



## **PRIX ITALIA**

### **MINUTES OF THE 57TH PRIX ITALIA GENERAL ASSEMBLY MILAN, PIRELLI RE HQ, 24<sup>th</sup> SEPTEMBER 2005**

**Caroline Thomson (BBC – UK - President of the Prix Italia)** opened the proceedings.

**James Graham (ITV - UK)** proposed the re-election of Caroline Thomson as President of the Prix Italia.

**Ursula von Zallinger (ARD - Germany)** seconded.

**Caroline Thomson** said there had been some outstanding programmes and some good debates. She thanked the Secretary-General for his work in difficult circumstances and hoped the Prix Italia was now on a firm footing. The Milan location had been a success, particularly for the way it had attracted young people. The disadvantages were travelling times and the fact that everyone was dispersed.

There was an issue with sound quality, particularly for radio drama, and the idea of shortening the Prix needed to be discussed again. People had raised issues about the web prize and the radio documentary prize.

**Finn Rowold (DR – Denmark)** brought up the question of having a keynote speaker and talking about the future of the public services in Europe.

**Alessandro Feroldi (RAI – Italy Secretary-General)** explained that he was not in total control of the Prix Italia budget, which was the cause of some of the problems, particularly with the audio.

The prizes were 8,500 euros this year, and 25,000 euros for the Granarolo Prize.

The logistics in Milan could be improved by having everyone stay in the same hotel very near the festival location.

Next year, money from the Secretary-General's budget could finance either one or five prizes Young Jury prizes for a total of 25,000 euro.

He suggested sending each juror a DVD with a part of each programme in competition and creating technical committees, one dedicated to the juries and to listening and viewing, and one part prepares the international workshops and the practical questions.

The official Italian Library had offered to keep the Prix Italia archives

The EBU is interested in creating a satellite channel only for Prix Italia winners.

Santa Margherita Ligure near Portofino had offered to host the General assembly.

10,500 members of the public watched the programme entries; 2,600 hours of entries viewed. The most watched programme was "Casanova". For radio, surprisingly, the Italian public was more devoted to drama and documentaries than to music.

**Sven Ake Landstrom (SR – Sweden)** complained about the standard of the audio. He suggested making programmes available to jurors in advance through the EBU network.

**Finn Rowold** said that you could also transmit TV programmes via the Internet.

**Ursula Von Zallinger** warned that this might discourage people from coming to the festival. Only 52 jury members paid to come to the Prix Italia.

**James Graham** thanked the Secretary-General for his candour in explaining the difficulties he had had. He thought sending out DVDs would be a good idea.

**Jorunn Hope (NRK – Norway)** also thanked the Secretary-General for his frankness.

**Polly Thomas (BBC – UK and EBU Radio Drama Group)** thanked the Prix Italia for hosting the group.

**Louis Heinsmann (NPB - Netherlands)** stressed that one of the main aims of the Prix Italia was for people to meet and talk. He thought programmes could be available for a short time after the prizes had been awarded, The EBU could be willing to help.

**Christian Maillard (SRF – France)** mentioned problems in the radio documentary juries, which only had four jurors.

**Ales Jan (RSLO – Slovenia)** would like even more young people to come and see and listen to all the programmes, and to find a way to encourage companies to send jurors.

**Ursula von Zallinger** suggested not giving prize money but paying jury members expenses.

**James Graham** believed the Prix Italia has about three years to change because when Europe is digitised and there are many more channels, the public service broadcasters will have less money and people will not be able to come for a week.

**Caroline Thomson** summarised the debate. There was a consensus that the Prix should be shorter. That should solve the problem of too few jury members for some juries. She agreed with more workshop sessions, a keynote address or international speaker.

**Alessandro Feroldi** made the proposal that the EBU and Prix Italia could go to the United Nations to ask for a kind of patent of high quality programmes so that Prix winners and entries could be considered of special quality and not commercial. This would make it easier to circulate them to any country.

**Caroline Thomson** thought about a third to a half of each programme should be circulated in advance. Jurors would choose the shortlist, watch a longish shortlist and get down to the last two or three.

**Anne Carlevaris (TF1 – France)** asked whether jurors would have time to watch 32 programmes at home while working.

**Caroline Thomson** suggested trying the system to see if it worked.

**Jorunn Hope** said she would rather have people accessible at home while listening to something, so she strongly approved.

**Caroline Thomson** moved on to the Presidents of the juries' reports.

**Signe Hotvedt (NRK – Norway – President of the WEB Jury)** said her jury had 12 entries covering an enormous scope, from big corporations entering their entire site to small cultural topics. It was very difficult to compare such sites. She thought the Prix should announce topics or sub-categories.

**Louis Heinsmann** thought that a topic would be better than a sub-category.

**Finn Rowold** suggested making web sites closely connected to a radio or TV programme one category and programmes made for the Web another.

**Jorunn Hope** thought it very important to continue with the web category.

**Caroline Thomson** suggested asking people with particular experience of the web to draw up a shortlist of suggestions. She approved the reports and thanked the juries for their considerable efforts.

**Ursula Von Zallinger** felt many members did not know what to do with the prize money so it would be better to use it for the jury members.

**Anita Limare (SVT – Sweden)** thought it would be a pity to reduce the prize money as it was part of the motivation to participate in the festival.

