adaptation category. We heard a number of plays which dealt with death and the big questions of history: genocide, the effects of political repression and war were all explored in the works entered. We also heard plays about personal

anguish in the form of self harm, post-traumatic stress and delusional psychosis. The overall standard of the work was quite impressive with the majority of the plays falling firmly in the middle range. In the adapted play category, the Jury would like to make **Special Mention** of Baudolino, entered by Slovak Radio which it regarded as exemplifying a very high standard of tecnica production. Now, without further ado I would like to announce our shortlist.

ORIGINAL PLAYS – in alphabetical order by organisation

1. SANTO SUBITO entered by ARD (Germany). The Jury was impressed by the beautiful writing, the fine central performance and the high quality of this production. It is clever, elegant, innovative and funny in the way it tells the story of a search for a miracle and the solution offered.

2. DEATH- STORY ON/OFF entered by ARD (Germany). The Jury was intrigued by the novel approach taken to the exploration of modes of dying. It was at once shocked and impressed by the use of children's voices. This play, which moves outside traditional forms in presenting its analysis, is produced to a very high standard and leave the audience with space to reflect on its difficult subject matter.

3. DIAMOND CUTS DIAMOND, entered by NRK (Norway). The Jury was impressed with the contemporary and populist feel of this political drama and with the fine performances that reflected careful casting. The play is extremely well constructed and holds the audience's attention from beginning to end as one twist follows another.

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In the original plays category, the Jury would like to make Special Mention of one of the plays on the shortlist but, for obvious reasons, we are unable to do so at this point. We will communicate our views as soon as we are able.

ADAPTATIONS – again in alphabetical order by organisation

1. WHAT I HEARD ABOUT IRAQ entered by BBC (United Kingdom). The Jury was impressed by the importance of this work in its attempt to bear witness to this dreadful war. It appreciated the sobriety of the play; its subtle sound design and the quality of the direction. We were in turn appalled, distressed and outraged as we were taken through a catalogue of reports on the war in Iraq.

2. A TRUE STORY entered by HRT (Croatia). The Jury was thrilled by the humour of this adaptation of the work of Lucian of Samosata and particularly loved the sailors. It greatly appreciated the writing, the sureness of touch and the high standard of production represented in this programme

3. RAVINES OF THE DAWN entered by NHK (Japan). The Jury were enchanted by the central character and commend the acting of the child who played him. We appreciated the freshness of the production; its almost fairytale quality and the lightness of touch which ran throughout the play. Deceptively simple in its construction, it deals with questions of racism through the eyes of the child who experienced it. The Jury was impressed by the way in which this play straddled the diverse needs of a family audience.

In the adaptation category, the Jury would like to make **Special Mention** of two of the plays on the shortlist. Again, for obvious reasons we are unable to specify them at this point in time.

Finally, we would like to thank the Prix Italia organisation for its sterling efforts to improve jury listening conditions. We have been very comfortable and well cared for in our Jury Room and are grateful for the thought and effort which went into ensuring this.

Lorelei Harris
President of the Jury

RADIO DOCUMENTARY

OVERALL QUALITY

CROATIA – CROATIE HRT

LEON AND KATA

DIRECTOR: NIKICA KLOBUCAR

DENMARK – DANEMARK DR

NINA'S WORLD

DIRECTOR: KIRSTEN LAUMANN

UNITED KINGDOM – ROYAUME-UNI BBC

THE CABBIES FROM PRAGUE

DIRECTOR AND PRODUCER: NIGEL ACHESON

SPECIAL PRIZE FOR EXTRAORDINARY ORIGINALITY

POLAND – POLOGNE PR

THE LITTLE GIRL FROM THE BILLBOARD

DIRECTOR: JOLANTA RUDNIK

SWEDEN – SUEDE SR

MY FATHER TAKES A VACATION

DIRECTOR: MARTIN JOHNSON

UNITED KINGDOM – ROYAUME-UNI BBC

LIVES IN A LANDSCAPE: SHOWGIRLS

DIRECTOR AND PRODUCER: SARA JANE HALL, JULIE GATENBY

RADIO DOCUMENTARY JURY REPORT

Shortlist Radio Documentaries

(in alphabetical order by countries)

Prix Italia 2008

Croatia - Leon and Kata

The program is extremely well-structured, and at its heart is a story about two people who are struggling to have a normal life. The jury was particularly impressed by the close-up, real-life scenes. It develops in an unpredictable and surprising way. The program maker gets successfully involved in the lives of these two people, who represent some of the most vulnerable in society.
Denmark - Nina's World

The listener is drawn deeply into the private world of a blind girl who has produced an extraordinary document of her own life – an entire body of tape recordings, a personal archive of a highly unusual girl. The program makes skilful use of these early tape recordings, recreating the fascinating inner world of a young woman who is trying to integrate in society.

