



Comando Generale dell'Arma dei Carabinieri

V Reparto - SM -

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THE CC FORCE IN TV FICTION

The CC Force, with its nationwide distribution of over 4600 police stations and with its 194 years of history, occupies an important position in the Italian general public's imagination. It's an Institution of notable prestige for the public opinion as regularly shown by the public opinion poles.

The CC Force's deep integration within society is especially felt in the rural and suburban areas (in Italy 65% of the population lives in townships that count less than 50.000 citizens) and this brought to having films and tv series valorize this important element of society making it become a "key figure" for narrating Italy and the Italians.

The first memorable encounter between cinema and the CC Force goes back to the 1950's and the lucky series "Pane, amore e ..." starring *Gina Lollobrigida* and *Vittorio De Sica*. As the neo-realist age drew to an end, it gave life to the unforgettable role of Maresciallo Carotenuto, on duty in a small rural community.



CLIP – “PANE AMORE E FANTASIA”

Two moments that belong to the CC Force:

The arrival of the Maresciallo at the CC Police Station to which he has been assigned and the participation of the CC Force in local festivities.

In the past years, film-making continued to contribute to vast public success by offering 2 Italian comedy films on the life within the CC Force and the activity it performs. They managed to show, with irony and affection, the true potentials of the Force, when in action repressing crime. The film was “I Due Carabinieri” starring popular actors *Enrico Montesano* and *Carlo Verdone* (1984).



CLIP - “I DUE CARABINERI”

We can see the two main actors in two short episodes which recall the typical irony that is so dear to Italian comedy:

In the first scene a “unique” approach during searching activities:

In the second the jokey simulation of an arrest between the two actors that ends with them losing the keys of the handcuffs.

And the sequel “The Lieutenant of the CC Force” (1986), starring Enrico Montesano who plays the role of an officer and the late Nino Manfredi.



CLIP – “IL TENENTE DEI CARABINIERI”

Also in these scenes we can see how irony is always present in the adventures of the main actors.

During the 90's, TV began to show repeated interest in the CC Force. In 1995 the CC Force started to cooperate to TV fiction making with "IL MARESCIALLO ROCCA" (that we will deal later on) which obtained great public approval thanks to the brilliant performance of actor *Gigi Proietti*. The success was such that film-making went on to release a number of sequels in 1999, 2000, 2002, 2004 all the way up to number 6, for 2007. "IL MARESCIALLO ROCCA" went on to achieve worldwide public approval with sales of the fiction in Latin America and Eastern Europe, in Japan, in the USA and in several Asian countries.



CLIP – "MARESCIALLO ROCCA"

The scene illustrates, giving particular attention to the operational aspects, the phase of an arrest and of searching activities performed by personnel of the CC Police Station of the *Il Maresciallo Rocca*.

Other TV series that represented the CC Force's activity in its usual characteristic "habitat", that is to say, of a police station in a small town of an Italian province, are "DON MATTEO" and "CARABINIERI". They have greatly gratified the Italian public and gave way to numerous sequels.



CLIP – "DON MATTEO"

These scenes show two encounters between the priest who is the main actor and the Commander of the CC Police Station in two typical every day contexts of a small town: The CC Police Station and a Caffè.

In “DON MATTEO” the CC Force cooperates with a parish priest called Don Matteo, who is interested in resolving little detective cases of various types. The CC Force helped in producing the many sequels that followed in 2001, 2002, 2003, 2005 and the 6th edition in 2007.

In “CARABINIERI” the film shows the daily life inside a police station located in a small township of Central Italy. The CC Force assisted here as well in producing this TV success that began in 2000 and is still running today.



CLIP – “CARABINIERI”

The female element is emphasized. In these scenes the Commander of the CC Police Station talks with one of his female collaborators. Scene showing operational activities - car chase.

There have been other TV fictions that have given importance to specific fields of the CC Force, such as the high investigative skill.

“RIS – DELITTI IMPERFETTI”, which we will deal later on, appropriately represents the extraordinary level that the Institution has reached in scientific investigation: the General Command of the CC Force gave assistance to the making of the first three tv series in 2003, 2005 and 2006 and is aiding the production of the 4th edition in 2007.



CLIP – “RIS”

In these scenes the main actors are shown while they are using sophisticated laboratory equipment.

