



GENERAL ASSEMBLY OF THE 59TH PRIX ITALIA **VERONA, PALAZZO DELLA GRAN GUARDIA, 29TH SEPTEMBER 2007**

Caroline Thomson (BBC – UK – President) thanked everyone for coming. The minutes of the last General Assembly were approved.

Frank Freiling (ZDF – Germany – Honorary President) said that the Prix had rarely received such hospitality as they had had from Verona and he would be happy to return there for another year. He also felt that starting the main events on Wednesday had worked very well.

Caroline Thomson thanked him for the energy and enthusiasm he had devoted to the Prix Italia over the years.

Pier Luigi Malesani (RAI – Italy – Director) gave his report. He said that the city of Verona had been particularly attentive to the needs of the Prix Italia. He announced with regret that the Statutes required that the President be changed every three years. Much of the success of the last three years was due to Caroline Thomson and he asked her to remain President until the general assembly in February.

Caroline Thomson accepted.

Pier Luigi Malesani invited frank opinions on this year's Prix Italia so that the next edition, the 60th could be even better. Many of the criticisms and comments from last year in Venice had been taken into account. This year saw a very full programme of workshops, seminars and cultural activities.

He thanked Ursula von Zallinger for her work on the Prix Italia web site.

He pointed out that the digital representation of Leonardo's "Last Supper" was financed by the Prix Italia and available for members' events. It was one of the elements that contributed to the record numbers attending the Prix: almost 80 jury members, almost 400 delegates, 200 observers, 60 representatives from local and national authorities, including a minister, over 140 journalists and 50 university students.

He was pleased to announce that a RAI channel had finally agreed to air former Prix Italia prize-winners, and invited delegates to encourage their channels to do likewise.

He announced that there were three candidates to host the next edition: Naples, Lecce and Sardinia, although he would take into account Frank Freiling's remarks regarding Verona.

He announced that the winter general assembly would be held 15 February in either Rome or London.

Caroline Thomson threw the debate open for comments and questions.

Peter Klein (ORF – Austria), a member of the Radio Drama jury, criticized the listening facilities since there was nowhere juries could discuss without disturbing other juries.

Pier Luigi Malesani explained that the facilities in Verona had not had suitable jury rooms and these had to be constructed. Unfortunately they had not been built according to the specifications the Prix had given. For him, this was the main defect of this year's Prix, because the jurors' needs should be paramount. He promised facilities would be better next year.

Veronika Brvar (RSLO – Slovenia), a member of the Radio Music jury, thanked RAI and the Prix for an exceptional event and contributing to the development of broadcast media. She also thanked Verona for the cultural events.

The Music Jury had several suggestions:

- one-minute clips of competition entries;
- the title of the Composed Work category changed to “Composed Radiophonic Work”. Concert works were submitted every year, when they were better suited to other competitions;
- more attention to studio listening conditions, especially for music works;
- shorter entries, with channels submitting an edited version of longer works;
- communications students allowed to remain to hear the juries' debates and deliberations;
- a new, special prize for “Integrated or cross-media work”;
- the debate with the juries restricted to short list presentations and questions on the decisions, with trends addressed in a separate workshop;

Caroline Thomson noted that the audience seemed to agree.

Kouakou Honore N'Zue (RTI – Ivory Coast) pointed out that the Ivory Coast had been a member of the Prix since 1948 but had not participated again until this year. He hoped his country would be able to present its music at the Prix next year.

Jorunn Hope (NRK – Norway) commented that although the juries were very important, the discussions were also fundamental. She thanked the Prix Italia team for their work in this direction.

She asked what could be done to attract delegates for the web category, and thanked Ursula von Zallinger for her work on the Prix Italia web site.

Marco Guglielmi (Sat2000 – Italy) suggested that juries could use a new way of voting, giving points to entries, with the lowest and highest points eliminated, as happens in some sports competitions. He felt more could be done to involve the host community by giving local people the opportunity to follow some of the jury work.