United Kingdom – The cabbies from Prague

The program moves between two different cultures, capturing the hopes and dreams of a group of

men from Eastern Europe who want to start a new life in Britain, behind the wheel of a cab. It deftly covers the different layers of a very complicated cultural exchange, all the while avoiding cliché or wishful thinking.

Special prize 2008

Poland – The little girl from the billboard

A multi-layered story about loss and coincidence that combines the personal and the political. A photograph of the girl on a billboard is the starting point for a program which deeply explores recent Polish history and society.

Sweden – My father takes a vacation

The program moves nicely across landscapes from postcards sent by a father who has disappeared. Beyond the quest, this is a cool and unsentimental personal story that develops in an unpredictable way. It also impresses for its technical qualities and use of sound.

United Kingdom - Showgirls

We hear the dirty realism of the lives of three English showgirls. They inhabit a half-world but the maker does not moralise. This is not a guided tour. The program is close and distant at the same time; the dancers are given the space to tell their story and with that, the listener is free to make his or her own judgements.

Alfred Kock
President of the Jury

RADIO MUSIC

WORK ON MUSIC

AUSTRALIA – AUSTRALIE ABC

THE GHOST SONGS

PRODUCER: GRETCHEN MILLER

AUSTRIA – AUTRICHE ORF

A MINOR

DIRECTOR: PHILIP SCHEINER

IRELAND – IRLANDE RTE

WAITING FOR THE SUN: THE DOORS OPENED AND CLOSED

DIRECTOR: SARAH BLAKE

COMPOSED WORK

FRANCE – FRANCE SRF

THE DIVA

DIRECTOR: CLAUDY MALHERBE

GERMANY – ALLEMAGNE ARD

“THE WHOLE WORLD IS WATCHING:WEATHERMAN ’69 – AS TOLD BY RAYMOND PETTIBON”

DIRECTOR: OLIVER AUGST

ITALY – ITALIE RAI

THE HIDDEN MUSIC

PRODUCER: MICHELE DALL’ONGARO

RADIO MUSIC JURY REPORT

Shortlist 1 – Work on Music (in alphabetical order)

- Australia (ABC) - The Ghost Songs
- Austria (ORF) - A Minor
- Ireland (RTE) - Waiting for the Sun: The Doors Opened and Closed

Shortlist 2 – Composed Work (in alphabetical order)

- France (SRF) – The Diva
- Germany (ARD) – The Whole World is Watching: Weatherman ’69 – As Told by Raymond Pettibon
- Italy (RAI) – The Hidden Music

Also noted (but not shortlisted) – Composed Music category:

- Spain (RNE) - Sun at Night

Jury Comments:

General:

- many programmes were interesting and well-made but only a few rose above the average
- all 19 programmes were of good to excellent technical quality
- radio innovation was missing from a number of programmes
- in some programmes in the Composed Work category, the ‘radio’ element was virtually non-existent (i.e. they were just straight recordings of concert music)

Shotlisted Works

The Ghost Songs (ABC)

An audio journey into a rare world where music is still a matter of life and death, rather than just an aesthetic experience. An excellent example of how radio can take you into a new musical universe.

A Minor (ORF)

Musical pleasure and information beautifully balanced: as a listener, you will enjoy the sensuous sound of A Minor but, almost without realising it, you will also learn a lot about the key. Full of constant inventiveness.

Waiting for the Sun (RTE)

A captivating story, well told, with a judicious mixture of music, archive, location recording and

narration. The clear structure of the programme helps sustain attention throughout.

The Diva (SRF)

A rare treat these days: a radio opera. Impressive use of massive resources: singers, actors, choirs, large orchestra, electronics and faultlessly mixed.

The Whole World is Watching (ARD)

A wry look back at a radical left group of the 1960s, told through the words of the protagonists and gently subverted through an inventive use of music. A masterclass of studio production techniques.

