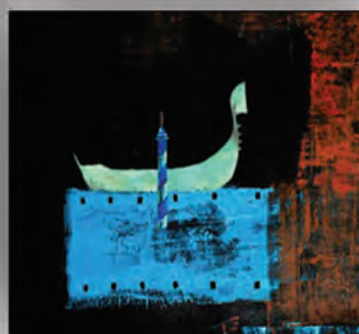




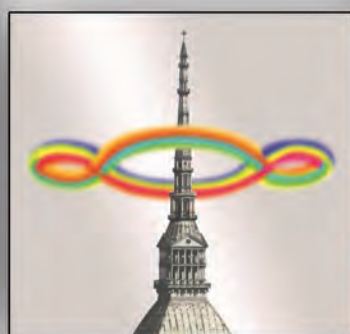
Prix Italia



in the
articles of



from
1981
to
2014



Introduction

By James Graham,

Hon. President, Prix Italia

How do you sum up the Prix Italia? List all the winners from its inception, in Capri, in 1948? If so, how do you fit in even the most succinct description of the drama, documentary and music-and-art programmes, in radio and television, and in recent years the entries in the web competition? Try that and you have, not a summary, but a small book. So do you walk away and say 'We cannot do it'? Maybe. But there are still ways to bring alive some of the moments captured on camera, the faces that make us say 'Ah, I remember': the joy of winners, the seriousness of those in discussion; the party table, the glass of wine, that told of the enjoyment of good companionship, bound in a common interest. Yes!

Dom Serafini, one of the legendary figures of the Prix Italia in the golden years when the festival was recognised as the most desirable to attend, anywhere in the world, has made available a selection of articles written each year in his New York publication 'Video Age International'. It is like peeping into a time capsule. If you were there in any of the seven decades that have passed since that momentous inauguration on Capri, memories can explode like a

starburst – and you are there again: the intense debates in the juries; the challenging ideas in public debates; the excitement of the orchestral concerts; the quiet moment, a *deux*, a coffee, a glass – at one time the curling smoke of a cigarette punctuating the conversation about a broadcasting world that gripped the imagination in its freshness and excitement.

How the world has changed! The original Prix Italia brought together broadcasters from all five continents to discuss this new means of communication that would help create a picture for all to share of the world we then lived in. It was a world of austerity, after a terrible war, whose legacy was still very much being worked out, an era that was soon to be called the Cold War. Here, at the Prix Italia, was something that no longer formed part of a global confrontation but gave us hope, through the promise of increasing understanding, through the messages of its writers and musicians, at first in radio and later, television.

Scientists continued to be absorbed in the mechanisms of tension: ever more powerful bombs, ultimately rockets to take man into space, then to the moon.

And yet, at that time, I remember thinking that the fascination of international broadcasting was capable of attracting some of the best brains in my own and other nations. That we could compete, in the art of the spoken word, or music, in friendship and cooperation, learning from one another, stimulating ideas, reflecting our history, or casting thoughts to a future, then barely imaginable, where the events of the world would appear in almost every home, on a visual screen.

Can you sense that excitement? Would you like to awaken it? Then take a look at the excerpts from Video Age, the imagery in black-and-white, the memories locked in so many frames. There are the faces and the lists of participants, who represented the global range of broadcasting. The Prix Italia moved to a different venue in Italy each year: the cobbled streets of historic towns, the glory of its cities, blue seas or lakes, the enjoyment of the late Italian summer, when Northern Europe was experiencing its first chill of Autumn, contributed to making the Prix Italia a magnet for writers, musicians, academics, journalists, those for whom life was seen as a world of ideas. There were the restored convents, the al fresco celebrations in the warm evenings in Italian squares. It was all against a quintessentially European background, to which the world had been invited.

The Americans were a major force in the early days, as Dom Serafini's presence attested. The big US networks vied

with one another in the scale of their lunch parties. NBC, CBC, or the public service PSB rubbed shoulders with their European counterparts, including delegates from the Soviet Union, for the Prix Italia kept common ground between competing political philosophies, never recognising the divisive "Iron Curtain". The British loved the festival, first the BBC, then the government-regulated commercial stations which were to emerge. Indeed, it was the enthusiastic presence of the broadcasting regulators themselves which attracted the ITV companies, anxious to show their public service credentials. Alongside was an impressive array of European broadcasters, the Germans formidably in evidence, the Scandinavians proving unnervingly adept at winning prizes, as indeed were the Japanese and Koreans, which helped identify the festival as truly global.

Was it one big party? It could seem so. More accurately, it was a continuous chain of social celebrations and the names and faces of those who created this extra-ordinary festival are there in the Video Age photographs. We met, we talked, we enjoyed each others' company; and I truly believe that, in that fashion, we helped make a better world, one of mutual understanding. To win a Prix Italia was the epitome of excellence. All in all, it was a remarkable achievement.

The fact that much serious work took place in this atmosphere has to be taken for granted, for photographs were

not taken of the long hours in jury rooms, the worries, the concerns the debates. It was of course the social events which commanded the attention of the cameras. But that is what Video Age was about; that was its job; and through that, we are fortunate to have an amazing record of almost 70 years of the Prix Italia, in the society pictures, if you like, that were the pictorial background.

For these articles are a unique collection, no more and no less, of what they set out to present. They are not intended to provide endless lists, or an analysis of programme trends. Just pictures, some text in the style of the times and, where there is comment, it is that of Video Age, for the Prix Italia believes the articles deserve to stand in their own right, without further reference from us. It is the same technique that is used to tell the story of the glory days and the grey days, including times when the Prix Italia encountered its own difficulties – as in any large institution.

So look at the Video Age material, share the enjoyment, remember you are only seeing the social record. But remember also, if you lived through that time, the illustrations can breathe life into a bye-gone age that had its delights and its faults, as all ages do. Relive those delights, as though you were listening again to Caruso or Callas or Karajan. And quietly rejoice that the Prix Italia is still with us, right here, in our own time.

So we look at the pages of our history, as we look at paintings that recall our past. But we should remember: the only part of history we can influence is that which starts each morning of our days, here in the present time. Every organisation, every institution, like every tree, must have its roots, deep in the past. It is from those roots that new life can spring: the new ideas that bring freshness to the way we look at the world, secure in our trust in the experiences that have gone before.

The value judgements, that find true quality in the heart of things; the dispassionate, professional assessment of the myriad decisions taken by programme producers, in radio, television or the web; above all, the strength of the message that can so often touch the heart, are what make the Prix Italia so valuable as a guide to what is true and trusted and inspirational in broadcasting. That does not change. It is part of our history and it is part of our today. So today, we embrace the opportunities for defining the human condition that arise with the new technology. In that sense, in this digital era, we have flung open the windows! Our digital world is of global reach. The Prix Italia seeks to capture it, seek out and reward its examples of excellence, as we have always done. Use these new tools. Look at the exciting proposals, on the website, for involving new entrants, new techniques, new awards. Outstanding examples of the vibrant, contemporary approach that now de-

finishes the Prix Italia are two new prizes to be introduced this year. One is the Prix Italia Golden Award for new radio formats, designed to enlarge the scope of the radio sector, with particular emphasis on attracting young practitioners. The other is the Prix Italia Golden Award for International TV Co-Productions, marking the festival's recognition of the development of in-

ternational co-operation as a means of achieving the highest standards.

If you are passionate about the new broadcasting opportunities and the way the web can enhance the programme-making experience, the Prix Italia is for you. So welcome aboard! See you in Turin, September 2015.

March 2015

My "Prix" Italia

by Dom Serafini,
Editor, VideoAge International
and VideoAge Daily

My fascination with trade shows and festivals began in high school in Italy. I remember how, in the late '60s, I was so mesmerized by a color TV camera (which, compared to today's cameras, were row boats) that my schoolmates had to drag me out of a Milan Fair stand, otherwise we'd miss our bus back to my native Giulianova on the Abruzzo coast.

The fascination continued when, in the early '70s, I began freelancing for three radio stations outside New York City and started attending conventions and conferences for radio. When I joined TV/Radio Age magazine in New York City as its international editor in the late '70s, my interest shifted back to television.

Imagine my reaction when, in 1979, I came across the RAI-sponsored Prix Italia for the first time: a radio and television event in one! It was love at the first sight. A troubled love affair, as you'll find out later on; nevertheless it was my first true radio-TV festival event. Not that Prix Italia turned out to be any different from other trade shows I began

attending. The then-president of the Milan Fair, Michele Guido Franci, who was the creator of MIFED, the world's first film and TV trade show, used to reprehend me with: "You're like a son to me, why do you write such things about MIFED?" And my response was: "Dr. Franci, we're like a mirror. We reflect what's out there."

Bernard Chevry, the creator and organizer of the trade TV show MIP-TV in Cannes, threatened to bar me from his market if I continued to report the exhibitors' public criticism.

The director of the Monte Carlo TV Festival and Market used to complain to Prince Albert, under whose patronage the event was organized, "not to trust your 'friend' Dom Serafini," because I reported that a great market was being threatened by organizers' incompetence. A few years later, the market was closed.

It took me five years to persuade the organizers of NATPE, the major TV trade show in the U.S., to move its venue from Las Vegas to Miami in order not to die. Finally, at the 11th hour they acted on my reports, but not before barraging

me with criticism. Later, when the event re-blossomed, they acknowledged that my articles saved the market.

The point of this preamble is that, over the years my relationship with Prix Italia wasn't different from any of the other 20 different trade events I covered for more than 500 editions over the course of the 35 years that VideoAge magazine has been in existence. And those trade events spanned the globe: Argentina, Brazil, Canada, France, Germany, Hong Kong, Italy, Japan, Singapore, the U.K. and the U.S., among others.

But, like veteran British broadcaster and Prix Italia's honorary president James Graham, I too was partial to Prix Italia. Most likely James liked both the "Prix" and the "Italia" parts in equal measure, while I was more inclined toward the "Prix" aspect. It was the "Italia" part that often got me in trouble with the organizing RAI executives.

But being the Prix's stalwart wasn't always easy. I remember in 1991, when the then-RAI chairman Enrico Manca sponsored the competing Festival, "Umbriafiction," held in his political stronghold city of Perugia in the Umbria Region, VideoAge was ostracized by Manca's entourage for publicly supporting Prix Italia (but later, when Manca visited New York City — Video-

Age's headquarter — he'd invite me to his presentations).

The unique contribution that VideoAge has brought to Prix Italia is the well documented changes that the Prix went through over the years (including some very dark, troublesome periods) and the way it reflected the fast-moving television environment in Italy and internationally.

In effect, VideoAge's Prix Italia reports moved on two levels: covering the artistic-academic aspects for which it is renowned, and serving the business part of the industry for which VideoAge is known.

Over the years I have had the pleasure of working with seven Secretary Generals, even though it wasn't always smooth sailing and one, Francesco Mattioli, I didn't have a chance to know well due to his brief tenure (1997-98), but overall they were all great experiences. In particular, I remember the solemnity of Count Alvise Zorzi (1976-87), the casual attitude of Piergiorgio Branzi (1988-93), the warmth of Paolo Battistuzzi (1994-97), the exuberance, professionalism and humor of Carlo Sartori (1999-2009), the cordiality of Giovanna Milella (2009-13) and, recently, the reassuring informality of Paolo Morawski (2013-present).

Prix Italia Woos U.S. Broadcasters Who Add Fame To Prestige. O'Leary A Factor

Attending Prix Italia has become a matter of prestige for many international broadcasting representatives. This year, the 33rd International Competition for Radio and Television, as Prix Italia is officially categorized, boasts more top broadcasting executives than ever before.

Scheduled to attend this year's "session," held September 15-27 in Siena, one of Italy's most characteristic medieval cities, is Dr. Roberto Marinho, president of Rede Globo, Brazil's major television network and the world's fourth largest. Presiding the event is Richard A. O'Leary, president of ABC owned TV stations and president of ABC International. ABC is one of the largest U.S. broadcast networks.

Sergio Zavoli, president of RAI, Italy's state-owned broadcasting organization, is also scheduled to participate together with other heads of international broadcasting organizations, including Karl Guenther von Hase director general of West Germany's ZDF. Guenther von Hase is also expected to be Prix Italia's next chairman.

Marketing Aspects

Last year, some 420 top level delegates representing 61 radio and television organizations from 34 countries, attended Prix Italia in the northern Italian resort town of Riva del Garda, in the province of Trento. Among the participants were a record number of program buyers and distributors, including Gunnar Rugheimer, BBC general

manager, TV Program Acquisition; Otto Beger, ZDF head of co-production and purchasing; and Robert Shay, formerly vice president and general manager of CBS Cable. Among the distributors were Barrie Heads, managing director of Granada Television International; Roberto Filippelli, TV Globo Ltd. sales director; and James Day of Children's Television Workshop.

Also in attendance were station managers, program directors and producers from several countries, including Hiroshi Arakawa, NHK Deputy Director General (Japan); Julisz Owidzki, director general of Poland Radio and TV; Robben W. Fleming, president of Corporation for Public Broadcasting (U.S.); and Nic Bal BRT's director general (Belgium).

Although program trading is not openly encouraged, the business of buying and selling is discreetly practiced. In the words of a Prix Italia official, "when international TV programmers meet, it is difficult not to talk business."



International activities have helped Richard A. O'Leary, t., to become a complete broadcaster. O'Leary, president of ABC Owned TV stations and ABC International, is now courted by some RAI officials to serve another term as Prix Italia's chairman. According to Alvise Zorzi, Prix Italia's secretary general and vice president of EBU, O'Leary's renomination could be endorsed next year.

Roberto I. Marinho, l., Rede Globo's vice president accepts award and congratulations from Alvise Zorzi, r., Prix Italia secretary general. This year, Rede Globo, Brazil's largest TV network, participates at Prix Italia as full member for the first time.

O'Leary's Contribution

Credited with last year's Prix Italia rise in popularity, and this year expected success, is ABC's Richard O'Leary, Prix Italia Chairman. O'Leary is the first American to hold this position in 25 years, he succeeded Jacqueline Baudrier, formerly president of Radio France. Prix Italia vice chairman is Robben W. Flemming, president of CPB, the corporate umbrella of the U.S. public television.

International broadcast festivals tend to put a high value on U.S. participation and, last year, a record high of 20 U.S. representatives attended Prix Italia. Some RAI executives are now privately lobbying for O'Leary's renomination, a procedure rarely accepted by Prix Italia's secretariat. According to Alvise Zorzi, Prix Italia Secretary General and European Broadcasting Union (EBU) Vice



Alvise Zorzi's Prix Italia Prized by The World's Top-level TV Executives. Satellite Main Topic

For the 34th consecutive year, a troubled RAI, Italy's state-owned broadcast organization, brings us Prix Italia—now said to be the world's most prestigious annual radio and TV festival. Sponsored by RAI, Prix Italia, to be held September 21-October 3 in Venice, boasts a membership of 52 international broadcast organizations, each of which pays a \$1,000 annual fee to help defray costs. The recent success of Prix Italia is widely attributed to Alvise Zorzi, a formal but effective organizer who, since 1976, has been RAI's director of cultural activities and Prix Italia's secretary general, and who was recently reelected vice president of the European Broadcasting Union (EBU).

Zorzi has been instrumental in luring traditionally festival-shy top-level U.S. broadcasters who, in the past three years, have made Prix Italia one of their major forums. This year, in addition to ABC and CBS, NBC will participate in the competition with several programs. As part of its awards festival, RAI will be sponsoring an "NBC Night" on September 24, at the Goldoni Theater. In addition to showcasing NBC-produced programs, the event will make official a recently concluded RAI-NBC agreement for program and technical exchanges. Representing the U.S. network will be its president, Robert E. Mulholland, accompanied by Robert Butler, executive vice president NBC finances, and by Jerome Wexler, president, and Weston C. Elliot, vice president sales, NBC Enterprises.

This year, CIRCOM's international seminar, on September 28-29 at the Giorgio Cini Foundation, will focus on satellite. The Paris-based CIRCOM (International Research and Action Cooperative for Communications) is presided over by Sergio Borelli of RAI.

Topics to be discussed by top-

level European and some U.S. officials are: "Satellite: What Programming?" and "The Satellite: A Space For Creativity?" Panelists include Jacques Thibaut, director of the French foreign ministry; Albrecht Muller, adviser to the West German chancellor; and Gust Graas, director general of Radio-Télé Luxembourg (RTL). The latter organization's project for a commercial satellite has encountered the wrath of both the French and the Germans, who are involved in a politically entangled joint satellite project of their own.

Although the sessions tend to be heavily dominated by officials of politically controlled, state-owned broadcasting organizations, a good number of representatives from the private sector will also be in attendance. These include Ralph M. Baruch, Viacom's chairman; Robin Scott, a former BBC-TV deputy managing director, now director of National Video Corp.; and Paul Fox, managing director of Yorkshire Television. Also from the private sector are Brian Haynes, president of Satellite Television, Europe's first commercial TV satellite distribution system; Richard A. O'Leary, president, ABC-owned and -operated TV stations; and John M. Eger, head of CBS Broadcast International and vice president for strategic planning and international development of CBS/Broadcast Group. O'Leary, also president of ABC International, is a former Prix Italia chairman.

Visibly missing will be Italian private TV broadcasters. It is said that RAI officials, besides barring their private counterparts from Prix Italia, are preventing them from joining the EBU. According to Zorzi "there is no possibility for Italian private broadcasting organizations to join EBU, since article three of its bylaws requires authorization from the country's government."



Alvise Zorzi, 60, top, Prix Italia sec'y gen since '76. **Robert Mulholland**, 48, c.l., pres NBC Inc. and **Jerome Wexler**, 49, c.r., pres NBC Enterprises will be attending Prix Italia with Robert Butler, exec. v.p. finance NBC Inc., and Weston Elliot, v.p. NBC Enterprises. **Karl Guenther von Hase**, above, is Prix Italia's outgoing chairman.



FCC commissioner **James Quello**, 68, l.l., will speak about U.S. satellites. **Lord Thomson**, 61, l.r., IBA ch., will be in attendance Oct. 1-3. **Richard O'Leary**, c.l., pres. ABC O&O, a former Prix Italia ch., with **Vittorio Boni**, r., RAI dir. int'l relations. **Regis de Kalbermatten**, 51, c.r., is EBU sec'y gen. **Ralph Baruch**, above, l., Viacom ch., will deliver a speech Sept. 28. **Sergio Zavoli**, 69, above r., is RAI ch. **Renato Pachetti**, 55, b., RAI Corp. pres., is to seal an agreement with NBC.