Ursula von Zallinger (Germany) thanked the Secretariat for adding two members to the Special Prize jury.

Sirkka Halonen (YLE – Finland), a Radio Music delegate, suggested providing an opportunity for jury members to meet the programme makers to discuss their work. She would like to have a list of all the participants.

Caroline Thomson summed up the points made and thanked Paolo Morawski for organising an extraordinary selection of workshops. She agreed that master classes from former prizewinners was a good idea. She thanked the students for their valuable contribution.

Pier Luigi Malesani said he had noted the suggestions with interest and invited members to e-mail him with any further ideas.

Jim Graham (ITV – UK – Honorary President) opened the discussion on the jury reports. He felt the open debate with the juries had been a great success. The moderator, Patricia Schlesinger, decided to change the original idea of turning it into a kind of TV show because she felt it was unsuitable for the occasion.

He praised the quality of the jury presentations and the standard of the quality assessment.

The issue of distinguishing between cultural and current affairs was still a problem that had to be addressed.

Pia Maria Montonen (YLE – Finland) of the Performing Arts jury felt there should be separate categories for recordings of concerts or operas and programmes made specifically for TV. She also mentioned new developments in HDTV.

Marco Guglielmi from the TV Documentaries jury mentioned that all the short listed programmes were worthy of the prize.

Ursula von Zallinger commented that her jury felt that there were a number of programmes that did not meet the criteria of the prize.

Dermod McCarthy (Ireland) said the Signis jury had given one award and three commendations. Agnès Ravoyard had also mentioned the need for a separate room for juries.

Mahnas Rassapur (ZDF – Germany), of the TV Drama jury, was surprised on how much agreement there was within the jury and supported the idea for a list of e-mail addresses of participants. She felt budgets did affect the quality of the work.

Caroline Thomson thanked Jim Graham for his work with the juries.

Signe Karin Hotvedt (NRK – Norway) said that the web jury was quite disappointed with the quality and number of the year's entries. She suggested that there should be support material with each entry to overcome language difficulties. The jury would like to attract more stand-alone sites and sites dealing with hard issues. It could help if there were sub-categories such as "Best Public Service", "Events" and "Empowering Audiences".

The web jury would also like a dedicated Internet workshop and for the Prix like to mention the web more often.

Caroline Thomson asked for further suggestions on improving the web category.

Ales Jan (RSLO – Slovenia) suggested a Special Prize for radio programmes.

Louis Heinsmann (NPO – Netherlands) agreed and also suggested a Special Prize for the web. He felt the Prix Italia web site had improved but could be even better and asked the web experts present to contribute ideas.

Dominique Gagne (CBC/SRC – Canada) supported the idea of a cross-media prize.

Sven Ake Landstrom (SR – Sweden) felt the Public Debate with the juries the previous day had been a success.

Patricia Schlesinger (ARD – Germany) felt the discussion went on too long and suggested making it two sessions.

Jorunn Hope agreed with the suggestion for a cross-media category.

Ursula von Zallinger suggested a round table for the Public Debate to encourage an informal atmosphere. She was cautious about splitting it into two sessions.

Pier Luigi Malesani thanked everyone for their suggestions and said new proposals would be made in February. He acknowledged that the web category was still a problem. He asked for further suggestions on improving the Prix Italia web site.

Ales Jan announced that this would be his last Prix Italia and thanked everyone for their co-operation over the last thirty years, particularly Ilia Amatuzio and Giovanna Masella, and the presidency.

Caroline Thomson thanked him for his contribution and hoped to find a way to encourage him to return in some capacity.

She wished Giovanna Masella, who had broken her arm, a speedy recovery. As it was Giovanna's last Prix Italia before retirement, the Assembly applauded her work and wished her well.

She repeated everyone's thanks for "a magnificent Prix Italia", particularly Pier Luigi Malesani for reviving the Prix and re-establishing it.