Hidden music (RAI)

An excellent marriage of music and comedy. We were constantly captivated by the twists of the plot, eager to discover what the 'hidden' music actually is. Superb work with sound.

Also noted:

Sun at Night (RNE)

An interesting example of 'acoustic art' for radio with good transformation of sound elements from a traditional ceremony in Mexico into material for an independent musical composition.

Overall comments – for the General Assembly of Prix Italia ONLY

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A single category (Composed Work) contains many different types of programmes: purely instrumental works without any 'added radio element', radio drama, radio-opera, acoustic-art, radio-musical-theatre. It's very hard to compare works which are so different from one another. (Jacek Hawryluk)

We received some programmes in the category "work on music" which are very close to the category "composed work" by their originality, creativity.

In this category "work on music" we found also some works which are simple musical programme, without a specific type of creativity or innovation which could enrich radio programme.

In the Category "composed works" we found other problems:

at least three works which could be played in a concert hall without any adaptation. It seems that the countries submitting these entries do not understand the aims of the Prix Italia very well, as a 'radio' prize.

Perhaps the rules could be made more explicit? (Cécile Gilly)

The principal problem regarding the categories is that there is no category especially dedicated to "pure music". In fact the musical compositions have been submitted in a category which also contained radio programmes with original music.

In general we have tried to put a value on the works that were better conceived for the radio, the ones that better fit into a radio programme, without any visual support.

The work criterion and choice has mainly been focused on the dynamicity of the presented piece and on the contents, also from a broadly educational point of view.

(Pierluigi Morelli)

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Perhaps Prix Italia music entries could consider more whether or not they will appeal to ordinary listeners and how they fit into people's everyday lives (Shin-hwan Kim)

Some of the programmes presented didn't fit into any of the categories, or are hardly comparable.

Perhaps Prix Italia would consider a third category purely for musical compositions?

Jacek Hawryluk and Radek Boschetty
President of the Jury

TV PERFORMING ARTS

Music & Arts Documentaries

Ireland - RTE

Being John Banville

A beautiful, intimate portrait of the writer's work and creative process which does justice to his stature without becoming hagiographic. The programme successfully finds visual means to convey literary material, and uses score skilfully to amplify emotion and vary pace. The script is excellent and the film balances interview and voice-over excerpts of Banville's work very well. The programme offers a witty and intelligent exposition of the writing process.

Norway - NRK

Get the Money and Play – One Year inside an Orchestra

This documentary uses dramatic and observational documentary elements to clarify the issues for viewers and increase audience engagement, without cheapening the subject matter. The piece has a clear narrative structure, with characters and conflicts, but avoids over-simplifying any of the participant's positions. It achieves a good balance between entertainment and substance, and uses music and editing very effectively. The editorial choice of subject matter is particularly pleasing as the piece explores a current issue which faces many orchestras in other parts of the world.

United Kingdom - CH4

Strictly Bolshoi

This documentary explores the contrast between the classical, formal world of the Russian Bolshoi ballet and the modern, abstract methodology of a young British choreographer. The shooting style reflects the subject matter well by contrasting the restraint and order of Russian ballet with the irreverent, fly-on-the-wall narrative approach. This is a fresh, light approach to the subject matter, and a more modern style of documentary-making. The programme achieves a close portrait of the artist and observes his choreographic process, but maintains a pleasingly irreverent sense of humour throughout. The programme offers a unique and intimate look at the creative process as the filmmakers are themselves part of the choreographic process.

Performing Arts

Germany - ZDF
Cirque du Soleil: Kà

This programme offers a magical spectacle, capturing the viewing experience well for television broadcast. It appeals to a broad, global audience and makes for entertaining family viewing. Direction, composition, shot selection and editing all evidence high production value, and the use of music is excellent. While this programme straddles the border between art and entertainment, programming, it is a clear demonstration of modern circus spectacle.

Italy - RAI
Gomorra

A sensitive subject is tackled with an excellent script in a piece with strong conceptual relevance to its target audience. The programme is well-directed for television, with good use of close-ups and lighting. Performances are very powerful, and the film reflects the raw style of the play in a gritty, filmic treatment. Aesthetics are sparse, focussing attention on strong characters, rich dialogue and powerful conflict.