Zorzi expects as many as 400 participants this year. Delegates representing 62 radio and TV organizations from 34 countries will also be screening the EBU test-programming OTS satellite experiments, broadcast live from Austria's ORF. These tests, on closed-circuit TV via OTS in the initial stage and L-Sat from 1986, allow each EBU member, on a rotating basis, to gain working experience with direct broadcast satellite transmissions. Also attending Prix Italia will be U.S. Federal Communications commissioner James H. Quello; Geneva-based EBU secretary general Regis de Kalbermatten; Arab States Broadcasting Union (ASBU) secretary general Abdullah Chakroun; Muir Sutherland, Thames TV international managing director; Lord Thomson, chairman of IBA, U.K.'s private-broadcasting regulatory body; Carrie Hunter, Banff TV Festival executive director; and Renato M. Pachetti, president of RAI's New York-based RAI Corp. RAI will also be represented by its president Sergio Zavoli, and by its new director general Biagio Agnes. Active participants will include Karl-Gunther von Hase, outgoing Prix Italia chairman, former director general of ZDF, West German's second TV network, and former West German ambassador to the U.K.; and Robert Wangermee, administrator general of Belgium's RTBF, who has been designated as the next Prix Italia chairman. Six main prizes of \$5,000 each will be awarded by six juries: three for radio and three for television (for music, drama, and documentaries). In addition, a total of six other awards will be offered by several organizations. As is customary, the awards ceremony, held October 3 at the G. Cini Foundation on the Isle of San Giorgio, will be broadcast live by Eurovision, EBU's broadcast pool. To avoid some of the communications problems of the past, Prix Italia member organizations must appoint jurors who know "at least one of the official languages of the Prix Italia: English and French." The festival will be further enhanced by several coincidental cultural events and excursions in the Venetian region. The next Prix Italia is to take place on the island of Capri, near Naples. □

27

VENEZIA

1982

VIDEO AGE INTERNATIONAL

Prix Italia Open to Italy's Private TV. Main Topic is Production. Capri Setting Found Problematic

The island of Capri, off the coast of Naples, is the site of this year's 35th Prix Italia Sept. 20-October 2 at The Chartreuse (La Certosa). Sponsored by RAI, Italy's state-owned broadcast organization, and endorsed by the European Broadcasting Union (EBU), Prix Italia now is considered the world's most prestigious TV festival. Along with a renowned program competition there is a large gathering of top-level international broadcasters during the last four days.

Last year's session in Venice was attended by some 400 delegates representing 62 radio and TV organizations, including NBC president Robert E. Mulholland; Richard A. O'Leary, then president of ABC O&O; Ralph M. Baruch, Viacom's chairman; and FCC Commissioner James H. Quello, all from the U.S. West Germany's Karl-Gunther von Hase, former ZDF director general, U.K.'s IBA chairman Lord Thomson and Italy's RAI chairman Sergio Zavoli were also in attendance. An equally imposing participation is expected this year, including Dieter Stolte, director of ZDF; Jeremy Isaacs of Channel Four; France's broadcast authority Michele Cotta, EBU secretary general Regis de Kaibermatten, OIRT secretary general Milena Balachova, Hungary's MTV vice president Mikloos Szinetar, Finland's MTV president Pentti Hanski, Spain's TVE director general Jose Calvino, Granada's managing director David Plowright, NBC's vice president Robert Walsh, ABC Video Enterprises vice president James Shaw, and Public TV Playhouse's, president David Davis.

Founded in Capri in 1948, Prix Italia awards three main prizes of \$5,000 (U.S.) for drama, music, and documentaries. Six others will be offered by separate organizations. The International Critic's Prize, a new award, has been instituted this year for journalists' favorite programs.

The Paris-based CIRCOM (International Research and Action Cooperative for Communications) has organized its seminars on the theme "Nothing But the News?," while the traditional Prix Italia study meeting will deal with the problem of program production by TV organizations: "Should they produce their own programs or broadcast those of external producers?" Present crises in public TV and the question of survival for the state monopoly also will be addressed.

All seminars will be held September 27-28. The award ceremony on Saturday, October 1 is held at the San Carlo Theater in Naples. The general assembly will close the session on October 2. Shortage of hotel rooms, poor transportation service and fixed-schedule ferry-boat rides could present some problems. But, according to the organizing committee, boat service for the 45-minute ride between Naples and Capri runs daily from 6 a.m. to 7:40 p.m.

Naples' airport, Capodichino, offers taxi service (\$14) to the docks of Mergellina and Beverello. Both locations offer long-term parking garages at \$6 per day. The journey will be completed only after a short funicular drive from Capri's harbor to the town's main square.

Participation is slated heavily toward state-controlled broadcast organizations. However, an increasing number of private TV executives will be attending, especially from the U.S. and U.K. This year, an invitation was extended to a private Italian broadcaster (Rete 4's Mario Formenton). Former Capri mayor Costantino Federico, owner of ReteCapri, a semi-national TV network, is co-sponsoring a reception on a boat circling the island for all Prix Italia participants. In the past, RAI officials at Prix Italia have boycotted parties organized by private Italian broadcasters and attended by other TV executives. □



Above: a solemn Alvisio Zorzi, 61, Prix Italia sec'y gen. and EBU v.p. is dir. of RAI's cultural activities. Below: The Chartreuse in Capri, setting of the 35th Prix Italia, was built as a monastery in 1371. It is now a museum undergoing renovation.



1983

CAPRI

Prix Italia Reaffirms Festival's Emphasis: Programming Over Seminars. A Crossroad

"To describe the 36th session of Prix Italia, I would begin by talking about the location. Last year we were in Capri; this year we're going to Trieste, a city which is not just a geographical crossroad, but which was a cultural meeting place as well—writers like Italo Svevo and James Joyce lived and worked there."

This description of the host city prefaced the Prix Italia's secretary general Alvise Zorzi's comments on the 1984 edition of the festival, which is now considered the world's most prestigious. In addition, "We will be inaugurating a new congress hall located on the site of an ancient seaside resort," he said.

Prix Italia, which is scheduled to take place September 17-30, returns to Trieste after 24 years. At press time—mid-September—some 50 member organizations from 33 countries were expected to participate. Public and private international broadcasters have submitted their entries for the music, documentary and drama competitions, and prizes will be awarded for both television and radio entries. A special award in the memory of the late Willy De Luca, RAI's former director general, will be conferred on the best TV documentary.

To Zorzi, the principal novelty of this year's festival concerns the organization of the competition. "We accepted a proposal from Swedish Television to experiment (with) a new format for running the contest," Zorzi explained. "This year all the entries will be viewed during the first week of Prix Italia. The jury will select a roster of designated winners to be reviewed during the second week. Prizes for the winning entries will be awarded at the end of the second week."

A second innovation is the elimination of the conferences that used to be held during the festival. It was felt that they diverted the participants' attention from the

competition. This year the conferences will be replaced by open press conferences, during which the juries will discuss general broadcasting issues with the press and outside observers. Press conference moderators will include prominent Europeans from the cultural community. Italian musicians Luciano Berio and Gino Negri, British playwright Tom Stoppard and director David Attenborough, to name a few.

After the opening ceremony, this year's Prix Italia will include the showing of a program made by "Alpe Adria"—an association of Alpine and Adriatic states and regions that include the Friuli-Venezia Giulia and Veneto regions of Italy, Austria, and the Croatian and Slavonian republics of Yugoslavia. The television organizations in these countries and regions take turns preparing a special program for each edition of the festival. This year's program has been coordinated

by RAI's regional office in Trieste. Prominent guests from member nations are expected to attend the screenings, including Gert Bahr, director general of Austrian television, and top-level executives representing Bavarian, Slavonian and Italian television.

Among the official entries are the dramatic series *La Piovra* (RAI 1) by Damiano Damiani, and the documentary *Da Villalba a Palermo—Cronache de mafia* (RAI 3), which was made by Giuseppe Fava, a Sicilian journalist who was assassinated a year ago by the mafia. Other Italian contenders include *Vita Nei Castelli* (RAI 1), *My Son Can't Read* (RAI 2) by Franco Giraldi, and *Ybris* (RAI 3) by Gavino Ledda.

Foreign programs include *The World of James Joyce* from Ireland, a program from Germany about the island of Capri, and, from Spain, a biography of Saint Teresa of Avila. □

Alvise Zorzi, b., Prix Italia secretary general. ReteCapri and Video Age held a party for Prix Italia's delegates during last year's event in Capri. Below: One of ReteCapri-Video Age posters welcoming Prix Italia participants.



VIDEO AGE INTERNATIONAL

Prix Italia Ready for Cagliari. Screening Procedures, Format to Change Somewhat

Representatives of about 49 radio and TV stations from 33 countries are expected to attend the 37th session of Prix Italia, which will take place Sept. 9-22 in Cagliari on the Italian island of Sardinia. This representation is almost identical with that of last year, when the event took place in Trieste.

For the first time, a delegation from the People's Republic of China will attend the event. The main portion of the Prix will follow the same general formula as in past years. In the first week, the juries will screen all of the programs submitted for judging, and in the second week, they will screen those that "pass the exams."

Starting this year, all of the screenings will be done on small-screen color TV sets, allowing judges to see the programs as the home viewer would see them. The previous approach of large screen projection was heatedly criticized at the 1984 general assembly. Night screenings will be held at *Passeggiata Coperta*, an ancient construction in Cagliari.

Musical Offerings

A special section will be devoted to the European "year of music." Apart from the Prix, musical productions will be presented from Germany's ARD, Swedish TV, the U.S. Corporation for Public Broadcasting and Austria's ORF.

An international meeting will be held this year on Sept. 16 and 17 with the theme, "Politics and TV Information." This is a reversal of last year's discontinuance of such conferences. At that time, Prix Italia secretary general Alvise Zorzi stated that this kind of activity diverted the participants' attention from the competition. Last year the conferences were replaced by open press con-

ferences, during which the juries discussed general broadcasting issues with the press and outside observers.

Conference Format

This year, though, the philosophy has changed, and mass-media experts, journalists and TV executives from about 10 countries will participate in the conference. Also the Paris-based CIRCOM (International Research and Action Cooperative for Communications) will hold a meeting Sept. 18-20. The theme is "Quality of Defeat." The CIRCOM general assembly will meet Sept. 21.

RAI Presentation

On the afternoon of Sept. 21, the awarding of prizes will be followed by a symphonic and choral concert of the RAI orchestra. Between the programs, RAI 2 will present a 45-minute musical program, *Leonardo O Il Potere Dell'uomo*, with texts from Leonardo da Vinci. The program is composed of nine scenes with ballet and other forms of dance. RAI 1 will present *Quel 16 Marzo*, a journalistic report on the murder

of Aldo Moro, Italian political leader.

Aside from the formal activities, attendees will have the opportunity to view some historic buildings in the vicinity of the event, including a group of buildings called *Cittadella Dei Musei* (Little House of Museums).

Broadened Participation

Prix Italia was founded in Capri in 1948. Participation initially was slanted heavily toward state-controlled broadcast organizations, but an increasing number of private TV executives, especially from the U.S. and U.K., have been attending.

Program trading at the event has not been openly encouraged, but the business of buying and selling has been discreetly practiced. In the words of a Prix Italia official, "When international TV programmers meet, it is difficult not to talk business."

In any case, Prix Italia has maintained a prestigious reputation. For example, the French newspaper, *Le Monde*, has defined the event as "the only competition with real worldwide prestige." □

Alvise Zorzi, Prix Italia general secretary, has reversed his stance that topical conferences divert participants' attention from the competition. Last year, the side activities were restricted to open press conferences. This year, though, TV executives from about 10 countries will participate in "Politics and TV Information."



20 Videage, September 1985

1985

CAGLIARI



RAI – taking its role as state broadcaster seriously

The three RAI networks — channels 1, 2 and 3, represent the Italian public broadcasting system. The service is funded by a subscription fee, still awaiting a price increase, and advertising, for which RAI competes with the private television channels of Fininvest owned by Silvio Berlusconi.

By Luca Fabbri

The RAI 1986 financial year closed with net profits of 505 million lire. On May 21, 1987, the shareholders' committee approved the social balance to December 31. Advertising revenues showed a 6% increase against the estimated 16% global market upsurge and RAI's television programming hours soared to 22,000, registering 10% growth. Radio broadcasting hours were 60,000 of which 6,400 were for Televideo, the Italian teletext system.

RAI has 13,557 employees, 14 million subscribers and produces in-house 73% of the total viewing.

These figures are at their most interesting when related to advertising. This, however, is subject to

Making demands on Italian Govt

endless variations since no precise media legislation has yet been established on this matter and both public and private networks can broadcast advertisements for 15% of the total week's broadcasting hours, and up to a maximum of 20% in one hour. This allows a total of 12 minutes of advertising during 'prime time'.

However, the RAI advertising schedule is set by the Parliamentary Supervising Commission which allows 9 minutes advertising per hour during prime time programmes and 6 minutes during the rest of the schedule.

Biagio Agnes, RAI general direc-

tor, is seeking new financial resources for 1987 and has demanded Government receipts for Lit. 220 bn. of which he has received only 50 bn. along with a total advertising expenditure increase (6% more than 1986 and with an estimated 16% market growth).

Television subscription which allows the Italian State broadcasting corporation to obtain most of its revenues, should have increased on January this year, but instead, is still awaiting a decision by the CIP (the Interministerial Price Committee).

The ever-growing trend towards satellite television in Europe is also pursued by Radiotelevisione Italiana which continues to beam the RAI 1

Pursuing plans with Olympus

channel off ECS-1 downlinked by cable nets in Belgium, Switzerland, and Luxembourg as well as by numerous TVRO installations across the continent. RAI anticipates deals with PTTs and cable nets in West Germany and France. It has an option on ECS-4 (due to be launched in August 1987) for two transponders, but still has not decided what to do with these. It may move RAI 1 from ECS-1 and beam RAI 2 from the new bird in addition. A decision depends very much on copyright fees.

The Swiss cable operators have agreed to pay copyright fees for RAI programming. Those in Luxembourg and Belgium are stalling. If RAI cannot get these countries — and others in the near future, to do so, it will have to turn to the government for aid. If this is not forthcoming, it is unlikely that RAI would be willing to compound the problem by making a second trans-European channel available.

RAI is also pursuing plans to appear on Olympus when this satellite goes up, hopefully in 1988. One of Olympus's two transponders will be awarded to RAI which plans to prepare a mix, 'à la Super Channel', of its

three channels, RAI 1, 2 and 3, for beaming off the satellite.

The leading role of the public television service also extends to the organization of cultural events, conferences and awards, the most important of which is undoubtedly the "Prix Italia".

The 39th celebration of the "Prix Italia" is to be held in Vicenza, from September 17-27. It will take place at the Leoni Montanari Palace which has been kindly ceded by the Banca Cattolica del Veneto for the event, and at the Santa Corona cloisters turned into a multi-cultural centre by the local municipality.

Fifty radio and television bodies from 33 countries will take part in the contest. Three traditional juries will preside over the radio and television music, drama and documentary programmes, and a fourth jury will give a special RAI award to the television programme that has made the greatest contribution to public awareness of environmental issues. Another special prize will be awarded by the Cabinet of Ministers to the best television programme based on a published book. The evening showings "out of competition" will be held at the Palladian Basilica. The first three evenings

Organisers of 39th Prix Italia

will focus on the RAI premier programmes and another will be devoted to the town of Vicenza with the showing of a WDR-Unitel co-production of Mozart's *Mitridatis, King of Ponto* directed by George Ponnelle at the Olympic Theatre.

The great novelty will be the NBC presentation of Toscanini's symphony concerts, previously shown only in the States, aired in two episodes. The final four evenings will be award ceremonies for the winning programmes to be attended by Rudolph Arnhem, the UER Programs Commission President, a U.S. Federal Communications Commission representative and European radiophonic executives.



RAI I Giuseppe Rossini (right), soon to become head of SACIS, with Video Age's Dom Serafini and Monica Gorghetto.



Prix Italia new Secretary General Piergiorgio Branzi and Mrs. Branzi.

Excerpts from Bruce Gordon's Speech at Prix Italia

American-made entertainment is one of the U.S.' most valuable exports, and will continue to dominate the international entertainment markets for years to come. This year, American movie distributors will make an estimated \$2.6 billion from foreign film sales.

In the next two years, with the final privatization of TV in England and Spain, European TV as a whole will reach an estimated 120 million households, as compared to the 88.6 million households in the U.S. This dramatic growth will necessitate an estimated 500,000 hours of programming a year, far more than Europeans are able to produce themselves.

Thus, international TV exists and survives by using product someone else has paid for, that someone being the U.S. film producers and TV networks.

- An average hour-long dramatic [U.S.] program costs between \$1.2 and \$1.5 million.

- The average half-hour comedy program costs between \$100,000 and \$200,000.

- Popular mini-series such as **War and Remembrance** costs \$4 million an hour.

- Average feature film costs \$20 million with an additional \$40 million

for a medium-sized marketing campaign.

Products from Europe and other continents have difficulty competing with U.S. product for several reasons: The style of European films is generally so different. Audiences worldwide have come to expect faster paced entertainment, which is different than the slower-paced, more artistic films from Europe. American cinema production values are high for both film and TV. Without a similar capital investment, European and other foreign productions will continue to have trouble competing, particularly in the U.S. market.

As the need for filmmakers to become more global is more ardent, those forms and style which travel best will be successful. Worldwide appeal of film and TV shows is tied to popular content and well-paced styles. This is not to say that filmmakers have to copy U.S. TV, but they will have to learn those elements to have global appeal.

Moreover, foreign producers need to understand how the system in the U.S. works with respect to obtaining upfront commitments for our TV networks.

In the U.S., TV programs are not

made unless there is a network commitment. This is no different from films, which can be made with a partial upfront capital commitment. Paramount and the majority of U.S. producers look overseas not just for markets in which to sell their productions, but as places that offer undiscovered talent and new locations for films, mini-series and TV shows.