The three parts of the TV fiction “ULTIMO” to which the CC Force gave cooperation in making it in 1998, 1999 and 2003 show the effectiveness of contrasting organized crime through its protagonist a CC officer who took part in capturing Totò Riina in 1993, boss of “Cosa Nostra” in Sicily at that time.



CLIP – “ULTIMO”

We can see the phases that bring to the arrest of a criminal in the streets of a Sicilian city on behalf of ROS personnel (Special Operations Group), elite of the CC Force in the fight against organized crime.

In recent years there have been many tributes to servicemen of the CC Force who have fallen while on duty. The Institution was called upon to cooperate in producing two TV dramas dedicated to very important figures well-known to the public:

Vice Brigadiere (Sgt.) Salvo D’Aquisto, who is undergoing the process of beatification, heroically sacrificed his life in September 1943 in order to avoid the killing of numerous civilians, due to Nazi retaliation;

The 19 Italian victims (12 of whom CC servicemen) who were killed by a terrorist attack against the Italian Peace Mission Contingent deployed in Iraq in November 2003.

The TV dramas “SALVO D’ACQUISTO” (2002) and “NASSIRIYA” (2006) narrate the dedication to duty of a few servicemen that ended with the extreme sacrifice of their lives. These films are intended to honor all the CC servicemen, of all times, that have silently fallen, while performing their duty for the community.



CLIP – “SALVO D’ACQUISTO”



CLIP – “NASSIRIYA”

The scenes of the hero Salvo D’Acquisto, from his noble act of responsibility to his

execution, and the attack of Nassiriya in Iraq, are shown in their full drama.

Within the path of silent devotion and the extreme sacrifice, we also find the TV drama: “IL GENERALE DALLA CHIESA” recently shown on tv. It is inspired by the life of CC General *Carlo Alberto Dalla Chiesa*, key figure during the 70’s in the fight against terrorism and designated Prefect of Palermo in order to contrast Mafia but who was murdered by it, in Palermo, in September 1982, in an ambush.



CLIP – “GENERAL CARLO ALBERTO DALLA CHIESA”

The General is shown during his fight against terrorism and during his tragic ending in Palermo

We can also mention the contribution that the CC force gave to other tv fictions of success such as “Amanti e segreti” 2003 “Amanti e segreti 2” (2004) and “Cefalonia “ 2004.

The daily picture of the CC Force is made up of little daily events, sacrifices, abnegation, and at times by heroic acts but continuously characterized by the contact it has with the population.

The concept of “being in contact” with the population belongs to the “genetic inheritance” of the CC Force. This is shown in the ability of creating true harmony with the local community. The skill of listening to the citizens’ daily problems also contribute to “reassuring society” which is guaranteed by the presence of the CC Police Stations.

The objective of “community policing”, is surely strategic in the security system of our country because it is capable of increasing the level of security perceived. It may be achieved naturally by the traditional means of controlling the territory, of preventing and repressing crime, and by safeguarding public order as well but also by a way of mediation. This is why the tv fictions are so successful. TV has become, in fact, the ideal way of

showing the general public various issues. Programs concerning such issues are spread out and perceived by the public (often in moments of privacy, together with family members, after a working day, while eating or during a family reunion) and enables the message sent out to be very convincing.

In this way, the CC Force uses tv fiction as an instrument of communication on one side, in order to increase the feeling of security, while on the other side it addresses information to the community. This helps the people to become more aware of common crimes and to increase trusting the Institutions.

In order to achieve this objective, tv fictions (to which the CC Force cooperated in making possible) usually unveil the “private side” of the actors wearing a uniform. This favors the process of “living ones part” that touches the audience:

In such a process of “making more human” the CC serviceman who is also from time to time, a solicitous husband, a protective father, a jealous boyfriend, a heartbreaker or a shy lover, according to the script, the image of the institution is strengthened and the citizen acquires major familiarity with the “*modus operandi*” of criminals and learns how to defend his/her self. So the message sent is “*we are not only near you, but we are also like you*”.

In the background of the plot, that is obviously based on narrative demands, we are always able to find such values as: integrity, humanity, dedication to duty and the spirit to sacrifice, that together with a qualified and updated professionalism, have always characterized the CC Force, making it a true synonym of state and justice for many Italians. The message sent out in that way, helps to eliminate or at least diminish eventual suspicion caused by the so-called “*fear for public authority*” that still today can be found especially among the population less fortunate, and with low education. This helps to spread (*in a more incisive way*) the concept of Law.