Netherlands – NPO
Doctor Atomic

Prix Italia Performing Arts Jury Report

The opera is skilfully rendered broadly accessible while retaining artistic integrity. The narrative is a strong personal and politically challenging story, and the programme succeeds in creating a television event. The production is a powerful visual spectacle, with lighting and aesthetics amplifying and giving form to the content. Framing, composition and editing are excellent, bringing the viewer into a close relationship with the characters. The production execution is of very high quality and the whole performance highly entertaining.

Entries into this category were of a consistently high standard, demonstrating a range of art forms, artists and styles. While entries were largely thoughtful, competent and well-produced, no particular programme was "outstanding" or particularly provocative. We searched for a film that re-invigorated a familiar genre, challenged the conventions of a format or set a new trend in Performing Arts programming.

The most successful propositions were entertaining and informative rather than didactic and educational – strong pieces of good television. These tended to effectively exploit dramatic conventions such as protagonist-driven narrative, conflict, suspense and climax as structural devices. The best entries found strong televisual form for their subject matter. In some cases, structure, aesthetics and use of the medium complemented subject matter by consciously reflecting the tone and style of the art work. In others cases, the filmic devices stood in stark counterpoint to the art form's stylistic features, creating contrast and tension.

Documentaries focussed observationally on the creative process, on biographic profiles of significant artists/performers or on historical overviews of an art form or artistic practice. We commend the skill of not only producing entertaining films, but in careful choice of interesting,

intelligent artists and creating sufficient trust to allow them to reveal themselves. Programmes which were unable to access their subjects sufficiently or those which failed to probe and critique them were ultimately unsatisfying. Films that were current in their choice of issue were more engaging and relevant to broader audiences. Many of the films were too long, and some demonstrated over-indulgence in either worship of the subject matter or the director's point of view.

The Performing Arts programmes focussed on documenting notable performances rather than creating strong pieces of television as the prime objective. Sadly, only one piece directly commissioned for television was submitted. Within the selection, the strongest pieces were those which conveyed the original art form competently while giving the piece new life as a television programme. We questioned whether animation is eligible as a form of figurative art, or should be evaluated within a separate category. The panel recommends that entries attempt to better reflect the role of the Performing Arts in 360-degree and multi-platform commissioning. The submissions were focussed on Western European "high arts" such as ballet and opera. This genre would benefit with a broader scope which includes the popular arts such as Hip Hop or graffiti arts.

Anne Davis
President of the Jury

TV DOCUMENTARY

CULTURAL AND GENERAL INTEREST

Ireland – Irlande – RTE

AT HOME WITH THE CLEARYS

Director: Alison Millar

Japan – Japon - NHK

MIRACLE BODY - RUNNING: BUILT FOR RECORD SPEED

Director: Yoriko Koizumi

Poland – Pologne - TVP

GET ME OUT OF HERE

Director: Igor Moldecki

Special mention to: Netherlands - Pays Bas – NPO - **OVER THE HILL**

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CURRENT AFFAIRS

France – France - FR2

THE PUTIN SYSTEM

Director: Jean Michel Carrè – Jill Emery

Japan – Japon - NHK

CHINA IN A TORRENT: IN SEARCH FOR TIBETAN WEALTH

Director: Takahito Kanegawa – Takashi Sakamoto

Switzerland – Suisse - SRG SSR IDÉE SUISSE

THE BARGAINING OVER THE BULGARIAN NURSES

Director: Marie-Laure Widmer Baggiolini

Special Mention to: United Kingdom –Royaume Uni – CH4

CHINA'S STOLEN CHILDREN

TV DOCUMENTARY

JURY DECISIONS – SHORT LIST

CATEGORY CULTURAL AND GENERAL INTEREST

At home with the Cleary's (Ireland - RTE)

From a country where the Catholic Church plays a vital role comes this excellent expose of an extremely popular cleric who hides a dark secret. The image of Father Cleary' public life as an unmarried and devoted folksy priest true to the Catholic celibacy rules, abruptly changes after his death. His affair with his housekeeper and the fact they had a son, rocks the nation when the news breaks. The director uses herself in a clever manner, in her journey to uncover the secrets of Father Cleary's covered up family life. Relying on an early observational documentary she did as a student, she captures the spirit of Cleary' secret family life and suprisingly returns to the story 15 years later to find new answers. The result is a very well composed documentary, gradually revealing the Father's shocking double life with his son's destiny as a major component. Beautifully photographed and edited, the story put the larger quesitons of religious life and morality in the Catholic Church, as well as our responsibilities as parents, in perspective.

