



## PRIX ITALIA

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### SHORT LIST

### TV

#### REPORT OF THE PERFORMING ARTS JURY TV

Milan, 23 September 2005

Franny Moyle

*President of the Jury*

#### **Performing Arts – shortlist:**

**The Nightingale** Arte France - France

**Holocaust, A Music Memorial Film From Auschwitz** BBC - United Kingdom

**DV8, The Cost of Living** CH4 - United Kingdom

- The jury recommends *The Nightingale* for its brave and innovative approach to the treatment of classical performance on TV. They recognised that the film had achieved a very specific televisual language in its use of digital technology to create a fairytale dreamscape in which the tale of the nightingale is played out. And it was recognised that the film makes a bold attempt to make the music of Stravinsky and the Anderson tale meaningful to a contemporary audience by adapting the moral to include references to consumerism and the computer age.
- The Holocaust memorial film was recognised as powerful and important film. Jury members praised the boldness of the core idea of returning to Auschwitz to stage a concert. This underlying treatment accounted for much of the emotive power of the material, as did the casting of four survivors who had been members of the death camp orchestras, and who contextualised the musical performances for the viewer. The quality of the direction, the cinematography and the editing was of the highest standard. The

director's treatment of Steve Reich's piece " Different Trains" performed by the Smith Quartet in the film was particularly noted as a powerful piece of direction.

- The Cost of Living was short listed for its deft combination of brilliant characterisation, storytelling and dance. The film played at several levels using a seaside scenario to represent a strange circus like world within which themes such as performance and voyeurism were explored alongside portrayals of characters struggling with their mundane lives, love affairs and relationships. This was underpinned by a clever formal structure and moments of moving sometimes surprising choreography.

Other performance entries that the jury would like to note:

Germany, ZDF Aterballetto was also noted for its beautiful photography.

Netherlands, NPB - Embracing Time. This dance piece from Holland was noted for its high production values and elegant realisation.

Sweden, SVT – Un Ballo In Maschera. This was also noted for its bold approach, its inventive use of actuality sound rather than music as a soundtrack and impressive costume design.

## REPORT OF THE PERFORMING ARTS JURY

Milan, 23 September 2005

Franny Moyle

*President of the Jury*

### **Music and Arts documentary – shortlist:**

**Bejart... Did You Say Bejart?** TF1 - France

**My Dad Shalyapin** CH1 Russia - Russia

**Salvador Dali, Live To Not Die** TVE - Spain

- Bejart – this was an ambitious film about a major cultural figure. It was noted by the jury for its comprehensive approach, the richness of the archive, and the way it explored the relationship between Bejart's own life and his work, as well as his collaboration with other artists – particularly Dali and Ionesco. The film cleverly revealed the development of Bejart's ballets from initial ideas, through the process of experimentation and choreography to a final, finished work.

- My Dad Shalyapin – this was a film that impressed the jury with its use of archive and its ability to tell not only the story of a major Russian figure, but also through the lens of his life, a wider story of Russian political life and culture in the C19th and C20th. The use of 'chapters' as a structure for the film was considered very effective. The film enjoyed a good objective distance from its subject, contrasting the testimony of Shalyapin's daughter about the private individual with the artist's public image and political importance.
- Dalì – this film found a new way of exploring the significance of the artist Salvadore Dalì despite the fact that Dalì's life has already been well covered. It's innovation was a bold use of archive and Dalì's own words to develop a very specific argument about Dalì, his role as an artist, and his role in the surrealist movement. The choice of title and the decision to tell the story through a first person narration, allowed this film to feel innovative.