Generally, the majors receive 35 percent of their theatrical revenues from international sources. In many cases, the money from the international box-office is the difference between profit and loss for a motion picture. Many deals to finance independent films have foreign presales as part of the collateral base for the transaction. Most U.S. banks are now beginning to consider foreign presales as being part of their collateral base.

American independent film companies, in particular, have begun looking to foreign markets as Western Europe or Japan, to raise capital. Merrill Lynch Capital Markets estimates that the U.S. film business will raise \$600 million from [U.S.] public equity and debt market this year, down from \$800 million in 1987 and from the \$2 billion in 1986.

Moonlight Over Capri



Prix Jeunesse's Ursula Von Zallinger entertaining two colleagues.



Prix Italia's media coordinator Diana Palma overseeing the general session.

At the recently concluded 40th Prix Italia, 53 radio-TV organizations from 33 countries sent over 500 representatives to the island of Capri, Naples. Journalists and technical personnel added some 200 more people. Although a rainy start, the Prix ended with a nice fall weather. Like five years ago, Retecapri/Telecapri and Video Age teamed up to organize a party on a boat the evening of Sept.

22nd. Some 200 people enjoyed the boat ride around the island while dining, listening to music and oohing and aahing over the fireworks. Among this year's Prix attendees were Paramount's Bruce Gordon, NBC's Mike Perez, IBA's Lord Thomson, RAI's Biagio Agnes and RTVE's Pilar Miro among others. Next edition is scheduled at the medieval city of Perugia.

Partying on a cruise around Capri.



Preparing a lifeboat not for an emergency...



...but for a sumptuous seafood spread.



A perfect night for an open-air party.



Guests line rail to watch the fireworks.

Report: Unwired Networks

Parretti's World; Revisited Fall U.S. Season

Changes Viewed Through MIPCOM, MIFED, NATPE

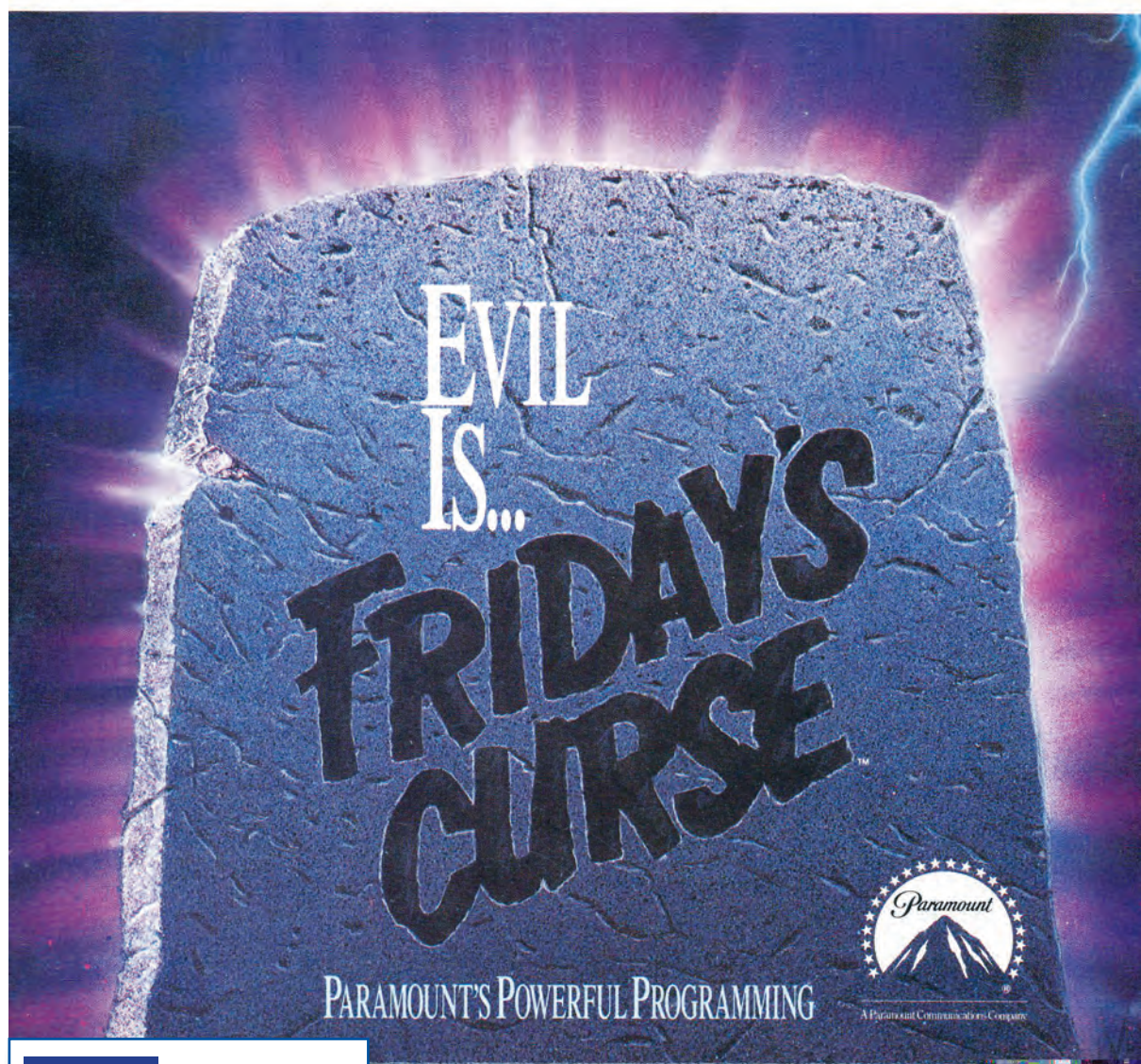
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Prix Italia Seminar Special

Intro
Experts' Reports
Unwired Networks
Time Traded as Commodity



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NEW WORLD ENTERTAINMENT

salutes
Prix Italia,
RAI
and the
Italian TV
Industry

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PERUGIA

A COLORFUL ETRUSCAN SETTING FOR THE '89 PRIX ITALIA

Perugia is often called "the jewel in the crown of Umbria," a region dotted with fortified hill towns that float above the great plain, surrounded by terraced olive groves and vineyards. While retaining its medieval looks, it is also a modern city with a distinctly international outlook emphasized by its university.

Perched on a mountain top, which affords an unparalleled view across the lake-dotted plain, where Hannibal's elephants once got mired down in a swamp, it looks across towards Assisi. In fact, the two towns were once bitter rivals. When Francis of Assisi died, he had to be buried in secret because of Perugia's announced aims to steal the body and carry it off to the Perugian domain.

Perugia, home of the world-famous Perugina chocolate factory, which can be visited, is named after Perugino, the painter, whose work is on view not only in Perugia itself, but also at the Sistine Chapel in Rome. In fact, the town used to be the center of Etruscan culture. One of the great not-to-be-missed attractions is the great Etruscan gate, which survived the sacking of the place by Octavian in 40 B.C.

While Perugia is a thoroughly modern city, it nevertheless is a treasure house of medieval art and architecture and home to much music. Its main street, the Corso Vannucci, which runs from the splendid Brufani Palace Hotel at the one end of town to the equally impressive Municipal Palace, the ornate 13th century fountain and the great cathedral on the other, is full of interesting shops and restaurants and usually bustling with activity.

Vannucci, incidentally, was the baptismal name of Perugino whose painting of angels and madonnas can be admired in the Stock Exchange, the Cambio.

Here, though not necessarily in order of preference, are Perugia's main attractions:

The Cambio, which houses the Gallery with the Perugino paintings. It also offers a magnificent chapel.

Next to it, the Palazzo dei Priori,



Modern Contrast. Perugia's Chamber of Commerce, Field Headquarters for the Prix Italia.

The Video Age International symposium at Prix Italia will take place at the Villa Schucani, an early 19th century private home some two miles from the walls of the medieval town. A typical Umbrian lunch will be provided by the Sandri family, which has been catering meals in Perugia since 1860.

Special Umbrian dishes, their origin dating back centuries, will be served, including Pane di Farro, a type of bread dating back to Etruscan times; Umbrian Cheese Cake, normally reserved for Easter festivities, and Strangozzini, a rustic dish initially prepared during threshing time.

also known as the Palazzo Comunale, a 13th-century building which contains four rooms of artistic importance. There is an unusual outside staircase and the facade of the building also features an unusual ornament—a 14th century chain, which the Perugians captured from the gate of Siena.

Flanked by the Palazzo and the great Gothic Cathedral, dominating the Piazza IV Novembre, is the Fonte Maggiore (Great Fountain), richly decorated by Pisani and a superb piece of sculpture.

Not to be missed is the Etruscan Museum next to the Church of San Domenico.

Other churches of specific interest include the Church of San Pietro, the Oratory of San Bernardino with its wonderful facade by Agostino di Duccio, and the circular San'Angela, built on the massive foundations and pillars of a Roman temple. There's also the rarely-shown Chapel of San Prospero, which dates back to the 7th century, and the Duomo where a lock of the Virgin's hair resides in a magnificent tabernacle.

Perugia is a great town to explore on foot. There are medieval streets, like the Maesta della Volte and the Via dei Priori, and there is the Galenga Palace, which houses the Foreign University.

There are plenty of good restaurants and inviting cafes and, of course, there are always those fantastic views. At the Brufani Palace particularly, one gets the feeling that one is floating over the valley.

It takes only a half hour to wind one's way down to and across the plain, and up again to Assisi, the home of St. Francis and of the great Basilica built in 1226-28 to honor him. On the central plaza one finds a number of 13th century palaces as well as the Temple of Minerva, used today as a church.

Just below Assisi is the convent of San Damiano, started by St. Clare, whose body still resides at the 13th-century Basilica of St. Clare.

Other hill towns inviting inspection include Spoleto, famous for its music festival; Todi with its incredible Piazza del Popolo, surrounded by medieval palazzi and a great church; Gubbio, just 25 miles north of Perugia and an outstanding example of a well-preserved medieval town. It's famous for its Palace of the Councilors and the two bronze tablets comparing ancient Umbrian and Latin. F.H.

Prix Italia Covers Media World

Toward the end of this month, 54 broadcasting TV organizations from over the world will be converging on Perugia, Italy, for the Prix Italia on Sept. 20th through Oct. 1st. This year, the 41st annual session, will include new entrants such as Denmark's DK2, Peru's Canal 7, France's Canal Plus and La Sept. Prix Italia is a radio-TV festival sponsored by RAI and organized under the auspices of the European Broadcasting Union (EBU). RAI is Italy's state-owned broadcasting organization.

The festival is a mixture of seminars, study-meetings, steering committees, screenings, press conferences and program awards. This year, the theme of the International Study Meeting (Monday Sept. 25 and 26) is "Information in the Satellite Age." Earlier, on Sept. 23rd a seminar will be dealing with "African Cinema at the Turning Point of Co-production with European Television."

Later, on Sept. 27th, a luncheon/seminar, sponsored by Video Age, will be dealing with "Unwired Networks and Time Traded as a Commodity." (See special section in this issue.) On Sept. 22nd, the Commission of the European Communities will have a meeting on "Equal Opportunities in Broadcasting," a euphemism for "how women can achieve parity with men."

CIRCOM organization will also have a meeting on Sept. 27th on



Piergiorgio Branzi
Prix Italia Secretary
General

"Dreams that money can buy." The awards ceremony for some seven prizes in three TV categories: Music, Fiction, Documentary, is scheduled for the evening of Sept. 30th in the historic setting of the Morlacchi Theatre in Perugia. Traditionally the awards are televised by RAI and EBU's Eurovision.

Regular screenings are held at Perugia's Chamber of Commerce building, which also doubles as the Prix field headquarters, and at the Pavone Theatre, also in Perugia. Other screenings are held on Sunday Sept. 24th at Teatro Nuovo in the city of Spoleto, one hour drive from Perugia. Among

the distributors, SACIS has set up screening facilities on Sept. 21, 22, 23 and 29 for some 18 programs.

Prix Italia can be considered a pure media event where some 250 print journalists, including correspondents from the London Times and Pravda, meet with an equivalent number of broadcasting communicators plus hundreds of other executives: all aspects of television are represented: Broadcasters, Producers, Distributors, Agencies, Advertisers, Artists, Researchers, Surveyors, Sociologists, Regulators, Politicians, Technicians, Financiers, Newscasters, Consumer and Trade Journalists.

Last year, the *Financial Times* described Prix Italia as "an impressive circus of privileged people." *La Vanguardia* of Barcelona reported on "En una sesión de gala presidida por Simone Veil." Last year, Paramount's Bruce Gordon highlighted a seminar, Lord Thomson, the then chairman of U.K. Authority, hosted a party, America's NBC hosted a luncheon, RAI's director general presided over the awards. Among other TV personalities were: Regis de Kalbermatten, Secretary General of EBU, and Stefan Felsenthat of NOS, the then president of RTVE Pilar Miro.

This year the list will include Worldvision COO Bert Cohen, LBS President Phil Howort, and Y&R Executive Vice President Paul Isaacson, among others.



Diana Palma
Foreign Press Coordinator

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Bert Cohen To Examine Hot Quota Issue At Prix Italia



Bert Cohen...

With "Television in the satellite Age" as its overall theme, the Prix Italia symposium will explore many related issues, including programming.

One of the expert speakers will be Bert Cohen, the executive vice-president and chief operating officer of Worldvision Enterprises, who has chosen the proposed European quotas as his topic.

Fixed quotas, already installed in many European countries, notably France, have been intensely—and emotionally—discussed in connection with the European Common Market which is scheduled to become a single economic unit in December, 1992.

At the moment, the Europeans themselves are split over the quota question. Recent proposals have involved a 50 percent quota, obliging European TV networks to devote at least half of their programs to material originated in the Common Market.

The American position has been very clear: The U.S. industry opposes any kind of quota. The American argument is that quotas are not needed, that they are unfair (and possibly illegal), that European audiences in fact prefer the American programming, and that—in any case—the Europeans don't produce enough shows to satisfy a 50 percent quota.

While strongly opposing quotas in principle—a position which Bert

Cohen is expected to support and justify in his remarks at the Prix Italia meeting—the Americans acknowledge that, on an average, European TV networks at the moment rarely devote more than 38 to 45 percent of their schedules to American shows.

The most recent European discussions have veered in the direction of obliging the networks to play a "reasonable" number of EEC-originated programs. This is opposed by a number of countries, notably the French, but is supported by most of the commercial TV operators who prefer a free programming market based on viewer demand.

As Worldvision's executive vice president and chief operating officer, Bert Cohen's responsibilities embrace all of the company's international sales activities as well as its day-to-day operations.

A native New Yorker, Cohen started up the ladder as an executive assistant, then account executive and, in 1969, became director of operations for ABC Films. In 1973 he joined Worldvision as vice president, operations. In 1974 he was promoted to international sales v.p., and in 1981 Cohen was named senior vice president, international sales. He spends 30 - 40 percent of his business year traveling overseas.

Bruce Gordon On Barter



Bruce Gordon...

Bruce Gordon gave a speech at last year's Prix Italia. This year, he was scheduled to be a panelist in our "Unwireds" seminar. Unexpected duties prevented Gordon from attending it. However, he sent the following synopsis outlining his position, which we share, and is one of the points made at the seminar:

I am not of the opinion that barter has any great future in Europe or any other place due to the great number of countries and markets; and where it may be possible in one place, I can't see it working in general practice.

Barter always could work in the future if someone dreams up a way to convince broadcasters in foreign countries to accept it. At present there are too many diverse practices. With some exceptions, such as Coca Cola, products and packages vary in each country. This causes an increase in headaches for advertising agents.

Bruce Gordon is president of Paramount TV International Services, Ltd. and is responsible for all worldwide TV sales and acquisitions. Gordon came to Paramount in 1968 when the company acquired Desilu Studios, where he had been responsible for the Far East. He became president of Paramount TV International in 1974. His headquarters is now in Bermuda.

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Prix Italia In Perugia

The middle age "crisis" is over for Prix Italia. This year's 41st session will be held in the Umbrian University town of Perugia September 20 through October 2.

For crisis one refers to what Piergiorgio Branzi calls "new challenges." Branzi is Prix Italia's Rome-based Secretary General.

Although mostly sponsored by RAI, Italy's state-owned TV network, Prix Italia is supported by the European Broadcasting Union (EBU) and its members.

"During the last 40 years," wrote Branzi in Video Age, "Prix Italia has been cruising familiar waters, but today things are different: It faces unknown territories, ones possibly fraught with difficulties."

Psychologists could term these symptoms "typical middle age insecurities," but then that's a cliché. Indeed, Prix Italia is showing more vigor than ever.

Last year, it returned to its original venue on the island of Capri. Some 50 broadcasting organizations from 33 countries attended the event. Paramount's Bruce Gordon highlighted a seminar, Lord Thomson the then chairman of U.K. TV Authority hosted a party, America's NBC hosted a luncheon, RAI director general presided over the televised award ceremony. This year, Prix Italia added Danish DK2, Peru's Canal 7, France's Canal Plus and La Sept, for a total of 54 participating broadcast organizations.

With La Sept, which broadcasts via satellite, Prix Italia is opening its arms to new technologies. An informal invitation extended by Prix Italia's dynamic Secretary General through Video Age to Italy's private TV sector, has not brought a response.

As in the past, this year's competition will be sprinkled with special events, including Video Age's traditional party.

Prix Italia's basic study sessions are still in the process of being de-

fined or finalized. According to Branzi, they will include satellite broadcast, and advertising. This is in addition to specific problems that are affecting the United States, Europe and Japan.

"The year of European Film and Television" will continue to be explored and a new prize, tentatively named "Premio Galileo" will be awarded.

The EBU will also sponsor a discussion on how women in broadcasting organizations can achieve better parity with men.

Headquarters of this year's Prix Italia will be Perugia's Chamber of Commerce.

Perugia is well-known not only as the home of Perugina chocolate, but also for its L'Universita Italiana per Stranieri (the Italian University for Foreigners) which has been housed in the 18th century Palazzo Gallenga since 1926. Its annual enrollment averages about 8,000 students. This is Etruscan country, and so it seems logical that the school—apart from Italian culture and literature—also offers courses in Etruscology.

Perugia is called The Great Balcony of Umbria, and it richly deserves that name. A bustling, culturally-oriented city, which offers a huge Etruscan arch, it is the perfect location for this year's Prix Italia.