Miracle body (Japan – NHK)

This film has a sensationally high production quality, as it sets out to investigate why the Jamaican athlete Asafa Powell is one of the fastest men in the world and a world record holder on the 100 meter sprint. An impressive array of scientific testing methods, coupled with extremely pedagogical use of breathtaking graphics and numerous high speed cameras, make for a fascinating new insight into the world of top performances in track and field. This documentary also covers new ground in pursuing the sucessses of the Jamaican sprinters, taking us to Kingston where we learn under what conditions the National sprint team is being coached. Not all glory and success, however, the audience get access to the secrets of Powells own personal mental struggle and how it has impeded him from winning vital races. The film is exciting and entertaining even for audiences not mormally fond of sports or science programs.

Get Me out of here (Poland – TVP)

A rare and intimate portrait of a family in shatters, due to a delinquent son who is not able to adapt to society. Through observational participation over a 7 year long period, the film maker manages to convey the everyday worries and agony of a mother who loves her son, but is not able to correct his behaviour, nor affect the way society treats him. Observing the son's increasing fight with his own devils, we follow him all the way to correctional institutions and ultimately to jail. A unique access to the main characters provide for a fascinating and focused probe into this family's

struggle, with treatment of ADHD patients and an inadequate social service system as a disturbing, but vague, backdrop to the story that unfolds.

Special mention:

Over the Hill (Netherlands - NPO)

A (once) young film maker now in her early thirties, questions the eternal debate over female beauty, the role of the cosmetics industry and more recently – the changing attitudes towards plastic surgery. By using her own feminist mother and her early film making on the same subject, and also the filmmaker's own role as a previous model, she takes the audience on a journey examining the current status of female beauty. An old issue, but a fresh treatment, and a provocative message about how far even young girls are willing to go to come as close as possible to the ruling image of the perfect body. The film is partly shocking, revealing in great detail that even young teenage girls are willing to use laser on their sex organs and labia lips. They cater to what they perceive is a "perfect" sexually attractive body, eagerly supported by rich and cynical doctors. The film is a personal journey, the director using herself as a potential "victim" of goneby beauty to highlight the issues at stake.

CURRENT AFFAIRS SHORT LIST

The Putin System (France – FR 2)

When Vladimir Putin became Russia's president, few really knew him well even in Russia. After to periods in the President's chair and now continuing as Prime Minister, Putin has turned Russia into an authoritarian state, beset on restoring Russia as a major player in the world. This film, in production for more than three years and released just before the recent Presidential election, provides an extremely ambitious and amazing account of Putin, his beliefs and his powerbase. A rare display of in depth research, with a large number of sources and widespread footage

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material, the viewer is elegantly introduced to Putin's childhood, background from KGB, political awakening in St. Petersburg, and onwards to Kremlin. The filmmakers captivate the audience with their critical treatise of Putin's ruling system, and showcase how his political operations de facto has quelled opposition. They have also managed to get strong critics of Putin to voice their concerns, despite the risk of severe repercussions. One of Putin's major feats is his control of the major state economic enterprises, not least in the Energy sector. The film raises vital questions about how Western leaders seem to be playing up to Putin, documenting Russia's intertwined role as the European continent's most important energy supplier. A very convincing and timely treatment encompassing many new aspects of Putin's ruling system, wrapped in a compelling presentation.

China in torrent: In search for Tibetan Wealth (Japan – NHK)

A new hotel complex in the fast-growing capital of Lhasa in Tibet is the backdrop of this timely and very interesting account of the major changes going on in Tibet. In a down to earth approach, the film makes us very much present in the midst of the changes - we are following the Chinese hotel owner and his Tibetan employees up close. The audience is brought right into a microcosmos reflecting on the huge economic and social changes facing this autonomous region of China. New investments are providing new opportunities for some local inhabitants, but coming from poor backgrounds, the workers are not used to international business practices. The film excels in its descriptive and narrative qualities, revealing the anxieties and hopes of the workers and their families, and the commercial methods of the owner. Of the many films these days about developments in China, this one stands out due to its creative and original treatment of Tibetan relations with China.