## REPORT OF THE DRAMA JURY

Milan, 23 September 2005

Paola Leonardi

*President of the Jury*

### **Single Play Category – shortlist:**

**Young Andersen** DR - Denmark

**Speer And Hitler, Nuremberg – The Trial** ARD - Germany

**Sex Traffic** CH4 - United Kingdom

- The jury chose Young Andersen for the very "sensitive" and highly imaginative way it portrays the youth of the writer Hans Christian Andersen. The jury were particularly impressed with its visual concept, its ability to enter the imagination of one of Denmark's most brilliant writers. Its direction and to an extent its casting set it completely apart from the traditional bio-pic.
- This was a painstakingly researched film, employing historical footage and contemporary interviews with members of Albert Speer's family, incorporated into dramatised scenes from Speer's life as a member of the Nazi regime and at his own trial at Nuremberg. This marriage of filmic styles made it a truly impressive, magisterial account of the life of Speer, architect of the third Reich.

- This is a film which delivers a highly relevant social message within a brilliantly written and directed thriller format. At a time when half a million young women worldwide are forced into prostitution every year, Sex Traffic has already reached a wide audience and alerted viewers in many countries to the pressing urgency of this problem. This, along with its faultless direction, often in documentary style, and some highest quality performances made the experience of watching SEX TRAFFIC an emotionally draining experience.

## **Drama Serials Category – shortlist:**

**A Knife in my Heart** SVT - Sweden

**Vincent** ITV - United Kingdom

**High Times** SMG - United Kingdom

- The jury were unanimous in their praise for this powerful, moving, hugely exciting series about young, angry ethnic groups in the big city. A brilliant film universal appeal, A KNIFE IN MY HEART has a direct message for old and young viewers alike. This was edge-of-seat drama, its unfolding story of two star-crossed lovers reminiscent of Shakespeare and WEST SIDE STORY, delivered with musical inserts, beautiful choreography and first class editing.
- A polished “policier”, this time about a private eye, VINCENT is a vulnerable man whose own tragic circumstances do battle with his judgement and performance as a professional. Ray Winstone, who deserves a special mention in the leading role, was perfectly cast for this series. Also impressive were the technical qualities of this production, its deft direction, atmospheric lighting, and haunting musical score.
- This amusing, often poignant slice-of-life drama series, set in a high rise in a Scottish big city, dealt realistically and entertainingly with low life Scottish “chavs”. The jury was impressed by the honesty of this show, its refusal to patronise its subject, and its effortless ability to switch from the comical to the serious. In terms of production, HIGH TIMES shows that modest budgets don’t have to mean loss of quality.

## REPORT OF THE TV DOCUMENTARY JURY

Milan, 23 September 2005  
Alejandro Martinez  
*President of the Jury*

### CURRENT AFFAIRS:

The Jury decided to move the documentary "The three rooms of melancholia" from the category "Cultural" to "Current Affairs; they considered this documentary being a Current Affairs – film as it is about what is happening in a political field, the Cecenia War, today.

Prix Italia says that it wants to give the prize to a programme that combines quality, creativity and innovation. The Jury of TV Documentaries regrets that in the sub-category "Current Affairs", there were not enough quantity of works and innovative ideas. Although only 10 programmes have been presented, the Jury have nevertheless decided to present a shortlist of three programmes. After a tough discussion, the Jury finally has decided to nominate for this short list the following programmes:

### **Current Affairs – shortlist:**

**Victim n. 72** DR - Denmark

**The Three Rooms of Melancholia** YLE - Finland

**Tsunami: Eyewitness Accounts** NHK - Japan

#### Victim number 72

This programme reconstructs the evening of the crash of two planes and the aftermaths. The jury wants to mention this programme because its well balanced dramatic structure. Even if we know what will happen the tension is increasing all the time. In an other way, this programme takes the part of one individual wrongly accused for the catastrophe, not only by his company but also by the Press.

#### The three rooms of melancholia

The Jury will emphasize the radical choices the director of this "Guernica" has made. With very few words this more than one hundred minutes film obliges us to look straight in the eyes of children who will never forget and forgive what hate did to them.