At this point, it is clear that the role of fiction, illustrated here, gives an immediate advantage to the audience and to the institution: major trust means major cooperation on behalf of the citizen this brings to better duty and above all, more efficiency towards every form of crime. The CC Force therefore uses tv fiction as means of communication to produce security and stimulate the audience to cooperate with the institutions in the fight against crime. However the potentials of such a modern way of communication do not

finish here. Other important aspects that bring the institutions to use such forms of communication can be found in the narrative sequences, so in common with fiction.

Lets see how.

The fiction is usually divided into three parts:

The opening, the unfolding of the plot with its climax (the peak of the drama that is anticipated by growing emotions) and the ending of the story.

The opening is the beginning of the story and introduces the spectator in the context where the events will happen. Usually it is used to describe the preparation and the perpetration of a crime.

This type of circumstance surely has an important descriptive aim because it makes the viewer more aware of how criminals behave.

The unfolding of the plot with its climax is the central part of the story. This is the stage in which the investigative activity usually done by the CC Force, is illustrated.

Even here, we find a special kind of service done for the citizen because he/she is put in the best conditions, as a potential victim of the crime, to discover the most important elements used by the investigators to identify the criminals.

Such elements may give the spectator on one side, the possibility to learn about the potentials of investigative activities and the elements necessary to perform them; on the other side they allow the Institution to compare itself with the citizen, who already is aware of the situation in which he/she has become the victim and turns to the CC Force with more confidence and full knowledge of the facts, providing in this way, a qualified type of cooperation.

The ending of the story usually identifies the author of the crime. Its strengthens public imagination on the importance of a sure punishment which is the basis of prevention.

Even in this case, however, punishment is emphasized as a re-educational aim, instead of underlining the true meaning of it according to the constitutional laws.

The Carabinieri serviceman shows great respect for human dignity under every circumstance and the author of the crime is always shown to be a human being who

committed mistakes but may redeem himself. The Carabinieri serviceman always deals the delinquent with manners and never judges him but only his behavior.

The CC Force stands out for its devotion to its history and traditions. This love for the past does not prevent it from having a modern spirit that looks towards the future. It is always in search of new and technologically advanced solutions to resolve problems and to improve its efficiency. The union of these two spirits, one that bases its roots in the past and its traditions and the other in technology which launches it towards the future, has given an important response even to the image of the institution used in the fiction. Two of the best tv series of success, which determined the production of sequels, are in fact “Il Maresciallo Rocca” and “Ris-Delitti Imperfetti”.

These are two rather different types of fictions which have in common the CC Force but the detective plot varies somewhat, not only for style but also because of the diversity of the institutional aspects they represent.

In the first case we have a description of a typical Italian province with its traditional values, its reference points and its community, where the figure of the CC Police Station Commander stands out, brilliantly performed by the actor *Gigi Proietti*. In the background of the events that are narrated time to time, we find the CC Police Station which resembles the State, the law and justice for the small community that it serves. Within the CC Police Station there’s a family atmosphere based on shared values and strengthened by the spirit of duty and sacrifice of its personnel.



CLIP – “MARESCIALLO ROCCA”

It is the conclusion of an investigation:

Maresciallo Rocca follows the magistrate, with whom he has cooperated in concluding the case, outside the courthouse.

The fiction represents the diversity of the institution and draws its best part from its traditional heritage, that is still today present in over 4.600 CC Police Stations spread nation wide.

On the occasion of the 10th anniversary of the first series, on September 27, 2005, the General Commander of the CC Force, underlined that “Maresciallo Rocca” *“gives a real picture of every day life in the CC Police Stations, in which the servicemen work close to the needs of the community and with which they establish a tie of confidence”* and he wished that the series could continue *“within the path of tradition, giving the Italians that positive message that they need, that feeling of security that so many times we look for”* (ANSA).

The CC Police Station is considered by the population as a “heritage” of each community, capable of directly affecting the individual feeling of security, as demonstrated by the numerous requests of the local communities to build or strengthen CC Commands.

The second successful fiction is “RIS – Delitti imperfetti”. This is based on scientific investigations that the CC Force carries out with instruments and highly advanced technology that help resolve even in true life, many cases that appear impossible.

