



PRIX ITALIA

EXTRAORDINARY GENERAL ASSEMBLY 2005

Rome, January 28, 2005

CAROLINE THOMSON opened the assembly by saying that it was a great honour to be asked to be President and that she was committed to making the Prix a great success. She also expressed her gratitude to RAI for their continued support. The minutes of the General Assembly in Catania on the 18th September 2004 were approved. **ALESSANDRO FEROLDI** announced that the next Prix Italia would be held in Milan, in the Pirelli-Bicocca area, with the opening ceremony in Villa Erba on Lake Como. The Arcimboldi theatre would be used for the Saturday night show. The mayor of Milan had also offered delegates a private visit to see Leonardo da Vinci's Last Supper and to La Scala. **LOUIS HEINSMANN** remarked that Milan was a good choice because it is easy to reach. He added that it was important that the venue be established early. **ALESSANDRO FEROLDI** added that another reason for choosing Milan was its considerable and growing interest in media and communications. **JORUNN HOPE** felt it would be easier to invite busy channel directors to Milan. She wanted opportunities for delegates as well as jurors to hold discussions. **ALESSANDRO FEROLDI** pointed out that the venue would provide plenty of space for informal meetings. **URSULA VON ZALLINGER** felt the invitation should stress that the Prix Italia was mainly an opportunity to exchange ideas. **JAMES GRAHAM** stressed that the award ceremony was central to the festival.

CAROLINE THOMSON said it was tremendously important to attract people to come to the Prix and suggested a keynote speaker. **FRANK-DIETER FREILING** seconded her idea and thought it would attract an audience.

PAIVI MOORE said people had commented on the lack of general meetings. **SVEN AKE LANDSTROM** stressed the need to invite radio people to speak. **JAMES GRAHAM** suggested a speaker from one of the major public service broadcasters. **URSULA VON ZALLINGER** agreed that this could "bring back the big shots". She added that it was important to find someone who would chair this public debate in a very professional way and that delegates should receive a "survival kit".

JORUNN HOPE said the documentary and music and drama group in Norway would like a separate meeting for radio. **CHRISTIAN MAILLARD** agreed that it was important to invite people

from radio to participate in the debate.

ALESSANDRO FEROLDI confirmed that the 2005 Prix would be held Sunday 18th to Saturday 24th.

ALES JAN suggested a “daily moderator” for each category, like the Prix Europe. **EKKEHARD SKORUPPA** agreed that it would be helpful to have a chairman to lead the discussions. However, **URSULA VON ZALLINGER** thought such meetings should be informal. **CAROLINE THOMSON** suggested focussing it towards the end of the week, when there would be more people there.

URSULA VON ZALLINGER said the award ceremony should be better, so that people felt honoured to receive a Prix Italia.

JAMES GRAHAM remarked that it was difficult to ask employers for a week to go to the Prix and suggested a shorter festival from 2006 onwards. **LOUIS HEINSMAN** agreed, adding that many people did not arrive before Wednesday. Juries could come for a week, but the official opening could be on Wednesday. **URSULA VON ZALLINGER** agreed that this would make the Prix more workshop-like. **CHRISTIAN MAILLARD** and **SVEN AKE LANDSTROM** also agreed. **URSULA VON ZALLINGER** suggested starting this year. **SUE LYNAS** agreed that it was very difficult for delegates to come for a whole week. **URSULA VON ZALLINGER** pointed out that with video-on-demand people could watch all the programmes in two days. **FINN ROWOLD** said it was important for the Prix Italia to attract more people. **ALES JAN** was worried about making the Prix shorter because programme-makers needed time to watch programmes and discuss them with their peers. **PAIVI MOORE** suggested starting on Tuesday. **CAROLINE THOMSON** summarised by saying that there seemed to be a general consensus in favour of making the festival shorter but stressed that it was important not to upset arrangements for this year. **ANNE CARLEVARIS** wanted the Prix to stay at one week, so that people could choose to come at the beginning or the end. **URSULA VON ZALLINGER** thought the opening ceremony should be on Wednesday. **ALESSANDRO FEROLDI** asked if four or five days were enough for the jurors. He said RAI could have a TV show for the opening and concentrate the top event on the last day. Friday should be the “delegate day”, Saturday morning for the Assembly, and the award ceremony should be larger and better. A debate on public service broadcasting was a good idea because European public broadcasters were facing important issues. He suggested concentrating this year on making the Prix in Milan a success. **CAROLINE THOMSON** asked if the opening ceremony in Como could be on the Wednesday. **PIERLUIGI MALESANI** asked the Secretary-General for figures regarding the participation in the Prix Italia. He added that inviting people for an important debate might attract top executives. For **CHARLES GREBER**, making it shorter was more important. He suggested using e-mail to see what delegates felt. **ALES JAN** was concerned that the main aim of the Prix Italia, watching and listening to programmes, was being forgotten. **FRANK-DIETER FREILING** said attendance numbers were clearly falling. **CAROLINE THOMSON** concluded the discussion and asked the Secretary-General to consider the views raised.