## Tsunami: Eyewitness Accounts

On the threshold of a new media reality, when a lot of news material will come from non-journalistic sources as private videos and mobile telephone-cameras, this programme shows how the material can be used to explain complicated scientific questions.

## **Cultural – shortlist:**

The Jury has found two outstanding films in this category. The differences between the two on the shortlist and the rest is so big that the Jury could not choose the number three.

**Sight without Seeing** ARTE FRANCE - France

**Satoyama Japan's secret water garden** NHK - Japan

### Sight without seeing

Most of us cannot imagine what it would mean to be blind. This programme uses the visual technique to show the reality for visually handicapped people. The viewer is put in the position of a person who can not see to understand their situation – both their problems and ways to overcome the handicap.

### Satoyama Japan's secret water garden.

The film is a very good piece of work; the story, the photograph, the editing, the light, the structure, the music. With warm eyes it looks at nature and people. The film makers have made great efforts to catch the scenery from different angles and show how human beings can live in and with nature.

# RADIO

## REPORT OF THE RADIO MUSIC JURY

Dr John Evans  
Head of Music, BBC Radio 3  
*Jury President*

### MUSIC COMPOSED

The jury considered seven programmes submitted in this category and though we might ideally have wished for more entries, the general quality was such that we were able, nonetheless, to short-list three programmes.

Without the National borders and barriers imposed on speech output, music - being a truly international language - allows this category of programme-making perhaps a higher degree of experimentation than any other considered by the Prix Italia and a number of programmes entered this year exploited every possible facility offered by digital technology. Some of these programmes overstayed their welcome we felt, particularly when the concept or programme narrative was unsustainable; others we felt had put the technology first and the listener, the audience, second. But the best of these programme engaged our imagination, entertained, sometimes amused, told a story – often a story really worth the telling – and on occasion they moved us greatly.

The jury would have liked to have had as much supporting material as possible, including full texts in the original language, with translations (ideally in parallel formats) and where appropriate, the musical score, particularly when it was specially commissioned for the programme in question. This, I'm afraid, was not the case in the vast majority of cases - a problem we faced with programmes submitted in both music categories.

Before I turn to the short list, I would like to note that the jury enjoyed and appreciated the humour and refined structure of Swedish Radio's RUN STONE and the freshness and entertaining appeal of SONGS OF WAR AND LOVE from ARD.

However, the three programmes short-listed in this category, in alphabetical order of broadcaster, are:

## **Music Composed – shortlist:**

**SANDAKAN THRENODY** from the Australian Broadcasting Corporation

a complex radiophonic composition that uses all the elements of the radio art, integrated into a touching and warm documentary. Here a strong narrative is infused with a pungent atmosphere that, nonetheless, allows the listener room for interpretation, taking an unsentimental approach to a difficult and emotive subject.

**FRIEDRICH MILES BY SCHILLER DAVIS** from the German broadcaster ARD

a musical gig that brings together the German writer Friedrich von Schiller and the American jazz trumpeter Miles Davis, realised in a way that only radio can.

This was a good example of technology serving an original concept, allowing an audience to experience Schiller with fresh ears: Schiller and Miles Davis jamming at the *Village Vanguard*, just imagine it!

**VOICES OF A LANDSCAPE** from the Slovenian broadcaster, RTVSLO

This was a sequence of well-crafted, evocative radiophonic postcards, taking us through the four seasons in the Slovenic mountainous landscape. The listener is transported; all the senses respond to the vividness of the soundscape.

## WORK ON MUSIC

The second category, described in the Prix Italia statutes as 'Work on Music' embraces the formats of features, documentaries and, indeed, any programmes that carry a narrative commentary *about* music.

The jury considered eleven programmes in this category and although the general level was perhaps not quite as high, the jury were able to agree on a short-list of three programmes, with one outright winner.