Here too the human and professional values of the actors wearing a uniform are somewhat quite similar to those already described in “Il Maresciallo Rocca”: Comradeship and spirit of duty, humanity and devotion to justice and the truth.

But the central point of this scenery is scientific technology.

With an original narrative style not traditional, but dynamic, the spectator becomes involved in a plot that, with a continuous turn of events, will be resolved by the actors wearing a uniform with the most modern scientific investigation techniques and a good amount of sagacity.

In this fiction the teaching aspect is a key element because it shows how crimes are performed and how important each element found, even those apparently meaningless, may have on the scene of the crime, in order to resolve the case.



CLIP – “RIS”

In this scene we can see the activities carried out by the main actors on the crime scene.

Both fictions became popular and successful thanks to the variety of its an audience. “Il Maresciallo Rocca” was particularly appreciated by a mixed audience where the families and elders were predominant. “RIS – Delitti imperfetti” received approval by the young people thanks to the innovative style introduced by its production.

The public success obtained by these fictions has determined an increase of the number of enlistment applications and of general interest among the young people with a scientific high school diploma, to the career opportunities the RIS offers.

In reference to public response, a general audience survey has shown how fictions concerning the CC Force have a strong media appeal, with percentages reaching some 41%.

An example for all is the enormous success of the series “Il Maresciallo Rocca”: On the occasion of the 10th anniversary of the fiction (2005) it was remembered as ... *with 22 episodes and with an average peak of 10 million and 800 thousand viewers per episode it is one of the most successful and biggest fiction productions...*” (ANSA).

The constant *share* rate (25% and 30%) obtained for the main fictions to which the CC Force cooperated (besides the two already mentioned, “Don Matteo” and “Carabinieri” etc.) show the strong appeal that the actors wearing a uniform have on the general public.

According to regulations, the use of uniforms and equipment – similar to those assigned to the CC Force – in film – making and the examination of the narrative issues are disciplined by rules in act which provide that the CC General Headquarters be responsible for authorizing or denying its cooperation to public or private agencies.

The Ceremony and Promotional Activity Office of the CC Generale Command is responsible for examining the preliminary documentation that precedes an eventual collaboration. This office examines the applications forwarded by the film-making agencies, analyses the script and the professionalism of the agency, by carefully evaluating if the product is compatible to the institutional objects mentioned so far, while maintain a view to the target and the format of collaboration.

Once the cooperation with the CC Force has been established, it is important that the personnel employed be limited to its daily working schedule and to the essential need:

The CC servicemen never appear as extras in film-making except for those circumstances that refer to specific activities that are highly spectacular and aimed at putting into evidence

the participation of special units (scuba divers, helicopter personnel, k-9 experts, RIS etc.) while remaining as close as possible, to reality.

The participation of CC specialists are, however, a part of the activities already programmed and the related expenses (gasoline, insurance etc.) are to be paid by the film makers.

The equipment assigned individually or belonging to a unit are to be paid for or are free of charge but must be returned once no longer necessary.

In order to obtain a representation, as close as possible, to the reality of the institution, actors who wear a uniform are preliminary informed on how to properly use the uniform and how to behave as a “Carabiniere”.

In the end the CC Force will continue to give great attention and availability to tv fictions, an instrument which not only entertains but brings citizens closer to the institution and increases the level of confidence, while improving the inclination towards cooperation of the spectators and as a consequence, the efficiency of duty provided to the community.

The fictions have become true means of information by which the citizen can receive information on the potentials and professionalism of each law enforcement agency.

But above all they affect the feeling of security on behalf of the citizens, while giving value to the link of trust with the institution.

Thanks to the confidence inspired by the realistic representation of the operational potentials of the law enforcement agencies, a dialogue is stimulated and the feeling of separation, which at times the institutions experience, is overcome. This is beneficial for the community and the Police Forces.

The topic that we are dealing with today seems more or less appropriate, because as we have seen so far fiction, with due tactics, may become an instrument of learning as indicated by the seminar: it must be a winning product that nevertheless must pursue a teaching objective, showing the citizen the damage that fraud can cause to the community and at the same time the behavior that the citizen must adopt in order to prevent committing such a crime.

Colonnello Carlo Felice Corsetti

Carabinieri General Headquarters – Rome (Italy)