The Bargaining of the Bulgarian Nurses (Switzerland – SRG SSR)

In this very thorough and disturbing account, the real story behind a global news story comes to light. Being tortured and held captive in Libyan jail for eight years and sentenced to death after accusations of injecting HIV virus into 400 Libyan children, five Bulgarian nurses and one Palestinian doctor were finally released in July 2008. Behind the release was a major combined effort by officials and politicians from several countries, and the French president and his wife received credit for the release. But through painstaking research and key interviews, the film convincingly shows that for many years, the imprisoned health workers – despite it could be proved that they were innocent - became pawns in an international political chess play. The major players did nothing to find a solution, leading to a nightmare for the imprisoned. Putting together this puzzle of complicated international relations, the filmmakers impress with their clear storytelling, factual presentation and wide source material, hunting down the truth. In the process, they reveal that the real story behind the release differs greatly from the official one.

Special Mention:

China's stolen children (United Kingdom – Channel 4)

A shocking and sober investigation into the massive Chinese kidnapping and trading of children, mainly stemming from China's "one child" policies. An estimated 70.000 Chinese children are kidnapped each year – and many are sold through traffickers on the black market. Through the film team's extraordinary access to all parties involved, among these devastated parents, a former policeman turned private detective and the brokers themselves, the audience gets a unique insight into the horrific results of the authorities' strict children control laws. The openness and personal accounts of all the participants are striking, and add to the authenticity of the storyline, including a recapture of a missing child. We meet parents who feel they are forced to sell their children and do so due to financial reasons, and parents looking for their kidnapped children. In both cases, boys are more worth and sought after, the price of a baby girl may be as little as £200. The film illuminates this tragic state of affairs, evoking strong emotions.

Morten Moller Warmedal
President of the Jury

TV DRAMA

SERIES AND SERIALS

Spain – Espagne - TVE

PATRICIA MARCOS: MISSING

Director: Carlos Sedes, Manuel Palacios, Jorge Sanchez Cabezudo, Jose Maria Caro

Sweden – Suede - SVT

HOW SOON IS NOW?

Director: Mikael Marcimain

TV MOVIES AND MINI SERIES

Finland – Finlande - YLE

HUNGER FOR LOVE - PART 1/3

Director: Juha Lehtola

France – France - FR2

JURY DUTY

Director: Edouard Niermans

Norway – Norvege - NRK

BERLIN POPLARS - EP.1

Director: Anders T. Andersen

JURY REPORT TV DRAMA

We all noted how refreshing it was to see dramas entered in competition from China, and The Ivory Coast as this added to the richness and diversity of drama in competition.

SUB - CATEGORY SERIES AND SERIALS

The two shortlisted dramas in this category are of such a high standard that the jury felt it inappropriate to add to the shortlist.

SPAIN - TVE 'PATRICIA MARCOS: MISSING'

Rather than concentrating on plot, this story imagines the fallout and fragmentation within a family when a daughter vanishes. The focus here is on character depth rather than simply concentrating on the investigation. It's unhurried and hugely affecting. It is a distinctive take on what could have been a sentimental drama. It never deviates into familiar genre territory. As such it feels like an original, authored piece of work.

SWEDEN - SVT 'HOW SOON IS NOW'

A hugely imaginative and distinctive piece of work, this drama explores the familiar rights of passage theme with boldness and freshness throughout. The use of black and white allowed a near invisible blend of archive within the drama but it was the performances of all the characters which made this piece truly exceptional.

SUB - CATEGORY TV MOVIES AND MINI SERIES

FINLAND - YLE 'HUNGER FOR LOVE'

A standard thriller genre piece.

An unusual police investigation drama which offers a pretext for a subtle exploration of character through an interesting build up of plot. The sure hand of the director paints a picture of complexity and intrigue throughout.

FRANCE - FR2 "JURY DUTY"

Set in 60s France, this is a depiction of a society undergoing rapid change and has a lot to say about the contemporary world. The plot is moved along in a deliberate yet fascinating manner but it is the performances that captivate us. The greater theme of casual racism is perfectly explored through the specific dilemma of the central character.

NORWAY - NRK 'BERLIN POPLARS'

Life and death are the main subjects of this brilliantly performed drama. The breakdown of communication within a family is played with great subtlety by the actors. The skillful direction contributes to a profound sense of solitude, isolation and pain. Its style is highly symbolic and impressionistic yet has a freshness that is truly affecting.

Ms. Silvana Carminati
President

SPECIAL PRIZE COMMUNICATION FOR LIFE

Programmes that bring about social change

The Jury for "Communication for Life" – perhaps more appropriately translated as "Programs that bring about social change" – examined 45 films (both documentaries and dramas) from 10 countries from Europe, Asia and Africa. Sadly no submission came from the United States, Canada and the Spanish-speaking world.