Before the short-list, a few general points. Some of these submissions were good, but frankly not exceptional, examples of the daily fare of public radio; others strove to be better than the average, but were flawed (in one way or another) in the attempt. A number of programmes felt as though they had been commissioned at the wrong length or made to fit a pre-ascribed slot,

without real consideration for the sustainability of the material; others were examples of missed opportunities – interesting, sometimes excellent ideas or concepts, not fully or successfully realized.

## **Work on Music – shortlist:**

**SKELETON IN THE MUSEUM** from the Australian Broadcasting Corporation

An original and eccentric portrait of an original and eccentric composer (Percy Grainger), realized as an original and eccentric walk through and original and eccentric Museum with original and eccentric sound material!

**THE CHANGE OF THE SOUND** from the Canadian Broadcasting Corporation

With perhaps not the most accessible of subjects – ‘*the impact of electricity on music and the history of magnetic tape machines*’, – well against all the odds, CBCs programme-makers succeed, in a very lively, engaging and sophisticated way, to inform and entertain the listener with a strong narrative and a playlist that runs from from Karlheinz Stockhausen to the Beatles.

**MUSICAL SCALES**, a well-chosen if boring subject! But in the hands of the programme-makers of Slovak Radio, an amusing journey through some hidden and surprising treasures. This is a programme that communicates the producer/presenter’s obvious enthusiasm for the subject, without overwhelming it with too complex a construct. A very good case of less is more.

## REPORT OF THE RADIO DRAMA JURY

Milan, 23 September 05

Lorelei Harris

*President of the Radio Drama Jury*

I would like to start by introducing the Radio Drama Jury to you. We are Danielle Leblanc from Radio Canada, Heino Byrgesen from Danish Radio, Ekkehard Skoruppa from ARD in Germany, Kenji Shindo from NHK in Japan, Else Barratt-Due from the Norwegian Broadcasting Corporation, Magnus Florin from Swedish Radio and I am Lorelei Harris from RTE, the Irish Broadcasting Corporation.

We have been asked to award Prix Italia for Radio drama in two categories: adapted plays and original plays. Seven plays were entered as adapted works and a further seventeen were entered into the original play category. After much discussion, the jury exercised its prerogative

to move two plays from the adapted plays category to the original plays category. These were *Psyche and Other Works*, from Croatian Radio and *Mane, Thecel, Phares* from Radio France. The main reason for this decision is that the jury felt that both works, while drawing their inspiration from extant sources, were more representative of original writing than adaptation. This said, the jury is of the opinion that the rules governing the entry of works into the adapted plays category of the radio drama competition need to be more clearly specified by the Prix Italia in future competitions.

In all, then, over the past week we have listened to twenty-four plays covering a wide variety of subjects. We have heard plays about desire; about true love and lost love and last love. We have listened with great interest to plays which attempt to reconstruct and understand the past and to others which deal with some of the burning issues of our collective present: disaffection, anomie, technological alienation and cultural diversity.

We have been moved and touched by the energy and enthusiasm of many of these productions; by the care with which they have been made and by the desire embodied in their production. Unfortunately, we have also frequently been disappointed by the dislocation between the intention and its execution. We have also been dismayed by the listening conditions under which we have been asked to work. Like the other radio juries, we were asked to judge work which appeared to have been heavily compressed in the transfer, initially using non-professional headphones and latterly through speakers with far too much non-adjustable bass response. While we deeply appreciate the efforts of our colleagues in the Prix Italia radio organisation and, most notably Giovanna Masella, to remedy this situation during the week, we strongly recommend that this matter be resolved by the establishment of a technical advisory committee within the Prix Italia working group and by the implementation of an agreed protocol in this regard. We owe this to the work that has been entered into this most prestigious international competition. For, at the end of the day, radio is about sound and if we have bad sound, we are left to struggle with nothing in our hands.