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First European Forum For Unwired Networks. Americans Being Sought, But Not Accomodated

For the first time in Europe, the concept of Unwired Networks was introduced during the 41st session of Prix Italia, in Perugia, Italy. Sponsored by Video Age, the seminar, held at Villa Shucani in the outskirts of Perugia, was preceded by a luncheon of typical Umbrian dishes that date back centuries.



Three American panelists, Phil Howort, pres. LBS Telecommunications; Fred Cohen, pres. King World Int'l; Paul J. Isacson, exec. v.p. Y&R, explained the various aspects of "Unwireds".

Earlier, during a private session with Piergiorgio Branzi, Prix Italia secretary general, the three American executives



explored ways to increase the US participation to Prix Italia, which is considered Europe's most prestigious media event.

Sponsored by RAI and organized under the auspices of the EBU, Prix Italia attracted some 800 participants, but only six Americans and even fewer Canadians. Latin Americans were totally

absent.

Traditionally, North Americans find festivals such as Prix Italia not too practical or useful. In addition, top-level US executives feel that by attending Prix Italia, they give more than received in exchange.

Prix Italia organizers have not yet found a way to prepare their forum to the Americans' needs. For a brief period, Prix Italia seemed to be gaining the favors of top-level US executives but, as pointed out by Worldvision's Bert Cohen, the times of Dick O'Leary (former pres. of

become legal." But, he pointed, they're not illegal. It is simply that a broadcast law doesn't exist to formalize his status.

During Video Age's luncheon/seminar, Branzi opened the session with a welcome and a brief explanation in Italian of his understanding of Unwired Networks—subject that left him baffled for a time and which required some additional explanation from his official



English translator.

Video Age's publisher Dom Serafini introduced the panelists and the subject as "the fourth phase in the evolution of television," the first being the network era, followed by syndication, barter and recently Unwired Networks. In order to render the subject more digestible, Video Age published a six-page report on "Unwireds" in its September issue which was widely distributed to all Prix Italia's delegates and media people.

The nuts and bolts of Unwired Networks were explained by LBS' Phil Howort. Reading from a prepared speech, Howort said that "there are opportunities, and perhaps even some surprising benefits that can accrue to European broadcasters who embrace the concept of Unwired Networking..."

"Unwired Networks may be created within the European Community, at several different levels... all recognize that there is a demand for Pan-European time that can be satisfied via an EC Unwired Network collaboration."

King World's Fred Cohen proceeded in presenting typical scenarios, to demonstrate that European broadcasters



ABC O&Os who was a nominal Prix Italia president) are gone.

Cohen was one of the panelists at an earlier seminar.

Also problematic was the absence of Silvio Berlusconi's TV representatives. Said Branzi "We'll invite Berlusconi as soon as his operations

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will have to find alternative sources of revenues in order to fund additional local production. In this process, he involved fellow panelist Paul Isacsson representing an advertising agency.

Cohen mentioned that competition forced West Germany's ARD to cut its



ad rates. This could lead to a surplus of ad time not only in Germany, but in other parts of Europe. A company could be set up to buy unsold ad time throughout Europe and offer this "package" to a Pan-European advertiser.

Cohen's changed remarks forced Isacsson to discard his notes. Earlier, he labored in recalling his original speech which had to be left in his New York office, which was closed for an



explosion.

Isacsson remarked that in every panel, the advertiser goes last. "That's because we pay the bill," he joked.

Isacsson mentioned that public television stations in the US are now using unwired networking to generate additional revenues and that his company Y&R is one of the most active in this area.

"If unwired could work in the US for public television, it could work elsewhere. If an affiliation of commercial broadcasters' in Europe came to an organization like Y&R, we could probably take a good portion of that inventory and distribute it among our advertisers."

He stated that in this scenario advertisers will not get involved in the creative process (programming). "Advertisers are really interested in selling their goods to consumers. This is another way for them to get more commercial time on a broader basis than if they bought each country individually, therefore it is more efficient for them."

During the Q&A session, Chris Dunkley of the Financial Times asked again what an Unwired Network is and



what kind of benefits it will bring to the viewer.

Howort answered that unwired networks are a way to sell unsold commercial time and to divert more cash to local stations.

Cohen stated that unwired networks are not involved with programming, but by offering additional revenues, local stations can invest in more innovative programs.

Isacsson pointed at the negative aspects of unwired networks. By buying



unwired networks, US advertisers have no control over programs (environment) or demographics. On the other hand, they can spend less money than with traditional networks and reach about 80% of the country.

Video Age's Dom Serafini pointed out that soon, European broadcasters will be facing the same problems that today affect US broadcasters: Abundance of unsold TV ad time.

However, barter is not an answer and even ASTA, the US Association of Advertiser Syndicated Television is now distancing itself from the word "barter," using instead

"advertiser-supported syndication."

Next month in London, ASTA will co-sponsor a seminar that will continue on the subject, Advertiser-Supported Programming: Can Europe Learn from the US?

Similarly, the directors of three international festivals present at the Prix Italia have indicated interest in expanding on the subject of unwired networks during their own events.

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1989

PERUGIA

Surprise Awards, Few Americans, Germans Everywhere

Among the 800 or so participants of the Prix Italia '89, described as a "pure media event," were producers, broadcasters and newsmedia people. The largest contingent came from West Germany with 60 representatives; of these, 33 were from ZDF.

With 56 delegates, the UK was the nation with the second largest number of participants; of these 27 were from the BBC. Followed by RAI with 36 delegates and Sweden with 22.

Among the participants were: USSR TV deputy director Ilia Petrov, RTE chairman Dick Hill, TV South chairman

Sir Brian Bailey, CTV's Murray Cherkover, NBC's Mike Perez, Y&R's Paul Isacsson, Worldvision's Bert Cohen, LBS' Phil Howort, King World's Fred Cohen, Degeto's Gisela Williams, Prince Albert of Monaco, the designer turned TV producer Luciano Benetton and SACIS' Giampaolo Cresci.

On the programming side were noticed BRT's Paul Van Dessel, Canal Plus' Catherine Lamour, La Sept Michel Anthonioz, ZDF Heinz Ungureit.

Also in attendance were Ursula von Zallinger, director of Germany's Prix Jeunesse; Jean Luc Balmer, secretary

general of Switzerland's Rose d'Or; Carrie Hunter, president of Banff TV Festival; Wilfred Groote, secretary general of Montecarlo TV Festival with Montecarlo press director Jacqueline Berti.

The award ceremony, televised by RAI's first network and broadcast in Eurovision (the EBU TV pool) was, for the first time, an entertaining event. Among the winners were the USSR and Ungarian TV for fiction; Danmark TV for documentaries, and Swedish TV for a special ecology report.

NBC at Prix Italia '89

NBC's Mike Perez and Sergio Getzel hosted a luncheon for some 120 Prix Italia delegates at Castello di Montecapanno, an ancient castle outside Perugia. In attendance also were Prix Italia officials and the mayor of Perugia.



PERUGIA

1989

Prix Italia SPECIAL REPORT

Excerpt from Bert Cohen speech at Prix Italia '89

Worldvision's Bert Cohen represented the US during the recently concluded Prix Italia in Perugia, Italy. As part of the international meeting on *News in the age of satellite: Public television faced with commercial networks*, Cohen spoke in the session about "New Dimension of Television in International Relations." Cohen's comments on European quotas, here excerpted, were followed by a reply by Massimo Fichera of RAI. Subsequently, Cohen met with top-level RAI executives including its chairman Enrico Manca.

Protecting cultural identity is a high-minded goal. But government dicta cannot restrain freedom of thought and freedom of expression, as our friends in Poland have so aptly proved. Can the government stop people from liking American programming, from watching or renting American movies? Does it stop them from reading "non-European" books?

By imposing a quota on programming produced outside the European Community, a few European governments are trying to tell people what they should watch. Entertainment is an art, and like any art, it is ephemeral, an intangible product that cannot be ordered up upon demand. No government can command a superior film to be made, nor can any Parliament force its citizens to watch something they don't want to see. The largest American studio, with all the resources at its disposal, can create a flop, while the smallest entrepreneur can produce a hit.

Do those who would rule in Brussels know better than the many citizens of Europe what is best to be viewed and enjoyed? Are the people of Europe's great democracies to be trusted to vote

for their leaders but branded by the Broadcast Directive as unqualified to vote for their television preferences?



Bert Cohen's presentation caused strong reactions at Prix Italia, first with a reply by RAI's Massimo Fichera, later by the news media. According to the daily *Avanti*, "Bert Cohen and the Americans he represents consider Europe the market of the future. But, why does he fail to see that the Old Continent is also inclined to protect its market?"

Article Four of the proposed Broadcast Directive commands "a majority proportion of transmission time" be reserved for European works, excluding news, sports events, games, advertising and teletext services.

Majority means more than half. This is specific language. But at what point do you draw a magic line that will protect

a national culture? Has the culture of any European country collapsed or eroded over the last 15 or so years? Is the culture of any European country so flimsily anchored, so tenuously rooted, that it will suddenly vanish if European consumers are not shielded from outside ideas? The national cultures of Europe have withstood a history of war and invasions by foreign troops for hundreds of years. Can you argue now that they cannot withstand the competition of a free marketplace of ideas?

The Broadcast Directive would choke off the lifeline supply of programming just at the very moment when the infant independent television industry is struggling to get on its feet. Yet the growth of independent television will create the very markets needed to foster development of national program production industries. When quotas come in the front door, consumer choice goes out the back. New outlets don't get off the ground, and new TV channels go dry. Advertisers spend less, and the money isn't there to create better shows. Everyone loses in the end.

We are told that the proposed quota would not apply to certain pay TV services. Will this create a new elitism of the tube, wherein those citizens who cannot afford or choose not to buy such premium services will be forced to restrict the content of their entertainment diets to a sparser mix than viewers of pay TV?

Where does cultural protection stop? If quotas are placed today on television programming, do they come next for home videos? Movies? What about limits on books, those pervasive purveyors of pernicious ideas and culture? Will there be limits on how much jazz music, or rock-and-roll, can be played on European radio? Where are the lines to be drawn?

1989

PERUGIA

Politicians and Broadcasters Make Middle East Major Topic. Prix Italia Salutes *Video Age* 's 10th with a Bash

Was Palermo, Sicily a good venue for the 52nd annual Prix Italia? The opinions, of course, could vary, but considering that even the RAI people, the event organizers, were complaining about one thing or another, one can conclude that Palermo, after all, wasn't such a good choice.

Some 500 people attended the event, scattered over the 12 days, at a remodelled medieval Utveggiro Castle atop a mountain overlooking the city of one million people.

Right there one can imagine the problem: since the castle is some five miles from any of the many hotels downtown, buses provided shuttle services every half hour, but failed to establish the traditional club-like atmosphere.

Trapped at the Castle, one could utilize the limited restaurant and bar services for refreshment. Banking and telephone services were also provided. Over 15 percent of the participants were from the print media reporting on the doings of their electronic colleagues.

The largest contingent of participants, after the one from Italy (62 people), came from the U.K. with 57 delegates, followed by the two Germanys with 45 and Finland with 37.

Among the top-guns, one spotted BBC's Paul Fox, La Sept's Michel Anthonioz, Central's Philip Jones, NRD's Jobst Plog, ABC's Archie Purvis, Channel Four's Liz Forgan, RTSI's Marco Blaser, CBC's Denis Harvey, ARD's Wolf Feller.

On the seminar side, Prix Italia discussed ways for European media to influence the Middle East, while the Circom organization debated the "increased concentration of media ownership," and "separation between producers and broadcasters."

On the party side, plenty of cocktails: Canada's CBC got in the opening salvo with a reception on the 17th, followed by *Video Age*'s on the 19th, ARD on the 20th and an NBC luncheon the same day.

Contrary to what *Video Age* reported earlier, next year's event will be held in the medieval city of Urbino, the home of current RAI president Gianni Pasquarelli. Urbino is near Perugia, the site of last year's event and home city of RAI chairman Enrico Manca. Prior to Pasquarelli's appointment, the 1991 Prix Italia was tentatively scheduled for Turin as originally reported.

The question now is how accommodation for 500 or so people will be arranged in a small city with very limited hotel facilities.

Meanwhile, in this year's competition PBS won \$14,000 for its art program *The Orchestra*. The U.K. won the ecology prize with *Can Polar Bears Tread Water?* and the documentary competition with *Hello, Do You Hear Us? Red Hot*.

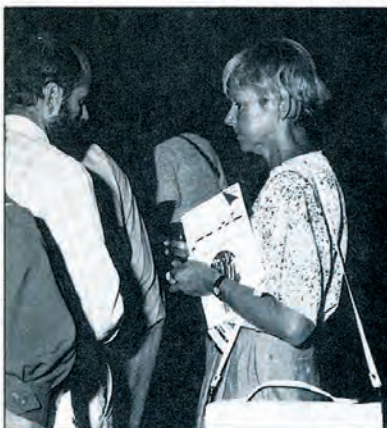
A Happy Birthday

On the evening of Wednesday, September 19th, a cocktail party was given at the main dining room of Castello Utveggiro to celebrate *Video Age*'s 10th year. The party followed the Galileo Prix awarded to Angelo Guglielmi, director of RAI's third TV channel.

The honor of cutting the traditional cake was given to Prix Italia's Secretary General Piergiorgio Branzi, r., and Lord Thomson, chairman of European TV and Film Forum, c., with NBC's Mike Perez looking on.



On the opposite page, Video Age's publisher Dom Serafini blows out 10 candles while Prix Italia Secretary General Piergiorgio Branzi looks on. On the same page below left: Jean Rouilly director general of Hachette TV International with producer Jacques Bidou, and on the right, Serafini with NBC's Sergio Getzel. On this page our photographer spotted CBC's Ida Entwistle, La Sept's Michel Anthonioz among others.



1990

PALERMO

Prix Italia Moves South With A Balanced Jury, Seminars, Conferences and Study Groups

More than 90 programs will be competing for one of seven prizes in four categories, awarded at this year's 42nd annual Prix Italia.

Held in the Sicilian port city of Palermo, Prix Italia will be taking place from September 12th through the 23rd.

According to Diana Palma, Prix Italia's foreign press officer, some 57 radio TV organizations from 36 countries will be attending this session of Prix Italia.

Last year in Perugia, the number of radio and TV organizations were 54 from 33 countries. The "Prix", organized by RAI, Italy's state-owned broadcasting organization, under the auspices of the European Broadcasting Union, changes Italian venue each year. True to its statute to alternate the North, Center and South of Italy, next year it is scheduled to be held in Turin.

Prix Italia's affable Secretary General Piergiorgio Branzi, a former journalist, took issue with *Video Age's* report that his festival is "under the yoke of Anglo-Saxon broadcasters."

Last year, out of a total 800 participants, the largest contingents were from West Germany with 60 people, the U.K. with 56 representatives and RAI with 36 executives. But what seems to have really infuriated Branzi was the report that "once the [Prix]

organizers are finished with the local [i.e. Italian] politicians, foreign participants get some attention."

Indeed, some past Prix Italia participants are said to have felt ignored, especially the Americans who, in turn, gener-

ally avoid festivals since they tend to "religiously" disparage American TV shows.

In all fairness, the 48 Prix Italia jurors from 33 countries are considered the most dedicated of any other festival (they're often referred to as "candidates for sainthood").

Many cultures have left their distinctive imprints on Palermo, once the intellectual capital of Southern Europe and a city always at the crossroads of civilization.

On a crescent-shaped bay below Monte Pellegrino, Palermo was settled by the Phoenician traders in the sixth century BC.

But it was the Carthaginians who built the first great fort, which caught the eye of the Romans who promptly captured it during the First Punic War.

After the Romans came the Vandals, then the Arabs, who declared Sicily an Emirate and turned the island into a rival of Cordoba and Cairo in terms of opulence. Later, in fairly quick succession, came the Normans, then the Swabians.

The outstanding landmarks include the Palazzo dei Normanni with its glittering Palatine Chapel dating to 1132, and the medieval Royal Apartments with their famous murals.

Philosophers and poets, speaking in Greek, Latin and Arabic, once met here.

The Church of San Giovanni degli Eremiti, with its five pink domes, offers a memorable visit, and so does the Duomo, with turrets, arches and towers. There are many beautiful churches, and the Palazzo Abatellis, which houses the national gallery of Sicily, also shouldn't be missed.

The National Museum of Archeology on the via Roma rates high on the list of places to visit.

Palermo is a lively, colorful city, bustling with activity and yet firmly rooted in its eventful past. In the past, Palermo offered over a hundred mosques, some of which have now been converted into Christian places of worship.

Lots of good restaurants in Palermo, but those with a sweet tooth should not miss tasting the locally-made marzipan in one of the pastry shops.

This year, jury members are from many parts of the world, including the U.S., the U.K., Canada, Korea, Japan, Peru, Israel, and Cameroon, leaving out only the Arab countries. Last year, the key prizes were awarded to the Soviet

Union, Poland, Denmark and Sweden.

Comments were made that shows from those countries are appreciated by a relatively small audience, while non-winning American shows are popular with large world-wide audiences. Branzi pointed out that, like in the past, at every one point, over 100 journalists will be reporting on the event and on other media people.

The opening ceremony on Wednesday, September 12th, will be held at the Royal Norman Palace (the seat of the Sicilian Parliament) while the award ceremony on Saturday, September 22nd is set for Agrigento at the new Congress Hall. Agrigento is at about a two-hour drive from Palermo via a cross-island highway.

Regular Prix Italia activities, including registration, will be held at Castello Utveglio. Among the various events, on the 17th and 18th there will be a Conference of European and African TV organizations. On the 19th is scheduled a Seminar on the Role of Women in the Mass-Media. On the same day, Prix Italia will be hosting a reception saluting *Video Age's* 10th Year. Another reception, yet to be scheduled, will be hosted by NBC International.

On the social side, the general public will be invited to a few screenings and to a concert by the RAI Symphony Orchestra. With registration, Sicilians point out that Palermo is a crime-ridden city on a par with Naples. Unofficially, RAI has sent word that during Prix Italia, petty criminals will be held at bay by the city's "godfathers" who were asked to cooperate in order to make their city shine in the eyes of the foreign media. ■

PRIX ITALIA: Luminaries Illuminate RAI's 43rd Annual Extravaganza

Some 1,000 broadcast executives from all over the world will soon be converging to Pesaro-Urbino for the 43rd Annual Prix Italia, a radio-TV festival cum conference.