In future Prix Italia competitions, the Jury proposes that the category be split into two: Drama and documentaries. Among the submissions, the Jury found that only about one fourth could be considered on par with the expected standards for technical quality and strength of their social message.

Three main themes emerged: Cross-cultural and religious conflicts; globalization; the Second World War and Nazism.

The Jury was struck by the war films. Evidently, this dramatic topic still grinds away in the memories of the war and post-war generations. Among these films, the Jury commends *The Runaway*, a Polish film from TVP.

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A few more films should be mentioned for their overall quality, and in particular Stephen Fry's BBC film *The Secret Life of the Manic Depressive*, Channel 4's *China's Stolen Children*, RAI's *Aftermath: The Balkans of Predrag Matvejevic*; Channel 4's *Lies of the Land*, Arte's *The End of the Rainbow* and, for a children's audience, the Chinese film *The Story of a Letter*.

Here is our short list of finalists:

Germany – Allemagne – ZDF

SHAHIDA: BRIDES OF ALLAH

Director: Natalie Assouline

This powerful and moving film was entirely shot inside an Israeli prison for female Palestinian prisoners. The Jury selected it for its high technical quality and intensity of insights into the lives and psychology of would-be suicide bombers and their accomplices. Still, some of the Jury members were concerned about the circumstances under which the film was made. For instance, did the extraordinary access granted to the reporter come at a price to editorial integrity? Can fundamentalism be understood without also considering the social and political context that foster it?

United Kingdom – Royaume-Uni – BBC

BLOOD, SWEAT AND T - SHIRTS

Director: Edward Levan

The appalling working conditions of the Indian textiles industry are well known. To capture the viewer's imagination, any new documentary on the subject would have to take a unique and fresh approach. Blood, Sweat and T-Shirts did exactly that, through the use of six spoiled, British shopaholics, all young. Like embedded troops, they were inserted into the Indian clothing factories and the homes of the men and women who worked there. The experience changed their lives and drove home the point that cheap clothing comes at a cost. The Jury agreed that the use of humour, a compelling narrative and slick editing made this film especially accessible to young people.

India – Inde - Prasar Bharati

GOD'S OWN CROPS

Director: Krishna Rao

This 12-minute film stood out for its clarity, optimism and simple though crucial message, if not for its production values. Its subject is the new Green Revolution in one of the poorest regions of India, where 5,000 women are taking control of food production for the sake of their survival, health, financial independence and biodiversity. Their traditional farming methods, ranging from broad seed variety to drought-resistant crops, have transformed their lives for the better. The Jury praised the film for its relevance. The sustainability of food production in an increasingly hungry planet is the central issue of our times.

WEB

Category : Cross Media Public Service

BBC I-Player (United Kingdom)

This BBC website retained our attention because it appears as a real powerful tool that offers the content of the BBC. In an attractive and easy designed environment, the visitor is encouraged to engage with the content. I-Player represents a step to the future of on-demand broadcasting, feeding the needs of the changing media consumption.

NPO/VPRO Holland Doc (Netherlands)

Holland Doc, a team work of four documentary broadcasters, offers an unlimited archive, organized with a powerful search engine. This site combines its large audiovisual content with the possibilities of the web. The jury did appreciate the modern design, an user-friendly navigation, and the quality of the player.

ARD Tagesschau.de (Germany)

This news portal is a real sign of interaction with new media. The 100 seconds video news made every hour by TV editors, available on TV, radio, web, & mobile phones, shows how cross media can be developed these days in a news department. Apart from the 100 second video news, Tagesschau.de offers large background information on current affairs.

Category : Empowering audience

NPO/VPRO Landroof (Netherlands)

The Landroof website, dedicated to protection of nature in a overcrowded country, is a community of citizens encouraged to signal abuses and non respect of environment. Uploading complaints, photos and videos, locating the different problems on a map, this site is in the condition to create a group of influence in order to involve the national and local authorities. It also highlights and increases the sensibility to the protection of nature.

YLE/ X3M (Finland)

This website of a Swedish speaking radio station in Finland puts together members of a linguistic minority in a web-community. The pages offer all kinds of tools like clubs, forums, uploaded audio & videos, and rich possibilities of dialogue between the members. The navigation is facilitated by a good quality search engine to reach topics or members of the community. The Jury notice with interest how the community contributes to give a national identity to this minority in Finland.