## **Adapted Plays Category – shortlist:**

After much agonising and long debate, the Radio Drama jury has to award a Prix Italia but not to create a shortlist in the Adapted Plays category. With the exception of one play, we felt that the elements required to come together to create the standard of excellence we expect to find on a Prix Italia shortlist were, quite simply absent in the plays we heard this week. While the technical standard of production was uniformly high, we were variously disappointed by the writing, the performances and direction, the use of the acoustic medium, the overall development and impression left by these plays. The impetus to adaptation was frequently unclear and this lack of direction was all too often apparent in the plays themselves. So, I'm afraid, all will have to wait till Saturday.

In the original play category, we have shortlisted three plays. In alphabetical order by country, they are:

## **Original Play Category – shortlist**

**HAIRY CREATURES** by Erik Norberg, an Yleisradio production directed by Ann-Luise Bertell and produced by Solveig Mattsson and Niko Ingman. This is an exuberant radio comedy centring on the phenomenon of home sales which starts in a well-kept suburban house and ends in a domestic idyll of a rather more unusual kind. Part of a regional radio theatre project, the play represents an exercise in regional inclusion of which we should all be envious. The jury enjoyed its energy and exuberance. We were impressed by good, solid performances and by an expert use of the medium.

**FLORIS AND SARTORIAL** by Francesca Marciano, a RAI production directed by Wilma Labate. A mysterious woman meets a young writer. She tries to persuade him to do something for her, something that nobody has ever asked him to do before. Is it a simple question of travelling and describing the places he visits? The jury was impressed by the seductive qualities of this play as it explores the senses and the nature of desire itself; by fine performances, high production values and a sophisticated understanding of the radiophonic medium.

**RADIO NORTH SURINAM** WRITTEN AND DIRECTED BY Gustav Borremann, Xander Straat and Leo Knikman with Dorothee Forma. This play is a courageous and original exploration of the problems facing post-multicultural Holland which holds great relevance for all of us in confronting contemporary issues of cultural diversity. The jury was impressed by its clever and original use of the medium, by its sure production values, by its confident essay at satire and by versatile performances.

## REPORT OF THE RADIO DOCUMENTARY JURY

Milano, 23 September 2005

The Jury – Alfred Koch ORF, Anna Rosa Mavaracchio RAI, Tony Mc Gregor ABC and Ales Jan RTVSLO, president, would like to thank the Secretariat of the Prix Italia, especially Sig.ra Giovanna Masella, and to the technical support staff.

### General Remarks

The Radio Documentary Jury listened to 36 programs in two categories: Current Affairs (14) and Cultural (22). The individual programs reflected the range of typical approaches to the documentary, from intense psychological portraits, reportage and complex radiophonic mixes, and made use of archival material, written documents, classic texts and, of course, actuality

and original location recording. The jury feels very strongly that the large number of entries and wide ranging approaches to the form demonstrates that the radio documentary is very much alive. The radio medium continues to provide a window into human life and serve as a medium of expression and exploration of ideas. However, the Jury felt that overall the works we heard in competition did not fully reflect the qualities we believe are necessary for the continued development and renewal of the radio documentary field. We expected a little more innovation and risk taking, and we would urge companies to think seriously about supporting the development of younger program makers and entering riskier programs into competition. These reservations are minor: we are very confident that within the 36 programs in the festival, we have found strong contenders for consideration for the final prizes in both categories.

## CURRENT AFFAIRS

We listened to all 14 programs with interest. After the first round of voting eight (8) programs remained in contention. After the second round 5 remained in serious competition, and after much discussion, we decided on a 'long shortlist' of four programs, each excellent in their own way. Our final short list comprises only two (2) programs, but we would like to particularly commend the 2 programs which did not make the short list: **The Price of Hope** (DR) and **The Source Code** (NPB). The Price of Hope confronts a significant social and political issue (the prohibitive price of drugs for diseases such as MS) through autobiographical story the program maker following her diagnosis with Multiple Sclerosis. The Source Code is a compelling thriller with an ironic tone which tells the story of a little man – and eccentric inventor – who takes us on the world of big business.