ALESSANDRO FEROLDI turned to the subject of the web prizes and suggested going back to one prize. This would give more money for the winner. **FRANK-DIETER FREILING** wanted to scrap the web prizes completely because the medium was too diverse to divide into categories. **LOUIS HEINSMAN** wanted a lower fee to be a member of the web category. **FINN ROWOLD** was afraid that having no prizes for the web would send the wrong signal. **CHRISTIAN MAILLARD** agreed that there should still be one prize on a specific theme. **FRANK-DIETER FREILING** insisted that the Prix should focus on the core prizes. **TIBOR SOLTENSZKY** thought the web category should deal with either fiction or documentaries and should be a celebration of creativity. **JAMES GRAHAM** thought the prize should be dropped because, unlike radio and television, the web was a source of information but did not touch the emotions. **LOUIS HEINSMAN** felt that would send the wrong signal to the European Commission. **FINN ROWOLD** disagreed that the web was only for information and felt it was an independent, developing medium. **CAROLINE THOMSON** agreed that the web could be a creative medium and suggested a vote. The majority was in favour of one web prize. **ALESSANDRO FEROLDI** suggested that only those participating in the web prize paid the quota and all the money went towards the prize. **CAROLINE THOMSON** suggested the secretariat worked out the best subscription level.

The next item on the agenda concerned the radio and music definition of the two sub-categories. **SVEN AKE LANDSTROM** put forward the views of Cathy Peters from ABC. Some companies did not seem to understand the definition of the composition category and many entries had to be eliminated. Personally, he believed that the category should be more open. On the second point, Sue Lynas said that the BBC was rich in music but would have problems if categories were narrowed down to folk or jazz. **FINN ROWOLD** said the real problem was that there were few music compositions for radio. **SVEN AKE LANDSTROM** disagreed. **JORUNN HOPE** said in Norway they made a "radio opera". It was expensive but an interesting challenge. **CHRISTIAN MAILLARD** believed the category should remain but the definition should not be too strict. **LOUIS HEINSMANN** was against changing the rules, as was **ALES JAN**, who pointed out that music compositions were the only programmes that could be exchanged internationally without translation. **CAROLINE THOMSON** suggested asking the secretariat to consult and provide more guidance.

The next item concerned the radio documentary category. **SVEN AKE LANDSTROM** said that Swedish radio would like one category encompassing both cultural and current affairs, with another prize for extraordinary originality or innovative format. **TIBOR SOLTENSZKY** agreed. Sue Lynas pointed out that this problem had been discussed many times. **JORUNN HOPE** felt that the second prize should also encompass both culture and current affairs. **FINN ROWOLD** did not feel this was the solution to the problem and **LOUIS HEINSMANN** suggested asking the EBU radio features group to come up with a definition. **CAROLINE THOMSON** agreed.

Item 5 concerned the Granarolo Special Prize. **ALESSANDRO FEROLDI** told the assembly about the supportive letters he had received from Granarolo, the president of the Republic of Italy and the Foreign Ministry. **CHRISTIAN MAILLARD** asked how jury members were chosen for the

Granarolo prize. **ALESSANDRO FEROLDI** explained that this was set out in the Granarolo statutes. **CHRISTIAN MAILLARD** then asked if there could be a Granarolo prize for radio. **FRANK-DIETER FREILING** pointed out that they had been asked two years ago and said no.

URSULA VON ZALLINGER asked for a clearer definition of the Ciampi special prize. **ALESSANDRO FEROLDI** explained that it was a symbolic gesture in recognition of the importance of the Prix Italia

CAROLINE THOMSON introduced item six, the two new prizes. **ALESSANDRO FEROLDI** explained that the idea came from the RAI department now in charge of the Prix. One would be for self-promotional trailers and the other for publishing and cross-media. **JAMES GRAHAM** felt they new prizes did not fit into the categories of the Prix. **CAROLINE THOMSON** asked if the assembly was in favour of the new prizes and concluded that it was not.

Item seven concerned the archive. **ALESSANDRO FEROLDI** explained that according to Article 10 of the statutes the secretariat must save all programmes in competition and make them available for study and consultation. A first step had been made with the winners from last five years. He said that Media Teche had a world patent for a very quick system for digitising. The best radio and TV products in the world represent a kind of world heritage. **ALES JAN** asked if it would be possible to put the material on computer for educational purposes.

ALESSANDRO FEROLDI put forward the idea of a public event for 2005, showing movies and TV dramas shot in Milan and Lombardy in public halls.

JORUNN HOPE reminded the assembly of a Norwegian proposal for a workshop specific to radio, to be mentioned in the invitation to this year's Prix.

URSULA VON ZALLINGER asked for more attractive participants lists, including e-mail addresses.

ALES JAN suggested asking professors from the media academy in Milan to speak about media training.

ALESSANDRO FEROLDI thought the main debate should be on Friday morning and that the schedule should not include too many appointments. He added that someone had contacted Villa Erba, which was already booked for the Wednesday of the Prix.

CAROLINE THOMSON concluded by thanking everyone for an interesting and constructive General Assembly.