Organized by RAI, Italy's state-owned broadcaster, the "prix" will be held September 18th-29th, in the northern part of central Italy. This year, Prix Italia will be marked by the fact that, contrary to previous editions, the event will be split between the medieval conclave of Urbino, and the nearby sea resort of Pesaro, both in the Marche region.

If this might be an inconvenience, it will be compensated by an array of special events, plenty of insightful symposia and an impressive spate of TV programs in competition. The two venues will be interconnected by a caravan of shuttle buses.

Some 75 TV programs will be judged by the usually demanding jury, for the three traditional categories: arts, documentaries and fiction, for a total of six prizes.

New this year, is the addition of an unorthodox category for "program introductions." Over 100 of such brief tags have entered in the special competition for two prizes.

In the tradition program areas, among the favorite entries mentioned are: Japan's artistic *Faust* (NHK); a 30-minute Dante's *The Divine Comedy* from the U.K. (Channel 4); a documentary from ABC on Cambodia (U.S.); Norway's *Space Opera*, on the Soviet astronaut, Yuri Gagarin, (NRK); *Andrea's Mother* on the subject of AIDS from CPB (U.S.); a TV film from Czechoslovakia translated into Italian as *Padiglione Chiuso*, about psychiatry as a political tool; a *Beethoven*, in a political vein, from

Hungary; and a TV film from France (La Sept) on *Proust*, that was shot in English.

Prix Italia headquarters will be set up at Palazzo Montani Antaldi in Pesaro, a landmark building from the 1600's. Other

sites are the Teatro dell' Accademia and Sala delle Colonne. Also in Pesaro are the main hotels, Vittoria and Savoy; and the venue of the closing award ceremony on September 29th at the Teatro Rossini. Due to limited hotel accommodations, a Prix Italia's characteristic trademark, most delegates will have to brace themselves for long commuting and arduous set ups.

The main symposia will be held in Urbino at the Palazzo Ducale, some 30 km (19 miles) or a 30-minute drive west of Pesaro. Other symposia are scheduled at Università degli Studi.

In addition, an exhibition on Matteo Ricci, the Jesuit priest who travelled to China in the 1500's, will be held in Macerata; concerts in Jesi and San Elpidio, and a three-day children's TV workshop in Senigallia. All are nearby cities.

Among the most significant forums are *The Calm Before the Storm*, which will explore the thorny question of satellite rights (on September 28th) and *The New Frontier* (on September 24th and 25th) which has as its topic, the newly-emerging East-West relations. There will also be a presentation of a survey on *The Intelligent TV in the World* (September 19th), a CIRCOM meeting (September 26th) and a closed session of the European Broadcasting Union. ■

Raphael Slept Here

Urbino is famous as the birthplace of Raphael and for the great art collection in the Palazzo Ducale. It is a charming hill town with commanding views and an authentic Medieval/Renaissance atmosphere, that dates back to the days when the Dukes of Montefeltro maintained their splendid court here.

Urbino consists of two steep hills. One was home to the great painter who was born on the Via Raffaello, and whose house (at No. 57) can still be visited. The other hill houses the Palace, much admired for its splendid grand staircase and the accumulation of art in its National Art Gallery. The Palace was built between 1460 and 1480, when the Umbrian school of painters was at its zenith.

Here one finds Raphael's outstanding *The Mute One* and, in the Duke's study, a famous Botticelli inlay.

Much of the art in the Palazzo eventually was transferred to Florence, where it made up the nucleus of the Uffizi Gallery.

Raphael's home can be visited and, if one is inclined to make the steep ascent, can admire the monument erected in his memory in the main piazza.

The main hotels in Urbino include the Hotel Due Querce and the Nuovo Coppiere. In Pesaro, on the Adriatic Coast, the outstanding feature is the superb beach. The composer Rossini was born here.

1991

URBINO
PESARO

Veronis/Suhler

cent by 1995, from 23.6 per cent last year. The percentage last year split into 17.5 per cent for basic cable and 6.1 per cent for pay cable. Total U.S. spending on cable networks "is expected to expand at a seven per cent annual compound rate, reaching \$6 billion by 1995, Veronis, Suhler estimated.

As for motion pictures, the forecast said the movie box office had remained above the \$5 billion mark in 1990, a figure close to the 1989 record. Home Video had amounted to \$10.9 billion.

The Veronis, Suhler report noted that domestic revenues from movie houses last year accounted for less than one-fifth of the distributors' income. Specifically, box office rentals constituted no more than 32 per cent of domestic film revenues.

Foreign film rentals reached \$1.8 billion last year, a 15.7 per cent increase over 1985 and a 37 per cent "slice" of overall income. Worldwide movie revenues from all sources in 1990 were given

as \$11.7 billion, a 12.1 per cent increase over the prior year.

Domestic movie admissions — around 1 billion for the past several years — are expected to remain at that level, with ticket prices expected to go up by 5.8 per cent annually, the average hitting \$6.30 by 1995.

Veronis, Suhler sees movie box office spending going up to nearly \$7 billion in 1995 (from the current \$5 billion). There should be a 9.2 per cent increase in the sale of pre-recorded video cas-

settes. On the television syndication side, the study expected spending to increase to \$12.6 billion five years from now,

compared with \$10.9 billion last year.

"Lower advertising growth for stations will lead to slower growth in pro-

ADVERTISER SPENDING ON TELEVISION

Year	National Television* (\$ Millions)	Local Television (\$ Millions)	Total Television (\$ Millions)
1985	\$15,178	\$5,844	\$21,022
1986	16,188	6,694	22,882
1987	16,866	7,036	23,902
1988	18,159	7,524	25,683
1989	18,951	7,942	26,893
1990	20,160	8,270	28,430

Source: Veronis, Suhler & Associates, McCann-Erickson, Wilkofsky Gruen Associates

*National television advertising includes network, national spot, national cable, and advertising sold through barter syndication.

gram spending for syndicated programs over the next five years," the study predicted. ■

Prix Italia

(cont. from page 10)

company, suggested that RAI should be sold to private interests. Both those presentations received a stern reply from Manca, who commented that "RAI is not for sale like some of the Greek islands," and that new technology is the way of the future, as is the American link.

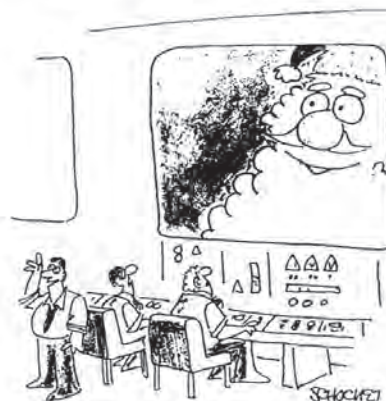
It is interesting to note that Pasquarelli, an active Umbriafiction participant, initiated these domestic controversies at Prix Italia. In the process, other topics of international appeals became secondary — this despite a total of 15, between seminars, conferences and workshops, an unusually large number.

At the seminar on satellite program rights, Lorin Brennan, a lawyer and vice chairman of the American

Film Market Association, filed with Prix Italia his position papers. RAISat's administrator, Giuseppe Straniero, presented to Brennan the needs of RAI's satellite network, now back in action after a brief interruption. According to Straniero, RAISat does not require exclusive rights, but would prefer subtitle rights for English, French and German languages. Spanish is excluded, because Spain isn't in RAISat's footprint.

Since the satellite rights seminar was inadvertently scheduled after the closing of the sessions, it was subsequently cancelled. After all is said and done, it remains still to be seen whether Umbriafiction will continue to be just as influential even after the planned departure of Manca, who

has become a candidate for the Italian Parliament.



"We're picking up another picture from space."

Prix Italia Loses Out To Umbriafiction

Something happened to Prix Italia at its 43rd session. Something unusual and strange. Held last month at the twin cities of Pesaro and Urbino in central Italy, the "Prix" registered a record attendance of 1,100 people with the largest contingent from Italy (65) and Germany (45). Greatly reduced from last year was the U.K. presence, this time set at 25. Also reduced was the Italian and foreign press corps with a total of 70 members.

What characterized this Prix Italia was the uniquely Italian slant given to the conference, to the point that even the renowned festival selection and program winners became secondary and at times, even ignored. *La Repubblica*, one of Italy's largest dailies, did not report the program winners. In any case, France's Canal Plus won the drama series with *Les Rituels*, and La Sept for *Proust*. The balance of the prizes were won by the BBC, Channel 4, and a documentary from Yugoslavia.

Nevertheless, all seemed to have been centered around the controversy over RAI, Prix Italia's sponsor, and RAI's relationship with Silvio Berlusconi, the private counterpart.

But the most evident development was Prix Italia's loss of support from the powerful socialists, who are now fully behind Umbriafiction, the annual event organized by RAI.

As far as it can be determined, the developments are the following:

RAI chairman Enrico Manca, a socialist, last year created Umbriafiction, billing it as a dialogue between America and Europe. Contrary to Prix Italia, Umbriafiction was able to attract a large U.S. contingent. Encouraged by its success, the socialists, a small but powerful political party, made Umbriafiction an expanded annual event to be held in the same Umbria region, Manca's home base. Indeed, Manca and his RAI associates, including Carlo Troilo and Gianpaolo Sodano, have repeatedly visited the U.S., to promote Umbriafiction. Next month, RAI will further push the merits of Umbriafiction in New York when it will host the annual International Emmy evening gala. Umbriafiction can also count on the support from Umberto Bonetti (a socialist) of the U.S.-based RAI Corp., while Prix Italia has received little support from RAI Corp.'s Renato Pachetti (a Christian Democrat). In the process, Prix Italia also lost some of the support from its key political backers: the Christian Democrats.

However, while Umbriafiction has now become an international forum, Prix Italia has apparently been relegated to a purely Italian event.

In addition, great care has been taken to make Umbriafiction a place where international solutions are to be explored, while Prix Italia is a platform to vent domestic problems.

The alienation of Prix Italia's foreign participants was evident this year to the point that even Prix Italia's new honorary president, the American, Bruce C. Christensen, president of PBS, indicated his reservations about a second term at Prix Italia.

Having an American president was considered a coup for Prix Italia, hoping to battle the prominence of Umbriafiction. For the past few years, Americans have religiously shunned Prix Italia with the few past U.S. participants making negative comments about its usefulness.

The first salvo at this year's Prix Italia was fired by Gianni Pasquarelli, a Christian Democrat from Umbria and RAI's president. Pasquarelli said that RAI should concentrate its energy towards Eastern Europe so that it doesn't fall under "American colonization." He also proposed a reduction of investments for RAI's satellite and HDTV. Later, another Christian Democrat, Franco Nobili of IRI, RAI's holding

(cont. on page 24)

Video Age's traditional annual party at Prix Italia.



At Prix Italia: RAI Sat Giuseppe Straniero, l., met with AFMA's vice chairman Lorin Brennan, r., to discuss satellite rights (c. Dom Serafini)

10 M/Video Age International

1991

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Prix Italia Eyeing The Eye of the Public TV Storm

The people of Parma take their prosciutto and cheese (Parmigiano) seriously. That's why the 1,000 or more delegates to the 44th Annual Prix Italia will be in for a culinary treat. After all, they will need a full stomach to discuss the main festival's topic: the new role of public television in a mixed (public and private) cohabitation. Or as it is officially stated, "The end of the story: The reasons for public television in the age of changes."

Prix Italia is the RAI-sponsored event held each year in a different Italian city. This year, from September 16-27, Prix Italia will be headquartered at the Palazzo Ducale of Colorno outside Parma. This city was also selected because it is celebrating the 200th anniversary of Napoleon's second wife's birth (Marie-Louise of Austria, duchess of Parma), the 100th anniversary of its famous citizen Giuseppe Verdi's death, and the 150th anniversary of the author Stendhal, who set his novels in Parma. Parma, a city of 120,000 people is located 100 km south of Milan.

The key symposia on public TV will be held September 18th and 19th at Parma's Congress Center. Prix Italia's Secretary General Piergiorgio Branzi explained,

"We'll not be defending public TV from the attack by the private TV sector. We'll be analyzing the new role of public TV."

Other major symposia will deal with "Mafia Emergency."

Some 56 broadcasting organizations from 36 countries will be equally participating to win the prestigious awards given both to radio and TV programs in several categories. Indeed, the arduous jury-duty bout at Prix Italia is considered a privilege but never fun or even a pleasant experience.

For Prix Italia to acknowledge the strength of the private TV sector is a major accomplishment, even though it still did not recover from the shock of the swift changes. With the justification that Prix Italia is organized by public broadcaster RAI, under the auspices of the European Broadcasting Union, Prix Italia doesn't yet allow the 12-year old Silvio Berlusconi TV networks to join in its ranks.

The new role of public TV is, therefore, a topic that has generated vivid interest especially in the U.S. where PBS has been under attack from many quarters. PBS president, Bruce

Christensen, is also serving in his last second term of the Prix Italia presidency. He's the first American to have that honor since ABC's former president Dick O'Leary back in 1980.

The recent PBS clash with a Bush Administration taken hostage by the reactionary right, plus the controversy over government funding, censorship and other drastic proposals could be used as case study by the public sector worldwide. PBS, like public TV entities in other countries, is being subjected to "privatization" talks or talks that advocate it "go increasingly commercial."

On one hand, conservative elements in America cannot understand why vast sums of money are being spent on public TV to serve the needs of a small group of "Quayle cultural elite" viewers ("it's cheaper to send each viewer a weekly cassette").

On the other hand, the liberal politically-correct crowd, who tend to reject commercial television, is fighting for the right of public TV to offer an alternative to the "vast wasteland." Their argument is, "if billions can be spent to manufacture useless war planes that cannot even fly, why can't the government invest in quality programming and culture?"

The question then becomes, what is a public TV network to do?

PrixItalia's
Boss:
Piergiorgio
Branzi



Prix Italia

It's a catch-22 situation. If it tries to compete with its commercial counterpart in order to reach vast audiences, (to satisfy reactionary needs), the same conservatives can then seize the moment to argue that 1) public TV should not use public money to compete with the private sector (plus, why duplicate the service?) and 2) public TV should then be sold to private enterprises.

In Western Europe, public stations are battling budget deficits, while their private counterparts are in many cases enriching themselves.

In the Far East, public TV is aggressively pursuing satellite distribution, global news delivery and commercial programming enterprises.

In parts of Africa and in the Middle East, the public sector has yet to evolve from the present government-owned broadcasting.

In Latin America, the few remaining government-owned stations are being auctioned off to the highest bidder, a route considered a lesser evil than public (politically independent) ownership.

The former communist regimes have left their TV systems in such a shamble that now "a tormented debate," in the words of Prix Italia's Branzi, is taking place to determine their best path for the future.

On a curious note, Americans perceive public TV, at least according to the editors of the *World Guide to Television*, as an organization traded on the stock exchange. For most other nationals, public TV is an organization funded by taxes, government grants and public donations but in any case always buffered from government interferences. ■



M=Music MA=Music and Arts F=Fiction D=Documentary
T=Title Sequences R=Radio TV=Television

Date	Morning Events	Afternoon Events
Wed. 16	Briefing MA-D TV	Opening Ceremony
Thu. 17	Briefing D Radio, F TV	Round Table: Stendhal
Fri. 18	Briefing M-F Radio, Study Meeting: Public TV	Study Meeting
Sat. 19	Study Meeting: Public TV	Study Meeting
Sun. 20	Excursion	G. Verdi "Corale", Teatro Pezzani (9:15pm)
Mon. 21		Briefing T (TV)
Tue. 22		RAI-3 Presentation (9pm)
Wed. 23	Briefing T Radio, Press Conference M-T (TV)	Review: Stendhal's "De L'Amour", Cinema D'Azeglio
Thu. 24	Press Conference D	RAI-1 Presentation (9pm)
Fri. 25	Press Conference F-T (R)	Award Ceremony, Teatro Regio (8:30pm)
Sat. 26	General Assembly	Screenings (winners) 9pm, Cinema D'Azeglio
Sun. 27	Excursion	Concert Philharmonica Orchestra of London (Verdi) 9pm, Teatro Regio

At Least for Prix Italia, Public TV Isn't Dead

The recently concluded Prix Italia did not rally "in defense of the world's public television," explained Prix's secretary general Piergiorgio Branzi, "but it emphasized reflections based on several considerations."

Sponsored by RAI, under the auspices of the European Broadcasting Union, Prix Italia, now in its 44th year, was held in Parma, near Milan, late last month. "In all parts of the world, public TV isn't dead. To the contrary, where it was able to find its role, public TV is stronger than ever," said Branzi. For RAI, this Prix It-

alia offered an international platform to reiterate its position that, in the words of its president Gianni Pasquarelli, "If there is one Italian state-owned company that should not be privatized, that is RAI." According to Pasquarelli, "Public television cannot be governed *only* by profits." Bruce Christensen, president of the Virginia-based PBS and Prix Italia's president, characterized his public TV network as "generalist, in the sense that it satisfies all kinds of audiences."

That public television is in the midst of a storm was evidenced by the fact that,

according to official explanations, BBC's top executive John Birt had to cancel Prix Italia at the last minute to confront the U.K.'s latest public TV crisis.

The predominance of Silvio Berlusconi's networks was soundly criticized by RAI executives and some politicians, as well as Italy's telecommunications minister. "If Canale 5 and its associates take 60 per cent of total TV ad revenues, what's left for the others?" asked the minister, Maurizio Pagani.

The subject of ad revenues is also very dear to RAI executives, since it is possible (but considered unlikely) that RAI could lose viewers' license fees (they constitute most of its revenues).

In other news, Portugal's RTP and France's TV5 announced at Prix Italia that since the end of September they began broadcasting in Africa, using the Russian satellite Stasionar 12. Additionally, Giam-piero Gamalori reported that funding for its RAISAT's three-year experiment has run out, and that it is possible that the satellite service has to be shut down by this year's end. ■

WONDER WHY

It's Fun,
Exciting,
and Challenging!



Scientist/Meteorologist Richard Zurawski hosts *Wonder Why?* — an innovative 30 minute children's science series, designed to fascinate a viewing audience of children 7 to 11 years old.