**Finn Rowold** also thought it was important to keep the substantial prize money.

**Sven Ake Landstrom** did not like the Prix Italia offering member organisations money to sit on a jury.

**Ursula Von Zallinger** believed that the Prix Italia was such a coveted prize that the money was not important.

**Louis Heinsmann** said the programme makers appreciated the money and put it into programmes. The shortage of jury members only affected the radio documentary jury.

**Christian Maillard** said there was already an enormous difference between the value of the Granarolo prize and the Prix Italia prizes. If you increased the difference the Prix Italia would become the Prix Granarolo.

**Anita Limare** thought it was important that the money went to the filmmakers, who may work outside the company that entered the programme.

**Jorunn Hope** suggested continuing for another year with the prize money to see what effect shortening the duration had.

**Caroline Thomson** said there was a strong consensus to keep the system as it was.

**Alessandro Feroldi** pointed out that if programmes were sent out in advance, the juries would stay in Italy for only two or three days, greatly reducing the expense.

**Sven Ake Landstrom** put forward a proposal to abolish the sabbatical year, as a way of increasing the number of jurors.

**Ales Jan** said that the sabbatical year prevented the juries being made up of the same people year after year, which would be very dangerous.

**Caroline Thomson** suggested asking the Secretary-General to come up with a proposal on how to formulate the juries for the Assembly in Rome.

**Sven Ake Landstrom** suggested changing the radio documentary categories from subject-based to two categories, for the overall best radio documentary in cultural and current affairs and for extraordinary quality or originality.

**Caroline Thomson** confirmed that everyone agreed to have a tighter definition of the two new radio documentary categories in January. There was a proposal to change Article 12 of the Statute for radio so companies could submit programmes where they also had a representative on the jury.

**Ekkehard Skoruppa (ARD - Germany)** pointed out that the sabbatical year and having jurors for the programmes in competition were connected and would lead to more entries.

**Caroline Thomson** said she had been on many juries where jurors' companies had programmes in competition and most people behaved honourably.

**Sven Ake Landstrom** agreed because the Prix Italia needed programmes from the organisations on the jury to enhance the quality of the competition.

**Ales Jan** had been on many juries and it was awkward if the author was present.

**Alessandro Feroldi** proposed changing Art. 2 of the Statute to a less strict definition of "national" broadcaster. American syndicated radio has been broadcasting high quality classical music for many years but was not strictly a national broadcaster.

**James Graham** suggested applying the most liberal interpretation of this rule because of the declining attendance at the Prix Italia.

Sheila McDonald, a highly respected independent producer, had asked whether it would be possible for previous Prix winners with an international reputation to submit their programmes.

**Caroline Thomson** was sceptical about individual producers submitting programmes. She then introduced two new applicants for membership, from Montenegro and the Voice of Russia.

**Vesna Pejovic (RTCG – Montenegro)** introduced her company and explained why they were keen to join the Prix Italia.

**Louis Heinsmann** pointed out that this country was officially Serbia and Montenegro. Usually, the Prix only accepted national broadcasters but it was in the spirit of the Prix Italia to accept Montenegro as a new member.

**Caroline Thomson** confirmed that everyone agreed to accept RTCG

**Diana Berlin (The Voice of Russia – Russia)** introduced the Voice of Russia and explained why they were keen to join the Prix Italia.

**Sven Ake Landstrom** objected that the Voice of Russia broadcast outside Russia, which did not give them the right to be a member of the Prix Italia.

**Diana Berlin** said it was broadcast in Russia, the CIS and Baltic countries.

**Caroline Thomson** felt they ought not to be excluded just because they were international broadcasters. The more members the better, within a public service tradition. She asked whether they could be given observer status while the position of the articles was clarified.

**Alessandro Feroldi** did not see the problem, since Voice of Russia broadcast throughout Russia as well as internationally.

**Finn Rowold** asked if it were part of the larger Russian company, or an independent body.

**Diana Berlin** answered that they were not part of VTRK but a radio company that is considered a federal state company.

**James Graham** said that people who wanted to broadcast to the highest standards of the Prix Italia should be encouraged to join.

**Caroline Thomson** suggested working with Voice of Russia to clarify its status. Subject to a satisfactory response, the meeting could agree in principle to admit them as members. She then moved on to the financial report.

**James Graham** asked if the financial report was merely for note because the meeting could not take responsibility for the make up of the figures.

**Louis Heinsmann** pointed out that the Statutes still say, "The general assembly approves the financial report of the Secretary-General."

**Alessandro Feroldi** asked for a written proposal asking him to prepare a plan for the EGM in January for the technical equipment, the international workshops, the opening to the public etc. That way, he thought he could make better use of the money RAI generously provides.

**Louis Heinsmann** understood that the assembly had to approve the use of the membership contributions, but not what RAI had put in.

**Caroline Thomson** asked the Secretary-General to draw up a top line budget for the 2006 festival that the assembly could discuss and endorse.

**Alessandro Feroldi** suggested the 27<sup>th</sup> of January or the 3<sup>rd</sup> February for the EGA.

**James Graham** paid tribute to Ursula Von Zallinger, who will be retiring and attending her last general assembly, for her long service and commitment to the Prix Italia.