### **Current Affairs Category – shortlist:**

The short listed programs in the Current Affairs category are (in alphabetical order by country):

**Denmark: The Little Girl With The Hijab**

**Germany: Jishin – Split Earth. Observations in Japan, Land of Earthquakes.**

## CULTURAL DOCUMENTARY

We listened to 22 programs. After the first round of voting, we had 14 programs to consider, a further round of listening and discussion reduced that number to 8, and we then faced a very difficult discussion to come up with four (4) final contenders. The Jury wishes to particularly commend **The Supplement of the Afternoon News: in Cuban Streets**, from RNE (Spain). This energetic documentary combines dramatic and documentary elements in a dynamic and always entertaining manner, it is richly musical, and evokes a portrait of Cuba.

## **Cultural Category – shortlist:**

The short listed programs in the Cultural category are (in alphabetical order by country):

**Croatia: Who Doesn't Die Is Not Human**

**Netherlands: Aubade to a Comfort Room**

**Switzerland: A Stranger in Alsace – The Alsatian poet Conrad Winter**

# WEB

## REPORT OF THE WEB JURY

Milan, 23 September 2005

Ms. Signe Hotvedt

*President of the jury*

There were altogether 12 web sites entered into the competition this year (11 in the programme book and extra one that arrived late). The jury was composed of three media professionals coming from different editorial background, but with the same devotion to exploring the possibilities of the internet, adding something unique to the traditional media of radio and television.

Since the regulations modified this year reduced the number of sites to be nominated for the prize to one (1) per organisation, and since there were no sub categories, the jury had a very difficult task to compare sites of a different nature, size and quality.

After visiting the sites in competition several times, having discussed their content, design, navigation etc... - the jury first reduced the number of entries to be discussed to 6 (six), for further deliberation.

The criteria of evaluation were agreed upon by the members of the jury:

- The richness of content
- The traditional media content adapted for the web, and unique tailor-made content
- Innovative nature of the site
- Navigation
- Design (appealing interface)
- User friendly setup, the overall impression of the site visited

Looking at the sites again in depth, the jury finally found three ones of special qualities, each of them a candidate for the prestigious award of Prix Italia.

These sites are (listed in alphabetical order of the name of the entering organisation):

### **Web – shortlist:**

ARD – [www.kriegsende.ard.de](http://www.kriegsende.ard.de)

This site of the German public broadcasting network features an immediate and personal

approach to history. It covers current issues on news pages and bundles the ARD television and radio content. This site makes all the programmes and archive material of German broadcasters available in celebration of the end of World War II.

BBC – [www.bbc.co.uk](http://www.bbc.co.uk)

This portal in BBC's presence on the internet, a signpost to content and services across the web. It is of a traditional nature, but it provides its visitors with a comprehensive view on current affairs, arts and education. The BBC site is impressive in both scope and details.

DR – [www.dr.dk/hcandersen](http://www.dr.dk/hcandersen)

In celebration of the bi-centenary of Hans Christian Andersen's birth, the Danish Broadcasting company has produced a comprehensive, state of the art web site combining Danish design and modern internet technology.

## **Special mention:**

The web jury of the 57<sup>th</sup> Prix decided to express their appreciation to the site entered by RAI ([www.medita.rai.it](http://www.medita.rai.it)). Medita is an educational project of RAI, Italy's most important on-line encyclopedia available for schools offering 1,000 hours of audiovisual material. It is aimed at teachers to use it as a supplementary educational material nationwide. To make archives available for educational purposes is a very important mission for public broadcasters – by this approach RAI Educational has become a flagship on the European media scene.