This exciting program takes a hands-on approach to challenge and discovery. *Wonder Why?* looks at issues and questions from a child's point of view and focuses on the effects of science in our lives. Host Richard Zurawski and a group of enthusiastic youngsters write, research, interview interesting people, and conduct experiments weekly.

Richard Zurawski, scientist/meteorologist, is the host of the innovative science series *Wonder Why?*. With a knack for conveying complex subjects in a clear, concise manner, Zurawski is a natural for

the role. He brings to the program a wealth of experience from the worlds of science and education.

Zurawski is enthusiastic about *Wonder Why?*, which he considers to be a natural extension of his scientific background — one that includes physics, mathematics, education, and meteorology. The author of a children's book on weather, Zurawski feels that it is today's youth who will make the biggest contribution to our ever-changing world. With world-wide interest in protecting the environment, global warming, and space exploration, Zurawski says *Wonder Why?* is a great way to enrich and enliven the exciting world of discovery for children.

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ITALY

PRIX ITALIA'S RESURRECTION PROMISES NEW VISIONS

The 45 Annual Prix Italia, to be held in Rome, Italy, September 15 through the 26th, has more to do with resurrection than with mid-life crises or the unleavened state of Italy's TV industry.

Indeed, Prix Italia was considered dead as early as this year. After 44 years of exemplary existence that brought honor and prestige to an otherwise uneventful Italian industry, Prix Italia was being buried by a budget cut at RAI - its backer - and a strong politically supported Umbriafiction, a competing TV festival.

But, like the rising of the dead that Paul speaks in Matthew 22:30,31 with believers coming first, Prix Italia was resuscitated by a strong show of support from believers both in Italy and elsewhere.

To the surprise of some, Prix Italia is now alive and kicking with preparations at Foro Italico, an area of Rome which comprises the soccer stadium and other sporting sites.

Prix Italia will be offering an international spring-board to RAI's new management team: University professor Claudio Dematte, the newly elected RAI chairman,

and former financial editor Gianini Locatelli, the recently appointed RAI president.

Prix Italia, sponsored by RAI, under the auspices of the European Broadcasting Union will, once again, focus on the role and contrast between public and private television networks. But, also it will analyze, debate and try to explore the new order, or disorder, of Italian TV.

The reincarnated, if scaled-down version, of Prix Italia is taking place at a venue close to RAI's headquarters in via Mazzini, and near Prix Italia's new main offices in via Teulada. Most of the events will be staged in RAI's Auditorium at via de' Bogie, in the Foro Italico area.

The opening ceremony on September 15th, will be held in Campidoglio in the Orazi and Curiazi's room, while the closing ceremony is to take place in the open at Farnese Square on September 25th.

It is unclear whether this setback will make Rome a permanent venue or Prix Italia will be able to resume its traditional, if expensive, annual touring of Italy's most unique cities.

In the past, the close Prix Italia's association with the now discredited Christian Democratic (D.C.) party, induced the organizers of the international event to choose

only cities under a D.C. municipal regime. This requirement, in the long run, caused two problems. First, excluded financial rich cities such as Bologna, Genoa and Florence. Secondly, provoked the Socialists in creating Umbriafiction, a platform of their own as a new competing TV festival. Fortunately for Prix Italia, the uncovered mass corruption of the Socialists put a financial choke on Umbriafiction, which is now scrounging to find hard to come by support.

Prix Italia, on its part, was resuscitated by a massive international lobbying that pressured RAI into reinstating its grant which was earlier partly diverted to Umbriafiction by Socialist elements within RAI.

However, Prix Italia's equivalent of a patron saint, its secretary general Piergiorgio Branzi, is due to retire soon. This is leaving some uncertainty inside and outside Prix's followers that could be just as unsettling as its close burial. ●



Dr. Piergiorgio Branzi, Prix Italia's Secretary General.

FESTIVALS

Prix Italia Ignores Troubles And Goes for TV Schedules

It's off to the hills for the 46th Annual Prix Italia, where mountainous Turin, Italy, is the host city for the roving RAI-sponsored event that is held in a different Italian city each year. Reportedly, Turin was chosen for its housing of RAI's second largest office, in hopes of saving money. Turin also houses car manufacturer Fiat's headquarters, and Lingotto, Fiat's oldest car factory that is now used as a conference hall, and will be Prix Italia's headquarters.

The event, from September 14 to 25, comes in the wake of vast political change as TV mogul Silvio Berlusconi has taken the reins as new prime minister. Berlusconi just recently accused RAI as not being friendly toward his government and forced RAI's board of directors to resign.

So, will this affect this year's Prix Italia? Not really. Much of the same is expected to go on as in past years, however, there is a new Prix Italia boss, general secretary Paolo Battistuzzi, and for the first time Prix Italia has organized a Youth Video seminar.

Battistuzzi, a lawyer and former politician, was a RAI board member in the early 1980s. In a faxed statement Battistuzzi said that the key factor for any festival is "to

avoid repetition and not to indulge in drastic innovation that can render the festival unrecognizable."

This year Prix Italia will also deal with program scheduling, seen as "the research to balance quality with ratings."

The Youth Video seminar will serve as a forum to examine the status of children's TV in today's society as well as what to look for in the future. Other slated seminars are the aforementioned "International Discussion on the Trend of Television Programs Sched-

Italian journalists boycotted [Prix Italia] because of hopelessly inadequate dining facilities.

The Irish Times

uling" and "European Festival of Televised Programs for the Theatre," with 14 different TV organizations taking part in the discussion.

As usual, about 800 to 1000 people will attend, ranging from jurors and journalists to broadcasters and producers. About 59 broadcasting organizations from 35 countries are expected to attend this year's event.

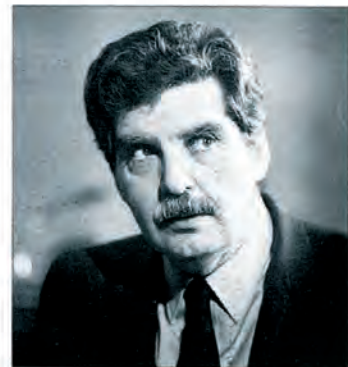
Any kind of radio and television programs can be entered in the Prix Italia competition. However, in TV, light entertainment programs are excluded because they are covered by other specialized events.

The prizes are awarded by six juries,

three for radio and three for television, composed of radio or television experts in the following fields: for radio - music, fiction and documentary; for TV - music and arts programs, fiction programs and documentary programs.

Each jury awards two prizes: A Prix Italia, to a program considered the best for its overall qualities; and a Special Prize to a program for one or more specific qualities, which is decided by each jury.

To allow for a diverse jury, organizations which must be members of juries are appointed according to a rotation system. The rotation system warrants that one year out of four the organizations in turn do not participate in any jury. ●



Paolo Battistuzzi, Prix Italia's newly appointed Secretary General, is a lawyer and former politician who was a member of RAI's board.

M/Video Age International, Sept. 1994

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TORINO

1994

The most interesting news to come out of the 48th annual Prix Italia, held in Naples from June 20 to 30, is that in two years it will most likely take place in Capri. Some 800 people assembled for this year's radio and TV festival at the Maschio Angioino Castle, screening potential prize winners and attending a variety of conferences and special programs.

A total of 72 judges reviewed 160 programs and selected the winners. Even though Prix Italia is organized by RAI, Italy's state broadcaster, Italian programs failed to take home any TV prizes for the 18th consecutive year. *The*

ITALY SPECIAL REPORT

Prix Italia: A Warning Light For Italy's TV Industry



Washed Out, a production of Croatian Radio Television, took the Prix Italia for fiction.

In addition to the competition, this year's festival included two forums on the subject of quality in documentary broadcasting. The first, which was held on June 24 and 25, focused on television. A variety of documentary filmmakers, producers and media experts were on hand to share their experiences. Brian Winston of the University of Wales opened the conference with a speech on the history and development of the TV documentary; he noted that European broadcasters aired some 20,000 hours of documentaries in 1994. Paolo Battistuzzi, Prix Italia's secretary general, pointed out that documentary production increased 30 percent in 1995. Regine Chaniac detailed the growth of documentary programming in France: from 1989 to 1995, documentary shows went from 2.5 percent to 10.5 percent of total production. The forum also looked at the docudrama, a

fictional offshoot of the documentary.

The second forum, on June 25, dealt with radio. Professor Mauro Wolf, who has since passed away, delivered the keynote speech; he was among those who investigated the current environment and future of radio documentaries.

The European Broadcasting Union brought to the festival a special event titled "Looking East," which was designed to promote awareness of programming from an often overlooked area, Eastern Europe. Countries such as Croatia, the Czech Republic, Russia, Ukraine and Poland contributed 25 programs ranging from fiction to children's shows.

Under the umbrella of the festival, the International Italoophone Radio-TV Group held its 1996 meeting to discuss the state of Italian-language broadcasting. With the leadership of President Marco Blaser, director of Switzerland's RTSI, and Secretary General Vittorio Panchetti of RAI, the group addressed



The same inertia settled years ago over the golden age of Italian television. Now, facing politicians' determined goal of destroying whatever is left, the industry is morally depressed, physically debilitated and financially ruined.

All hopes rest now on the celebration of Prix Italia's 50th anniversary in Capri, where the festival began and where it has returned a few times with success. ■

1. One of the Prix Italia seminars 2. New Prix Italia President Robert E. O'Reilly 3. Prix Italia's Secretary General Paolo Battistuzzi (c.) attends a press conference with Vincenzo Vita (r.), Italy's deputy minister of Communications

Sodano's SACIS to Reinvent Itself, Again

(Continued from Page 68)

such an extent that it is often raided by competing program sales organizations.

After assuming the presidency,

such issues as co-productions and the impact of satellite and cable.

Another conference, held on June 25, was devoted to the subject of quality television. Attendees analyzed the schedules of 33 broadcasters and concluded that news programming has decreased by 3 percent worldwide and that children's programming has increased by 1 percent.

In other festival news, Giampaolo Sodano, then president of productions and co-productions at RAI, announced co-production deals with the BBC, Beta and France 2.

On a farewell note, Prix Italia President Antonio Riva held a party on the terrace of the Maschio Angioino Castle on June 24 to celebrate his retirement from the position. He passed the baton to Robert E. O'Reilly of Canada's CBC.

In looking at this Prix Italia, one couldn't help but notice the same malaise that has been afflicting the whole Italian TV industry. It was all there: the inertia, the lack of enthusiasm.

SACIS's team in action

Sodano positioned SACIS as a company offering programs that stimulate viewers' emotions, go "straight to the heart," as SACIS' slogan suggested. SACIS has become a fixture at every major international film, TV and multimedia market. At one point, globe-trotting Sodano attended the MIP Asia market in Hong Kong on his way from another market in Europe and on his way to yet another market in South Africa — all this in one week. Well loved in Hollywood, admired in Italy for his outspoken frankness and well regarded in the rest of the world, Sodano is now putting his undivided attention to repositioning SACIS. At MIPCOM and MIFED, SACIS is featuring hte animated series *Who's Afraid?* and *Sandokan*. In between, at SPORTEL, SACIS will show its force: Italian soccer championship matches, which have a TV audience that spans the globe. ■

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OCTOBER 1996

1996

NAPOLI

By Eliza Gallo

For its 49th incarnation, the Prix Italia TV and radio festival is heading north again. Last year's festival took place in Naples; this year the venues are Casa Minzoni and Casa Melandri in Ravenna. But that isn't the biggest change for the fest, which will be



The Maschio Angioino castle in Naples.

held from June 19 to June 29. This year the event is under new leadership, in the form of Robert O'Reilly, who will be president of Prix Italia for the next two years.

O'Reilly, who is also executive director of International Relations for the Canadian Broadcasting Corporation, was chosen by Prix Italia organizers to succeed Massimo Riva, general director of Television Suisse. "They approached me slightly over a year ago because the secretariat saw that it was heavily European," O'Reilly said. He explained that the organizers want to attract attendees from other areas, particularly North America, and they hope he will be able to bring a new element to the festival.

Other changes loom on the horizon for Prix Italia. At press time, it seemed likely that Secretary General Paolo Battistuzzi, who was appointed by festival sponsor RAI, would be replaced by RAI executive Francesco Mattioli. In effect, this would make Prix Italia part of RAI's international relations division, which Mattioli heads. Battistuzzi, a for-



Prix Italia Secretary General Paolo Battistuzzi attends a press conference at last year's festival.

mer RAI board member, has been appointed head of RAI 3.

In the past RAI has considered the festival one of its top windows to the world. Lately it has been ignored by the highly political RAI officials, who are said to have better things to do.

TV FESTIVALS

Eyes On The Prix

Prix Italia's new president has plans for change



that forms Prix Italia's core. The judging extends for eight to 10 days. "Believe me, it's brutal, having to judge," lamented O'Reilly.

The other key part of Prix Italia is the two-day forum. This year's forum, "The Public at Risk," to be held June 23-24, will explore the relationship between freedom of speech and responsibility in broadcasting. "The forum will focus on: have we gone too far in TV programming?" said O'Reilly. He explained that the forum will draw on the V-chip debate that has been stirring Canada, the U.S. and other countries, but he said that the scope of the forum will encompass other issues. "The notions of freedom of speech and expression are regularly tested in our country and yours," said the Canadian O'Reilly, "but everyone has a different idea of what's acceptable." The speeches and panels will deal with topics ranging from lack of taste in pro-

grams and violence in drama to the need for freedom of expression in nonfiction programming. The frank questions posed at the forum will include: Where does the duty to report news end and pleasure in depicting violence begin? When does lack of quality turn a particular program into a risky one for the viewer? Should the focus be on banning undesirable programming or on producing more desirable programming? Is it possible to accept censorship at the end of the millennium, at a time when it seems impossible to control the avalanche of communication? Where does one draw the line between art and pornography, between entertainment and stupidity?

In addition to the forum, the festival will include Sunday excursions on June 22 and June 29. Press conferences on music and documentary programming are slated for June 27, and a press conference on fiction programming is scheduled for June 28. The general assembly and the awards ceremony honoring the competition winners will both take place on June 28.

When asked what direction he plans to take Prix Italia in, O'Reilly said, "It's really a two-year approach." He confessed that there will not be major changes at this year's event; his ambitious plans are reserved for 1998, when Prix Italia will celebrate its 50th anniversary.

O'Reilly said that Prix Italia organizers have had numerous talks with the International Council of Television Arts and Sciences about the possibility of the organization joining in the festival. The arrangement has yet to be finalized and should be worked out during talks this summer. If the two boards approve the collaboration, O'Reilly said, "that will be a major, major change in the level of participation and the scope of what it is we're going to be talking about [at the forum]." Currently, Prix Italia doesn't get the kind of attention that festivals like Banff get, said O'Reilly, but with the involvement of the International Council he anticipates a new level of participation. "We'll see more attention, while still maintaining the working nature of the festival," he commented. And the marriage will have other benefits. According to O'Reilly, the International Council is trying to position itself as an intellectual center for all matters Internet, and next year's festival will be shaped around that. The forum will focus on new media and the Internet, and Prix Italia organizers are considering instituting a prize for new media content. O'Reilly hopes that this will allay some of the criticism — which has come primarily from the radio arena — that the festival focuses too much on television.

So it's on to the future for Prix Italia, with a new field, a possible new partnership and a new pilot at the helm. ■

JUNE 1997

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RAVENNA

1997



(Continued from Page 12)

U.S. Studios TAP Latin America

The Motion Picture Association of America and the Maryland-based Television Association of Programmers Latin America have announced a renewed commitment to work together

to address the regulatory challenges that plague pay-TV programming suppliers in Latin America.

The MPA, which includes all of the major studios, and TAP Latin America, which is comprised of companies like Fox Sports Americas, GEMS International Television, Discovery Channel Latin America and CNN International, are hoping to tackle a gamut of issues that affect their business in the region. These include underreporting of subscribers and piracy problems like satellite signal theft and unauthorized retransmission of programming. Another problem that the groups hope to tackle is the lack of a reg-

ulatory framework to guide the expansion of cable operations.

Steve Solot, the MPA's senior vp for Latin American Operations, noted that his organization has worked in the past to establish influence in regulatory and intellectual property rights issues concerning the Latin American film, TV and home video markets.

The MPA and TAP Latin America have embarked on joint endeavors before, in individual countries ranging from Argentina, Colombia and Guatemala to Honduras and the Dominican Republic. In Argentina, the two groups joined with local cable operator associa-

tions, programmer associations and government agencies to establish a movie classification and rating system. The two groups have been monitoring the development of cable TV legislation in Colombia, and in Guatemala and Honduras they met with government officials to push for the enforcement of existing anti-piracy legislation. In the Dominican Republic, a joint delegation from the two groups met with government officials, U.S. Embassy officials, local cable operators and local experts to address widespread pay-TV signal theft. The MPA and TAP Latin America also joined with local operators to audit cable systems in search of accurate subscriber counts.

Changes at Prix Italia

Prix Italia is trying to reach the Americas via its new president, Italian-speaking Canadian Robert O'Reilly of the CBC. Meanwhile, the RAI-sponsored event is gaining momentum in terms of participation from other regions of the world. This year, for example, the \$10,000 top prize for drama went *Cendres du Temps* from South Korea's KBS. Ironically, up until this year KBS had let its Prix Italia membership expire.

As usual, the event mixed seminars, workshops and forums, the most popular of which was "The Quest for Quality."

Next year, the Prix will include a multimedia theme, according to the new Prix secretary general, Francesco Mattioli, a former journalist and RAI executive. The 1998 Prix will take place in Rome. Once again, it will be held in September instead of June, a month crowded with conferences all over the world.

The Rome venue, considered unfriendly by veteran Prix goers, is dictated by the peripheral cultural events associated with the Prix and especially by the celebration of the festival's 50th anniversary. For 1999, however, Prix officials have promised a more accommodating and relaxing venue in the style of Monte Carlo. One of the towns being considered for the nomadic radio-TV festival is Giulianova, on the Adriatic Sea near the Gran Sasso.

Also being considered is a reduction of the event's length from 10 days to six days.

(Continued on Page 16)

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1997

RAVENNA

Open Arms at the New Paramount

At a press conference today, Paramount will unveil its new team. The primary work of this MIPCOM, according to Gary Marenzi, president of International Television at Paramount, will be the integration of this staff into "the new Paramount."