VRT/TOYINIMA (Belgium)

Belgium Television shows a really interesting initiative for children. They're invited to share their own video clips, following instruction on the web site. The community created this way, drives young boys and girls to the use of multimedia, in a real friendly and safe environment. The educational aspect of this interaction between TV program & web, by showing the most voted videos on TV, also develops community members a sense of competition

SPECIAL PRIZE CREATIVITY IN HIGH DEFINITION

This is first HDTV event at Prix Italia, and we must thank the organisers and HD Forum Italia for the opportunity. We hope that this will be the first of many such events in order to encourage the growth of HDTV in both television and cinema.

We are a panel of four, young and old, female and male.

The aim is to show HD can be use to improve the quality of television.

We received 11 submissions of high quality from around the world that made it very difficult to reach conclusions.

Since this is the first time we needed to find our own ground rules. These emerged during the judging and can be briefly summarised as:

- HD can be used for new, previously untried programmes
- HD can be used to increase the effectiveness of virtually all programmes genres
- The detail in wide angle shots allows new methods of presentation
- HD close-ups can enhance strong emotion
- The impact of programmes is increased by HD when viewed on large screen TV.

Viewers

become more involved

- The importance of high quality multi channel audio

The three programmes that we have chosen are:

Italy – Italie – RAI

MOTHERS

Director: Barbara Cupisti

This is an important and difficult subject with strong emotions brilliantly presented. The effect of viewing the programme in HD on a large screen is to involve viewers as if they were there. This gave the programme an impact on viewers that would not have been present if viewed on standard definition.

Some of the exterior shots taken in warfare conditions are difficult to achieve in high definition.

The effect of the conflict on those involved however and presented in full HD interviews had great impact when viewed in HD on a large screen.

Japan – Japon – NHK

EXPLORING THE MOON IN HIGH DEFINITION

Directors: Tomoyuki Katsumata, Atsuki Yamazaki

HD is ideally suited to exploration programmes because the detail and scale of the pictures that are presented cannot be matched in standard definition. This NHK production of 2007 reaches new heights in exploring what is possible with HD TV. This included a full HD presentation both in studio and on the moon in an extraordinary programme.

United Kingdom – Royaume-Uni – BBC

DAN CRUICKSHANK'S ADVENTURES IN HIGH DEFINITION

Directors: John Hay, John Mullen, Helen Nixon

This programme relates architecture of buildings to the history of their areas and this gives it a seriousness that can be greatly enhanced by presenting HD pictures.

HD pictures illustrating the erudite commentary produce an unbeatable combination of high quality television in its genre.

Special mentions to:

Germany - Allemagne - ZDF – **CHINA'S GREAT WALL**

The presentation of information on the history and detail of the building of the Great Wall of China was greatly enhanced by the director's use of the full possibilities of HD.

France – France – ARTE FRANCE - **FORTUNES**

This was a fictional programme which used HD intelligently to enhance the high production values in the action.

SIGNIS

China – Chine – CCTV

THE STORY OF A LETTER

Director: Dafei Wang

France - France – ARTE FRANCE

TAMANRASSET

Director: Merzak Allouache

France – France – FR2

MUMMY IS CRAZY

Director: Jean-Pierre Ameris

Report of the Signis Jury

Today, after a hard selection, the SIGNIS Jury, composed by Guido Huysmans from Belgium, and Emanuele S. Piga, Michele Serra and Maria Zane from Italy, choosed the following three programmes.

France – ARTE FRANCE

TAMANRASSET

Various values are here involved. The necessity of life based on human values rather than economical reasons or just mere success. The cruelty of Africans towards their fellow countrymen, exploited and left alone. The clash between different cultures and religions that do not trust and even despise each other. Till the end where the "European system" levels everything on a money base.

France – FR3

MUMMY IS CRAZY

A pleasant movie in which a young woman has a strong urge to help illegal immigrants, but overdoes it and almost loses her sel-balance and her family. We must not forget our first duties while justly helping others.

China - CCTV

THE STORY OF A LETTER

A short movie in which the harmony of simple life in rural China is depicted. A loving relationship between father and son and the growing sense of responsibility of the child.

Mr. Michele Serra
President of the Jury