# GRANAROLO SPECIAL PRIZE

Milan, 23 September 2005

Mr. Antonio Caprarica

*President of the jury*

## SHORT LIST

### **“Communication for Life” Granarolo Special Prize**

The jury of “Comunicazione per la vita” Granarolo Special Prize has examined 27 works – from documentaries to dramas – created by the most important television networks which participate to the Prix Italia organization. The filmed sequences have the merit of dealing, in the majority of cases, with courage and frankness, many of the critical situations of our world even though the technical level is not always appropriate to the measure and passion of the story. Among those viewed the jury believes that the works which deserve to appear in the short list for the assignment of the special prize are the following three:

- **Asia in a child’s eyes: Yearning for mother**, produced by the NHK. Nuraldin and Marimar, although only respectively 10 and 8 years old, already have the experience and bitterness of worn-out adults. Set in the Philippines, this story is about an infantile world obliged to carry the weight of all the difficulties of life, but still capable to preserve tenderness and faith, allowing everyone to hope for a world capable of respecting much more everyone’s rights, especially those of children.
- **Teaspoon for Life, produced by TVP**. In this short but intense work, the inexpressible tragedy of the holocaust benefits of a different point of view: the one of Polish women who challenged the Nazi horrors in order to save the life of Jewish babies and saved children who find out, once they become adults, their identity, measuring in the heroism of their rescuers the possibility of a love which goes beyond faiths, beliefs and wars.
- **Stealing a Nation, produced by ITV**. It is a valuable work of investigative journalism respecting the most elevated tradition of British press which brings to light an unknown story – the deportation of the habitants of Diego Garcia Island from their land – but not for this reason less emblematic in relation to problems and values of universal kind: the repression of liberty, the deception of power, the abuse of the public’s faith even though it is the faith in a consolidated democracy such as the British one.

The jury, in addition, wants to draw attention to “The Miracle Express”, produced by the TF1,

because of the particular humanistic message communicated in the play: a convoy of young voluntary doctors travel through the most remote and abandoned regions of the South African Republic in order to offer the disinherited the right of having access to healthcare, a right which was already recognized by the ONU' s charter in far away 1949 but then left as a dead letter in many parts of our world.

# SIGNIS SPECIAL PRIZE

## REPORT OF THE SIGNIS JURY

Milan, 23 September 2005

The members of the SIGNIS jury: Robert Molhant (Belgium), Patrick Keppel (Monaco), André Kolly (Switzerland), Paolo Pellegrini (Italy).

### **SIGNIS – shortlist:**

According to the tradition, the SIGNIS jury has considered for its award all 32 films presented in the TV Drama section and the 33 TV documentaries.

To make this possible, two members of the SIGNIS jury established a first selection of the Drama programmes, the two other members did the same for the documentaries. In a second phase, they exchanged their respective roles.

The SIGNIS jury members were unanimous to consider the selection of this 57<sup>th</sup> Prix Italia competition as of very high quality. SIGNIS has every year juries in about 30 film and TV festivals. The Prix Italia selection was considered as one of the very bests.

As a consequence, the choice was very difficult. Some programmes of high quality were not selected. The jury, in order to achieve its task, had to consider which programmes were the most in accordance with the criteria not only of audiovisual quality but were meeting the exigency of presenting human, social and spiritual values.

In the TV drama section (presenting by the way a number of “docu-drama” programmes) the SIGNIS jury selected for the short list:

**The Flood** (CTV, Czech Republic). The programme succeed to illustrate a very sensitive human relation between two women whose character is excellently performed by the actresses.

**Speer and Hitler, Nuremberg – The Trial** (ARD, Germany). The programme underlines the responsibility of German leaders, even architects, in World War II and shows the consequences of such a family heritage on their children.

In the TV documentaries section, the SIGNIS jury selected for the short list:

**Take my Heart and my Roses** (TF1, France) shows how even media celebrity may not save people from misery. It also reflects on media responsibility.

**Central America, Pain per Dollar** (TVE, Spain). The programme illustrates in a powerful manner one of the major problems of today: immigration, with all aspects of human distress exploitation and corruption of civil authorities. The programme also shows the help offered by institutions and individuals.