What exactly is "the new Paramount"? Marenzi explained that the studio is making a major shift in the way it conducts its international business. Paramount International will open itself up, working to distribute to everyone and to form new relationships in territories that it has never dealt with before. Marenzi noted that



Gary Marenzi

(Continued on inside back cover)

At PolyGram, Business Goes On

By Eliza Gallo

One might expect a company that is up for sale to act a little distracted amid the usual bustle of MIPCOM. But that is not the case at PolyGram, which is currently on the block. David Ellender, president of PolyGram Television International, said that parent company Seagram hasn't accepted an offer from any of the potential buyers. But instead of concerning itself with matters that are happening above its head, Ellender said that

PolyGram is wholly focused on the business of selling its syndicated programs, TV movies and theatrical features here in Cannes.

At the top of the slate is *The Crow*, a one-hour syndicated series based on the movie franchise. The series debuted in the U.S. last week, earning a 2.5 rating, Ellender noted. He added that the program was sold to 28 markets — including ones in Asia, Latin America, Scandinavia and Europe — before MIPCOM even started. Also on

(Continued on inside back cover)

Prix Italia's Darkest Hour

The celebration of Prix Italia's 50th anniversary turned into a nightmare for many at the radio and television festival (which is organized by RAI under the auspices of the European Broadcasting Union).

The problems erupted at the conference before the Prix, during the general assembly meeting in Assisi. At the meeting, the secretary general of the Prix delivered only an oral presentation, which the members, without any pre-conceived agenda, declined to vote either for or against. In the view of one participant, there was "no agenda, no coordination and no report."

After the meeting, the rumor sweeping through the assembly was that the administrators, in order to justify their failure, were going to ask for the resignation of all of Prix Italia's staff. However, this didn't come to pass. According to some reports, both RAI's chairman and RAI's president will be officially notified of such occur-

(Continued on inside back cover)

WILD THINGS

Paramount
INTERNATIONAL TELEVISION

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ASSISI

1998

...Open Arms at Paramount

(Continued from front page)

the old Paramount never did business with such major companies as RAI in Italy, and never penetrated Spain at all.

Marenzi and the new crew intend to change all that. There are obviously financial benefits to dissolving the status quo. Marenzi explained that companies in many territories never had personal contact with Paramount employees, or didn't have a chance to make bids on Paramount programs because they were locked up in that territory. But at "the new Paramount," the doors have been flung wide open.

...PolyGram

(Continued from front page)

PolyGram's syndie slate is *Motown Live*, which Ellender said "uses the branding of Motown" by mixing traditional Motown groups with new artists. *Motown Live* has its first gig in the U.S. next week.

PolyGram is also working on pre-sales of the preschool show *Maisy*, which is set to debut early in 1999. "Pre-sales are absolutely incredible for *Maisy*," Ellender commented.

Ellender will also spend this market pushing the company's TV movies as well as theatrical titles like *Bean*, *The Big Lebowski* and *The Game*.

"It's a pretty strong lineup," Ellender said confidently.

cesses from the failures.

For this year's Coral lineup, Paez reported strong sales in Latin America and solid growth in Eastern Europe, including Russia. He also expects business with Asia to rebound by the end of the year.

...Prix Italia's Darkest Hour

(Continued from front page)

rences, in the hope that a more professional environment will emerge.

The Prix Italia festival went on as scheduled from September 12 to September 19 in Assisi.

Web Rights Shrouded in Secrecy, Uncertainty

Webcasting might indeed be the wave of the future, but, when it comes to selling programming rights for the Internet, a number of companies are still choosing to emphasize the "future."

Lynne Frank, senior vp and general manager at Turner Entertainment Networks International, had no definitive answers about Webcasting rights. She said: "We are exploring all kinds of opportunities with new media." The

goal, she added, is that of "complementing the activities we have now." Turner's Cartoon Network now has a "very successful" Web site up and running, but Frank said that it is still too early to make any statements about how the Internet will figure into the company's plans. For the time being, Turner is planning a series of trials to gauge "how people want to use the technology." More definitive answers might be ready at the next MIPCOM; Frank said that in six months or a year the company would probably have something to announce.

An executive who chose to speak off the record echoed Frank by saying that it's "just too early." While that exec's company has plans involving Webcasting, it isn't ready to expose them to public scrutiny just yet.

Over at Coral Pictures, Executive VP Antonio Paez said that no definite plans or strategies have been developed to handle the sale of rights for Internet use. Paez did say, however, that such rights will most likely be sold separately from normal broadcast packages, unless a distributor with an extant package wants to add to the terms of the original agreement.

On the other hand, Leda Films' Pedro Leda is buying "all rights, including those for technology not yet developed."

Myriad's Louise Worth is looking for Internet rights for her pay-per-view and video-on-demand services, but she said that they are difficult to obtain.

Star Power at Coral Stand

Although most exhibitors wait for NATPE to unleash their star power, Coral Pictures has continued its tradition of bringing some of its headliners to Cannes. Telenovela luminaries Scarlett Ortiz, Roxana Diaz and Carlos Montilla were on the floor today, looking to meet, greet, take photos and just look pretty. Guadalupe D'Agostino, vp of International, explained: "In Venezuela we have very beautiful stars. They attract people. It helps all our clients to know who the stars are." Antonio Paez, Coral's executive vp and general manager, agreed: "This helps people see some of the beautiful actors we use."

However, Paez said that telenovelas need more than just attractive actors to be successful: "The stories that sell best are the traditional love stories." While acknowledging that production values have "improved in quality due to changing technology," Paez maintains that classic narratives usually separate the suc-

Latest News

VISAT Vision

Damaso Santana is now the general manager of Mexico's VISAT, the new marketing division for Protele's five satellite channels. Santana is marketing the news channel ECO, music channels Telehits and RitmoSon and the movie channels Corte Latino and Canal de las Estrellas.

Cable and satellite services worldwide can access any of VISAT's 24-hour-a-day channels for basic or premium services. Fees are on a per-sub basis, in addition to a few commercial spots inserted in the TV feeds.

RTL Raffle

By filling out the form found in your MIPCOM bag and bringing it to RTL's stand (D3.01), you will have a chance to win a DVD player and an RTL DVD show reel. Raffles will be held today and tomorrow.

Sirkka Is Baaack...

Sirkka Tarkainen is at MIPCOM representing Finland's MTV3 as a consultant for program buying.

In Hallmark's Halls

Hallmark has inked a deal with Germany's Stardust Entertainment for worldwide production and distribution rights to *Stevie Stardust*, the German company's 3-D animated series. The initial order is for 26 episodes. In unrelated news, Hallmark has closed a three-year deal with Mexico's TV Azteca, which will purchase 26 Hallmark-produced movies each year.

Cool Coolwallas

The Television Syndication Company, which syndicates a wide range of programming in the U.S., is celebrating its tenth year as a MIPCOM participant. This year's TVS catalogue includes *Journey to Adventure*, television's longest-running travel series. Also on tap at TVS is the computer-animated series *The Coolwallas*, based on the children's books.

Fashionable E!

E! Entertainment Television is get-

ting in style. The cable station has launched a 24-hour U.S. television network devoted to all things fashion. Its name? Style. Other E! news: Australia's Network Ten has renewed its contract with E! to continue production on a localized version of *E! News*. E! will again co-produce the show with Imagination Entertainment and Becker Entertainment. The entertainment channel has also renewed its agreements with Japan's Movie Television (to produce *E! Hollywood Express*) and a distribution agreement with Scandinavia's Operator TV 1000.

Beasts of the Future

Adams Wooding Television will team with U.K.'s Partridge Films to produce *The Future Is Wild* for Animal Planet and Discovery Channel International. The show will try to predict how animals will evolve in the years to come.

Two Zs for CLT-UFA

CLT-UFA is bringing an epic *Turandot* to small screens. Conductor Zubin Mehta and Chinese filmmaker Zhang Yimou will unite to put on nine open-air performances of the opera. The \$11 million production will offer three alternating casts and will

be performed in the People's Palace in Beijing's Forbidden City.

House of Horror

Universal International Television is bringing horror to MIPCOM. *Universal Horror* is a documentary chronicling the studio's history of spine-tingling flicks. Kenneth Branagh narrates; featured films include *Dr. Jekyll and Mr. Hyde* and *The Invisible Man*.

Three for Discovery

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OCTOBER 6, 1998

VIDEO AGE Daily

1998

ASSISI

...Open Arms at Paramount

(Continued from front page)

the old Paramount never did business with such major companies as RAI in Italy, and never penetrated Spain at all.

Marenzi and the new crew intend to change all that. There are obviously financial benefits to dissolving the status quo. Marenzi explained that companies in many territories never had personal contact with Paramount employees, or didn't have a chance to make bids on Paramount programs because they were locked up in that territory. But at "the new Paramount," the doors have been flung wide open.

...PolyGram

(Continued from front page)

PolyGram's syndie slate is *Motown Live*, which Ellender said "uses the branding of Motown" by mixing traditional Motown groups with new artists. *Motown Live* has its first gig in the U.S. next week.

PolyGram is also working on pre-sales of the preschool show *Maisy*, which is set to debut early in 1999. "Pre-sales are absolutely incredible for *Maisy*," Ellender commented.

Ellender will also spend this market pushing the company's TV movies as well as theatrical titles like *Bean*, *The Big Lebowski* and *The Game*.

"It's a pretty strong lineup," Ellender said confidently.

cesses from the failures.

For this year's Coral lineup, Paez reported strong sales in Latin America and solid growth in Eastern Europe, including Russia. He also expects business with Asia to rebound by the end of the year.

...Prix Italia's Darkest Hour

(Continued from front page)

rences, in the hope that a more professional environment will emerge.

The Prix Italia festival went on as scheduled from September 12 to September 19 in Assisi.

Web Rights Shrouded in Secrecy, Uncertainty

Webcasting might indeed be the wave of the future, but, when it comes to selling programming rights for the Internet, a number of companies are still choosing to emphasize the "future."

Lynne Frank, senior vp and general manager at Turner Entertainment Networks International, had no definitive answers about Webcasting rights. She said: "We are exploring all kinds of opportunities with new media." The

goal, she added, is that of "complementing the activities we have now." Turner's Cartoon Network now has a "very successful" Web site up and running, but Frank said that it is still too early to make any statements about how the Internet will figure into the company's plans. For the time being, Turner is planning a series of trials to gauge "how people want to use the technology." More definitive answers might be ready at the next MIPCOM; Frank said that in six months or a year the company would probably have something to announce.

An executive who chose to speak off the record, echoed Frank by saying that it's "just too early." While that exec's company has plans involving Webcasting, it isn't ready to expose them to public scrutiny just yet.

Over at Coral Pictures, Executive VP Antonio Paez said that no definite plans or strategies have been developed to handle the sale of rights for Internet use. Paez did say, however, that such rights will most likely be sold separately from normal broadcast packages, unless a distributor with an extant package wants to add to the terms of the original agreement.

On the other hand, Leda films' Pedro Leda is buying "all rights, including those for technology not yet developed."

Myriad's Louise Worth is looking for Internet rights for her pay-per-view and video-on-demand services, but she said that they are difficult to obtain.

Star Power at Coral Stand

Although most exhibitors wait for NATPE to unleash their star power, Coral Pictures has continued its tradition of bringing some of its headliners to Cannes. Telenovela luminaries Scarlett Ortiz, Roxana Diaz and Carlos Montilla were on the floor today, looking to meet, greet, take photos and just look pretty. Guadalupe D'Agostino, vp of International, explained: "In Venezuela we have very beautiful stars. They attract people. It helps all our clients to know who the stars are." Antonio Paez, Coral's executive vp and general manager, agreed: "This helps people see some of the beautiful actors we use."

However, Paez said that telenovelas need more than just attractive actors to be successful: "The stories that sell best are the traditional love stories." While acknowledging that production values have "improved in quality due to changing technology," Paez maintains that classic narratives usually separate the suc-

Latest News

VISAT Vision

Damaso Santana is now the general manager of Mexico's VISAT, the new marketing division for Protele's five satellite channels. Santana is marketing the news channel ECO, music channels Telehits and RitmoSon and the movie channels Corte Latino and Canal de las Estrellas.

Cable and satellite services worldwide can access any of VISAT's 24-hour-a-day channels for basic or premium services. Fees are on a per-sub basis, in addition to a few commercial spots inserted in the TV feeds.

RTL Raffle

By filling out the form found in your MIPCOM bag and bringing it to RTL's stand (D3.01), you will have a chance to win a DVD player and an RTL DVD show reel. Raffles will be held today and tomorrow.

Sirkka Is Baaaack...

Sirkka Tarkainen is at MIPCOM representing Finland's MTV3 as a consultant for program buying.

In Hallmark's Halls

Hallmark has inked a deal with Germany's Stardust Entertainment for worldwide production and distribution rights to *Stevie Stardust*, the German company's 3-D animated series. The initial order is for 26 episodes. In unrelated news, Hallmark has closed a three-year deal with Mexico's TV Azteca, which will purchase 26 Hallmark-produced movies each year.

Cool Coolwallas

The Television Syndication Company, which syndicates a wide range of programming in the U.S., is celebrating its tenth year as a MIPCOM participant. This year's TVS catalogue includes *Journey to Adventure*, television's longest-running travel series. Also on tap at TVS is the computer-animated series *The Coolwallas*, based on the children's books.

Fashionable E!

E! Entertainment Television is get-

ting in style. The cable station has launched a 24-hour U.S. television network devoted to all things fashion. Its name? Style. Other E! news: Australia's Network Ten has renewed its contract with E! to continue production on a localized version of *E! News*. E! will again co-produce the show with Imagination Entertainment and Becker Entertainment. The entertainment channel has also renewed its agreements with Japan's Movie Television (to produce *E! Hollywood Express*) and a distribution agreement with Scandinavia's Operator TV 1000.

Beasts of the Future

Adams Wooding Television will team with U.K.'s Partridge Films to produce *The Future Is Wild* for Animal Planet and Discovery Channel International. The show will try to predict how animals will evolve in the years to come.

Two Zs for CLT-UFA

CLT-UFA is bringing an epic *Turandot* to small screens. Conductor Zubin Mehta and Chinese filmmaker Zhang Yimou will unite to put on nine open-air performances of the opera. The \$11 million production will offer three alternating casts and will

be performed in the People's Palace in Beijing's Forbidden City.

House of Horror

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PRIXITALIA

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SIENA

Focus on Italy

Di Russo Adds New Dimensions to RAITrade

RAITrade, the international marketing arm of RAI, has recently expanded its scope under the presidency of Roberto Di Russo. On top of its traditional radio and TV sales division and home video department, RAITrade is now involved in music publishing, advertising consultancy and licensing.

RAITrade sells stock footage, develops thematic channels for various sports disciplines and distributes La Scala opera productions. The company also acquires TV rights to sports and music events and stage productions on behalf of RAI. Plus, it organizes "Cartoons on the Bay," the annual animation festival held in Amalfi (on the Neapolitan coast) and the "RAITrade Screenings" in Portofino on the Ligurian coast.

RAITrade can be the one-stop-shop for anything from archived audiovisual material and photo libraries to the rental of musical scores and the purchase of soundtracks and dubbings.

In 1999, RAITrade revenues reached \$65 million. Sports rights generated 73 percent of the aggregate, 20 percent came from both theatrical movies and TV products and 7 percent from publishing and merchandising. Sales were divided as follows: 68 percent from free, over-the-air TV, 14 percent from pay-TV services, 7 percent from

home video, 5 percent from theatrical box office receipts and 6 percent from other activities.

Of the non-sports sales, 46 percent was generated from feature films, 33 percent from TV movies, 14 percent from documentaries and music shows and 7 percent from TV series.

RAITrade employs a worldwide network of eight sales agents who deal in all rights. ●

The sales team structure:

Documentary and Home Video: Marco Tiberi; Music and Non-Fiction: Vincenzo Mosca; Movies TV Programs: Sesto Cifola; Sports: Massimo Migani; Licensing: Rossella Bonadonna and Luisa Tavanti; Stock Footage and News: Ivana di Girolami.

No "Boloney" For Prix Italia

New Yorkers can recognize the slang "boloney" which (according to the Dictionary of Unconventional English) was coined in 1900 as a corruption of Bologna sausage and means "nonsense."

Well, the northern Italian city of Bologna was the venue for the 52nd

annual Prix Italia last month and, this time, the event organizers fulfilled the promise of a no-nonsense event. Sponsored by RAI, the state broadcaster, in the past few years Prix Italia suffered from all the ailments that a festival could get: fatigue, repetitiveness, lack of innovation, staidness, underfunding, lack of top-level executive participation and neglect from the press. No more. For Prix Italia, Bologna became a catalyst for innovation and vigor under a strengthened secretary general Carlo Sartori, a Stanford University graduate who is also vice president of RAI Sat, RAI's European satellite TV service. President of the Prix is James Graham of U.K.'s Border Television.

Held September 16-23, this Prix Italia got a boost (and not a kick) from the fact that it is the world's oldest radio-TV festival and that Bologna is the birthplace of radio inventor Guglielmo Marconi.

Among the invited guests were director Robert Altman, writer Umberto Eco and Granada TV's CEO Steve Morrison. Top international journalists participated in a conference on "TV Critics: Who needs them?" These included Ray Snoddy (London Times), Ingrid Scheithauer (Frankfurter Rundschau), Ramón de España (El País) and Jerome Strazzulla (Le Figaro). ●



Prix Italia's Carlo Sartori

RAI Int'l: A Mother's Voice for Italians Abroad

In the debate about the possible privatization of RAI, one division that will clearly remain in the "public" sector is RAI International.

Founded six years ago, RAI International covers Europe, the Americas, Australia, Asia and Africa.

According to various reports, the \$1.3 billion in TV sets license fee that Italians pay annually to RAI will be used to finance RAI-3 and RAI International (which also receives contributions from the State).

RAI International sends two specially-programmed satellite feeds which, at times, differ according to the programming territorial rights (especially for sports). In Asia, RAI International covers 53 countries, via Asiasat 2, as part of the basic service. In Australia, RAI International is a premium service with 14,000 subscribers.

