



PRIX ITALIA

MINUTES OF THE EXTRAORDINARY GENERAL ASSEMBLY OF THE PRIX ITALIA LONDON, 3rd FEBRUARY 2006

Caroline Thomson (BBC – UK – President of the Prix Italia) welcomed everyone to the Extraordinary General Assembly and thanked them for coming to London. She announced that Alessandro Feroldi had resigned as Secretary-General of the Prix Italia because he had been offered the job of RAI's chief representative in the north of Italy and thanked him for his enormous enthusiasm, verve and energy.

Antonio Bruni (RAI – ITALY) explained that RAI hoped to make the Prix more of an international event and that the next Secretary-General would be appointed in one month. He also suggested the next Prix Italia be held from Sunday 24th to Saturday 30th September.

Caroline Thomson added that the work of the juries would last the whole week. The second part with the public festival, workshops, discussions etc and award ceremony would begin the middle of the week, from about the 27th September.

Frank Dieter Freiling (ZDF – Germany) urged RAI to begin lobbying the EBU, the EU and the European Parliament, like the Prix Europa, which has been very active in recent years in canvassing to organize European meetings in Berlin.

Ursula von Zallinger (ARD – Germany) thought the new Secretary-General should be aware of the concern about the number of participants, which is falling every year. She suggested a smaller group could brainstorm about this problem and try to revitalize the whole event.

Pierluigi Malesani (RAI – Italy) said the new Secretary-General must have experience in TV and radio, as well as experience of managing sectors and departments in RAI. The Prix also needed to have better international relationships with other festivals and the European Commission.

Jorunn Hope (NRK – Norway) argued that the Prix should have an international standing and that the Prix Europa was much better in that sense. She also stressed that it was important to know the venue for the next Prix Italia as time was running out.

Finn Rowold (DR – Denmark) said it was important to inform everyone of the date of the next Prix as soon as possible.

James Graham (ITV – UK) explained that finding a venue takes time and careful negotiations. He believed it should be a relatively small city, of international renown and preferably in the north of Italy for ease of access from other European capitals.

Pirjo Rintakoski (YLE – Finland) stressed the need for good listening conditions and opportunities for encounters with other professionals.

Caroline Thomson said that he knew that RAI would be represented at a very senior level.

Pierluigi Malesani explained that negotiations were underway with Milan, Venice, and Trieste.

Caroline Thomson said the venue must work for delegates, but understood that RAI had funding and sponsorship factors to take into consideration. She confirmed that there was broad agreement on the dates.

Jorunn Hope stressed the importance of well insulated listening rooms.

Ursula von Zallinger believed it was important to improve the public debate of the juries and to make sure that delegates had somewhere to meet and talk informally.

Caroline Thomson agreed that there were problems at the Bicocca in Milan.

James Graham felt that the best public debate occurred when Pat Ferns came over from Banff, because he was a very skilled moderator.

Jorunn Hope believed it was very important that the winners were given the maximum of attention.

Pirjo Rintakoski asked if there would only be on-demand listening or also public listening sessions.

Caroline Thomson thought it would be on-demand only. However, it would be up to the organizers and whether there was a demand for public listening.

Sven Ake Landstrom (SR – Sweden) suggested showing clips of winning programmes during the award ceremony.

Caroline Thomson asked if the meeting approved the composition of the radio and television juries.

Sven Ake Landstrom asked if the new order was without the sabbatical year.

Caroline Thomson said it was.

Pirjo Rintakoski asked if there was a way to encourage companies to send jury members.

Caroline Thomson suggested everyone encourage their organizations to send jurors.

Jorunn Hope asked about the proposal to have viewing or listening in advance at home. **Charles Greber** (FR5 – France) felt it was a good idea to use DVDs or web streaming. **Antonio Bruni** said it was too difficult to send copies of all the programmes in competition to all the jury members.

Ilia Amatuzio (RAI – Italy) pointed out that organizations often changed the name of the juror at the last minute.

Anita Limare (SVT – Sweden) felt this would mean a sort of pre-selection within the juries and not respecting what the different countries had chosen.

James Graham described his experience of chairing the Irish Film and Television Society News and Documentary Awards entirely on DVD and tape. It worked well but he thought that the Prix Italia was too big for that.

Finn Rowold wanted to examine the possibility of using the web.

Sven Ake Landstrom said there were no technical problems with sending sound files over the web and that the EBU did it all the time.

Ursula von Zallinger felt this would reduce the number of participants.

Antonio Bruni felt the emotional experience of watching programmes in a collective environment was very important

Caroline Thomson concluded that there was a consensus that this was something that could be considered for the future.

Sven Ake Landstrom asked whether a broadcaster could have a member on a jury and enter programmes in the same category.

Caroline Thomson confirmed that this had been agreed in September. The composition of the television jury was confirmed

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James Graham suggested that a large corporation could have room a room at the Prix Italia to show the impact new technology is having on broadcasting.

Caroline Thomson asked for other ideas for workshops.

Jorunn Hope suggested there should be a group brainstorming and making suggestions.

James Graham felt an important keynote speaker could lead a debate on the theme of that keynote speech on the following day.

Jorunn Hope asked if the keynote speaker could also handle the Wednesday evening session.

Finn Rowold moved ahead to item 5b on the agenda and suggested an “excellence award” or a “lifetime achievement award” to add glamour to the Friday night.

Caroline Thomson asked for volunteers for a sub-group to debate who could be a keynote speaker.

Jorunn Hope suggested **Sven Ake Landstrom** because he had experience in the radio field. He accepted and added that the award ceremony was aimed at an Italian TV audience. The Prix need something that would attract the senior executives back. He pointed out that there was now very little participation from North America and Asia.

Carlo Sartori (RAISAT – Italy) reminded everyone that the award ceremony was aimed at attracting Italian TV coverage and sponsorship money. He felt that the best edition was when there was a formal award ceremony in the afternoon and a ceremony for TV in the

evening. Finally, he suggested that the new Secretary-General travel around Europe, and outside Europe, to lobby in favour of the Prix Italia.

Caroline Thomson believed that getting a very big international name as a keynote speaker at four or five months notice would not be easy.

Antonio Bruni volunteered for the sub-group to examine this problem.

Carlo Sartori pointed out that the subjects of the workshops were even more important.

Caroline Thomson moved on to a change in the Statute for the radio documentary category. In September it was suggested that this category have no sub-categories but two prizes: one Prix Italia for a programme's overall quality, and one special prize for extraordinary originality or innovation.

Sven Ake Landstrom said that the main idea was to encourage producers to enter their programmes.

Sue Lynas (BBC – UK) wanted to be sure that the special prize was called the Prix Italia Special Documentary Prize. In the past people who won special prizes felt they hadn't won a Prix Italia.

The change to the Statute was unanimously agreed.

James Graham suggested inviting the Norwegian chair of the last web jury to chair the jury again, so that she could apply the lessons learnt last time.

Jorunn Hope offered to communicate this to her.

Caroline Thomson then moved on to a proposal from Alessandro Feroldi to constitute a jury of young people.

Antonio Bruni stated that RAI's aim was to try to involve young people in the festival.

Caroline Thomson asked for other points of business.

Jorunn Hope asked if membership fees would rise.

Antonio Bruni did not believe RAI intended to increase the fees because many small companies would have problems. He suggested not giving prize money and not charging a fee.

Anita Limare felt the prize money was important for the programme makers, especially in the documentary field.

Antonio Bruni pointed out that the Prix Italia was different from other festivals because broadcasters enter the programmes, not producers. It was unclear who should get the prize money.

Caroline Thomson felt that most members supported prize money.

Frank Dieter Freiling suggested asking the next Secretary-General to make a proposal at the next General Assembly.

Federico Llano (TVE – Spain) commented that when the prize money went to the broadcaster it was no more than a drop in the ocean.

James Graham wanted to ask the new Secretary-General as a matter of importance to ensure continuing good relations with Granarolo, who are major sponsors.

Sven Ake Landstrom asked for a letter from the new Secretary-General saying that he was in place and detailing the preparations that were being made.

Caroline Thomson read out apologies from Ales Jan from RTV Slovenia and from Alberto Chollet from Swiss Radio-Television, who were unable to attend due to bad weather. She concluded that the discussion had been very useful and looked forward to seeing everyone in September.