In Africa, RAI International is seen in 41 countries through Multichoice (with 400,000 subscribers). The service is also distributed in 20 countries via basic cable in Latin America. In Europe, RAI International carries RAI's three broadcast TV channels. In Canada and the U.S., RAI International is a DTH service for some 55,000 U.S. subscribers and three million homes in Canada. In North America, selective services (mainly sports and news) are also available on cable as part of the basic package and over-the-air as part of a leased-time arrangement. ●

Miffed by MIFED

Everyone would like to make MIFED better, but no one seems able to do it.

It's like an irresistible urge for many Italian industry leaders: to take hold of this slumping film-TV market that could be restored to its past glory with little effort but lots of enthusiasm. Against this tide is the MIFED owner, Milan Fair, which has seemingly all but given up on MIFED. Having been established in 1960, MIFED has now the distinction of being the world's oldest organized film market. Squabbling among an otherwise competent MIFED management team, aloofness exuding from Milan Fair's "revolving-door" top echelon, mixed with the traditional Italian disorganization is proving to be a dire combination for the future of the Milan event (held



A MIFED 1999 billboard in Milan

this year from October 29-November 2). In theory, MIFED has all the requirements to succeed. This despite an oft bad climate, terrible restaurant service inside the fairgrounds, uncomfortable and expensive hotel accommodations and the constant threat of labor strikes. Indeed, MIFED's unique under one-roof marketplace set-up could be convenient, easy, inexpensive, effective and rewarding, especially if its restaur-

ants provided quality service and good food at reasonable prices. Right now, it is much cheaper and tastier to have lunch outside the fairgrounds rather than in one of MIFED's restaurants. While this may seem a trivial issue, it empties the place of participants during most of the early afternoons, creating an eerie feeling throughout the corridors. The well-placed 27 screening rooms just above the distributors' rented offices could make MIFED a dream event, if only there were more good movies showcased as there are at the AFM and Cannes. Last year at MIFED there were a total of 760 screenings for 478 films.

This year MIFED will continue its newly-introduced Milan Selected Screenings (on October 26-28), as an answer to the aggressive London Screening (held just before MIFED) and use four screenings rooms outside the fairgrounds. Last year's inaugural Selected Screenings previewed 50 films from 35 international distributors at no charge to the exhibitor. To qualify for

the Screenings, films had to never have been shown at other events before.

This year, the Film Commission's exhibition area will house 13 European countries' Commissions, in addition to the 13 Italian regional Commissions. The MIFED Awards will be held on October 30.

It is also argued that marketing money could be better spent promoting MIFED internationally than to the locals as it has been done plastering Milan with banners (in order to impress the president of the region under whose office Milan Fair now falls).

The feeling at MIFED by the 230 or so exhibiting distributors from 21 countries (including 15 first-time participants) seems upbeat. If buyers could be lured with more than the promise of great shopping in Milan's fashion houses, or if there were parties like the one organized last year by France's M6 to launch its movie *Salsa*, MIFED could regain the glamour it once held. ●



Prix Italia Gets the Americans



Carlo Sartori and Giancarlo Innocenzi (r.), Italy's Deputy Minister of Communications

In the end, the Americans did come to Bologna for the 53rd annual Prix Italia, and Carlo Sartori, the Prix's Secretary General, was relieved. The terrorist acts in New York City and Washington D.C. failed to paralyze the American entertainment industry.

Many of the delegates at the annual radio, TV and Web competition orga-

nized by RAI, Italy's public broadcaster, looked forward to NATPE Day and an American presence in both Bologna and Reggio Emilia, the two cities that hosted this year's event.

NATPE Day participants included Bruce Johansen, president of NATPE, the Santa Monica-based TV association; Italian-American producer Lorenzo Minoli; consultant Russ

Kagan and British-American producer Allan McKeown. A total of seven American TV executives made the trip to Italy.

Veteran American journalist Walter Cronkite was the guest of honor at the opening ceremony.

A total of 400 delegates from 32 countries participated in the Prix. Ninety-six programs were entered in

the TV category, while 36 sites competed for the Web prizes.

In addition to NATPE Day, which focused on "The U.S. Market and the Art of Making a Deal," there were other seminars and conferences including "Television, the Internet and New Trends Related to Intellectual Copyrights."



Walter Cronkite was the guest of honor at Prix Italia's opening ceremony in Reggio Emilia



The "Opera Between Cinema and TV" symposium with Andrea Andermann, Prix winner with La Traviata in Paris.



Russel Kagan, James Graham, Allan McKeown, Bruce Johansen were welcomed by Carlo Sartori



The NATPE Day panel was held on Monday, September 17

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FOCUS ON ITALY



Carlo Sartori introduced Stefano Munafo and Giuseppe Gentile, who reported on the state of RAI fiction productions.



Agostino Sacca, Director of RAI Uno



Banff Film Festival's Pat Ferns moderated a public debate among jurors on September 20th.



The reception area for Prix Italia's delegates was in the courtyard of Palazzo Re Enzo in Bologna



The management of Germany's state broadcaster ZDF at a panel on "Quality Programming"



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BOLOGNA
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2001



A Prix For Broadcasters Who Face New Challenges

By JAMES GRAHAM*

It was former Prix Italia assistant secretary Gianfranco Berberis who said the festival was like an old harvesting machine, "You fueled it up, spun the fly-wheel and off it went again for another year." It was said with great affection. To an extent, the metaphor holds, if you consider that the Prix Italia harvests the produce of a world of ideas.

It is the festival of the serious program-maker. The work that is shown mirrors the changing world.

(Continued on Page 16)



James Graham, L., and Carlo Sartori

Bringing Back Prix Italia's Luster

By CARLO SARTORI*

With the 2001 edition of Prix Italia, the process of renewing the festival reaches a new phase of maturity and stability. Prix Italia now sets off on another, perhaps even more important and exciting, adventure.

The Prix Italia brand is well-known internationally thanks to its long and remarkable history, marked by numerous top-level executives and well-known writers, directors and producers. For 50 years, these

individuals have contributed to the best of radio and television programs. This strong brand has been and must at all costs continue to be protected and enhanced.

(Continued on Page 18)

NATPE Day Brightens Prix

By BRUCE JOHANSEN*

NATPE is pleased to be presenting the first NATPE Day during Prix Italia. As the longest running television festival, we see this prestigious event as an ideal venue for NATPE's international outreach. The sessions, panel

(Continued on Page 18)

So Much To Do at Prix Italia, So Little Time

Recent editions of Prix Italia have been memorable, but this year's 53rd annual celebration promises to be unforgettable with something for everyone to enjoy. The week-long event will commence with the usual concert by RAI's Symphony Orchestra. Heated debates and many sessions will follow, until the highly anticipated televised presentation of the awards brings the festival to a close. But the biggest coup for Prix organizers is NATPE Day 2001, a full day of workshops focusing on the current state of U.S. broadcasting.

Prix will begin on Saturday, September 15 in Reggio Emilia, a city just outside of Bologna. Following in the footsteps of many other illustrious journalists, veteran reporter Walter Cronkite will deliver the keynote speech on this year's topic, the quality of television journalism. Then, once the juries are apprised of their duties, Prix will officially be under way.

(Continued on Page 18)



2001

BOLOGNA
R. EMILIA

MY TWO CENTS

Prix Italia, originally known as Premio Italia, was officially born in 1948, making it the world's oldest television festival. My affinity for the Prix stems from the fact that it took off in 1949, the year I was born and we're both Scorpios. I've been told that Scorpios are serious (Prix Italia is indeed serious), authoritative (it is still the world's most prestigious festival), intuitive (the three-year old web competition is an indication) and intense (its grueling jury screenings can attest to that).

Prix Italia was created from the vision of a few now-forgotten leaders at RAI, the state broadcaster, who put Italy on the entertainment map. They were part of a group of executives who, while Italy was being rebuilt from the ruins of WWII, schemed their way into securing subsidies, attention and visibility for RAI. They cleverly followed Thomas Edison's dictum: 99 percent perspiration and one percent inspiration, only their breakdown was 99 percent political involvement and one percent work. Out of that single digit of inspiration, Italy got Prix Italia and MIFED as well as Europe's first commercial radio and TV stations. Prior to the War, the Fascist regime managed to create the Venice Film Festival, the first film competition in the world. It is interesting to note that, years later, the Cannes Film Festival was created only because the entertainment industry was appalled to see its movies entered into a Fascist-created event.

Similarly, MIFED in Milan boasts the distinction of being the first film TV market, created well before MIP-TV in France or NATPE in the U.S.

Let's not forget how European commercial television stations were born in Italy in 1974, when the only non-state broadcasters were in the U.K. and they were generally considered "a license to print money" because of their quasi-government status.

That was then. And Now? Before talking about today's Prix, let's go back to 1979 and 1981 when VideoAge was born and I started to follow the Prix regularly. At that time the festival was like a pilgrimage to the shrine of entertainment. No key international TV executive could miss it: ABC's Richard O'Leary (U.S.), Globo TV's Roberto I. Marinbo (Brazil), IBA's Lord Thomson (U.K.), Banff TV Fest's Carry Hunter (Canada), NBC's Bob Mulholland (U.S.), Bruce Gordon, Bert Cohen, Fred Cohen, Paul Lucason and others all visited the mecca.

The Prix was strong, prestigious, arrogant and bullying under the direction of RAI's Alvisio Zorzi, whose key distinctions were being a Venetian count (a very important element), the fact that he could read statements in several languages (I'm not sure he could understand them), his impeccable coiffure (never ruffled even in a wind storm) and his regular lectures to me regarding my criticism of one RAI official or another, first in the pages of Saul Paul's Television/Radio Age (where I was the International Editor) and later in VideoAge. In my view, Prix Italia officials were disrespectful of non-RAI and foreign TV executives, a notion that found its way into many of my articles.

In 1985, when VideoAge published the official salute to the fifth anniversary of Silvio Berlusconi's Canale 5, RAI officials followed the distribution team around town, removing copies of VideoAge from all the hotels in the city that hosted the Prix. Even before that, RAI officials in Rome instructed the legendary Renato Pachetti, then-president of RAI Corp. in New York, not to invite me to any of RAI's parties for visiting dignitaries.

Despite it all, VideoAge has managed to remain the Prix' favorite publication and ditto for us. On many occasions, VideoAge sponsored receptions (often in competition with NBC), or co-sponsored cocktails with Capri Mayor Costantino Federico (also owner of Rete Capri TV Network) or organized seminars (like the one in Perugia).

Prix Italia's decline began in 1991 under the leadership of RAI's then chairman Enrico Manca, who decided to have RAI sponsor Umbriafiction, a competing TV festival. VideoAge's loyalty, however, remained with the Prix and, consequently, we were blacklisted by Manca's entourage (some of them continue to hold a grudge even today). To the Prix's support came some other journalists, like Christopher Dunkley of The Financial Times.

Recently Carlo Sartori, a college professor and RAI executive whose specialty is electronic media, was called to rescue the Prix. Sartori has managed to get much of the Prix back on track, except for one thing: the festival's unfortunate September date.

Since February has opened up after the demise of the Monte Carlo TV Market, I hope that Sartori will follow the example of the one percent inspiration of the Prix's founding fathers and move the festival to February in the warm resort town of Taormina, Sicily.

Dom Serafini

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EDITOR
DOM SERAFINI

EDITORIAL/MARKETING
SUPERVISOR
MONICA GORGHETTO

EDITORIAL CONTRIBUTORS
NATAUE CASALE
JANET FINE
LEAH HOCHBAUM
SUSAN HORNIK
VALERIE MILANO
RAVEN SNOOK
SUZANNE STANFORD

CORPORATE AND CIRCULATION
OFFICE
216 EAST 75th STREET
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (212) 734-9033
E-MAIL: VAEditor@aol.com

PUBLISHER
DOM SERAFINI

MARKETING COORDINATOR
JULIE FERRONE

BUSINESS OFFICE
LEN FINKEL
LILY WEINRICH

DESIGN/LAYOUT
TOMMASO GIANNOTTA

www.videoage.org
www.videoage.it
www.videoagelatin.com

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SEPTEMBER 2001

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ITALIAN SHOWCASE

Caught in Prix Italia's Web

For 53 years, RAI has awarded excellence in the fields of television and radio. Recently it became apparent that achievements in the web arena deserved equal recognition. Therefore, three years ago, RAI designated the web as a third category eligible for Prix Italia prizes.

For two years, the web remained a trial category, but last year, organizers decided to officially upgrade its status. Originally subdivided into three sections — web sites, portals and enhanced TV programs — Prix members jumped at the chance to win the coveted prizes. The jury appointed to judge the competition distributed awards on the last day of the festival in a closing ceremony covered extensively by RAI cameras.

After heeding the word of the jury in the 2000 edition of Prix Italia, this year's competition boasts some changes to the web/multimedia section. Last year, jury members suggested that the technical prizes — awarded for broadcaster websites, broadcaster portals and enhanced-TV programs — be changed into prizes for content. From now on, contestants may submit any convergence/multimedia product that is distributed via the Internet or any other online multimedia agency.

The prizes have now been divided into three content-based categories: culture and society; news and current affairs; and arts and drama. Members are only allowed to enter one program in each category. If contestants make substantial changes to their



sites prior to the competition (after having already entered), they must supply the jury with a succinct description of exactly what they did and why.

Last year's winners in the web/

multimedia section were the U.K.'s BBC Online (www.bbc.co.uk) in the broadcaster portals category; Australia's Baroque On! (abc.net.au/music/baroque) in the website category; and Germany's

ZDF.Online — Cyporter (www.zdf.de/cyporter/) for enhanced TV. Italy's Kataweb (www.kwvideo.kataweb.it), one of 24 websites entered, won a special jury prize for its work. Offering a wide range of video content, ranging from news to popular music, the jury felt that Kataweb effectively demonstrated the scheduling advantages that Internet TV has over regular television. Members of the jury were said to have been particularly impressed with Kataweb's easily navigated site. Its lengthy descriptions of the different sections within a given program made it easy for web surfers to quickly go straight to the specific video content that they desired. Judging criteria included whether the service offered more or less than traditional TV, whether it worked well given the limitations of the technology and originality.

The web has managed to creep into more than just the awards portion of the week's Prix Italia festivities. Prix 2000 featured three web-focused sessions: "The Radio on the Web," "Towards a Web Aesthetic" and "Interactive Visions."

This year, the workshop "Intellectual Copyright in the New Media," organized in collaboration with AIDA (Annali Italiani del Diritto D'autore), with scientific coordination by leading expert, Professor Luigi Carlo Ubertazzi of the University of Pavia, will be held on Wednesday, September 18 in Bologna. There, Prix members will participate in a discussion on recent trends in the protection of copyrights, with a special focus on those trends that affect television broadcasting and the Internet. The debate will cover such controversial topics as the challenges facing traditional principles of territoriality by the introduction of satellite television and the Internet, and the by-now traditional Napster discourse. Other topics include ways to guard against anti-copying devices, changes that the U.S. needs to make to protect their data banks and author's rights. Chairing the event is Professor Vito Mangini, of the University of Bologna and the aforementioned Prof. Ubertazzi. Panelists include Jerome H. Reichmann, Duke University School of Law; Max Plunk and Silke von Lewinski, Institute of Munich; Gunnar W.G. Karnell, University of Stockholm; Luca Nivarra, University of Palermo; and Paolo Auteri, also of the University of Pavia.

VIDEO AGE

SEPTEMBER 2001

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ITALIAN SHOWCASE

To Enter is Everything, To Win, Divine

For 53 years Prix Italia's international members have cherished their inclusion in an exclusive club which, among other things, rewards quality work in the categories of television, radio and the web. Membership is composed of over 75 radio and television

forming arts in the TV and radio categories, and for culture and society, news and current affairs, and arts and drama in the web category. Only Prix members are permitted to enter their material into RAI's international competition.

Prix Italia has a structure unlike that of any other international festival. Members hold regular assemblies and elect a president every two years. This year, the U.K.'s James Graham of ITV fame, holds this post. Each year, members enter what they deem their most deserving material into the competition, hoping to win the money and the recognition that come hand-in-hand with a Prix victory.

While most prizes remain constant at Prix, each year, two special awards are distributed. These categories alter from year to year. At Prix 2000, the International Catholic Radio and Television Association, an organization that prides itself on ethics in communications, sponsored the Unda Dove Prize. Belgium's Vlaamse Radio en Televisieomroep (VRT) won for *Exodus Or Vina's World*, a documentary that dealt with a Kurdish family's frightening journey to find safety in Europe. Catholic Radio felt it deserved the prize because it portrayed the refugees not as adventurers, but as ordinary people with an extraordinary dream.

A second special prize for Internet-TV and webcasting was awarded to Italy's Kataweb (www.kwvideo.kataweb.it). The easily navigated site's wide range of video content, which consists of everything from popular music to

news, impressed judges by illustrating the clear advantages that Internet TV has over regular television.

This year, two of the contest's main sponsors, Granarolo, a leader in the food industry, and the Cardine Bank Group, are offering two special prizes,

Remondino, a special correspondent for RAI; Paolo Fabbri of the University of Bologna; Les Brown, director of the Television Pantheon in the U.S.; Nicoletta Dentico, executive director of the Medecins sans Frontieres Italia; and Abdelmajid Chaar of the Food and Agricultural Organization (FAO).

The Prix Italia/Cardine Prize is awarded to the television program, documentary, docu-drama or drama that best exemplifies the theme "Economy, Money, Savings." Eligible programs must concern the social, political, economic and cultural values of money and savings and/or economics in general. Shows that specifically focus on the history of banks, the battle against usury and the creation of wealth will be given special consideration. The jury here is composed of seven individuals: James Graham, president of Prix Italia; Lionel Barber of *The Financial Times*; Orazio Rossi and Gianguido Sacchi Morsiani of Gruppo Cardine; Alan Friedman of International Herald Tribune Television; Eva Prader of d+p Marketing+Kommunikation; and Fabio Roversi Monaco, president of Fondazione Carisbo.

Prix Italia members include organizations such as China National Radio, All India Radio, the Serbian Broadcasting Corporation (SBC) and Japan's NHK. With the addition of



43rd session
18 - 20 September 1991

companies from 60 countries. Throughout the week-long festival that commences on September 15, members will be treated to a plethora of workshops designed to enhance any and all future work in the TV, radio and web industries. Prix will culminate in a televised awards ceremony that grants prizes for drama, documentary, music and the per-



each worth 25,000 euro. The Prix Italia/Granarolo prize is being instituted with the theme: "Communication for Life." Television programs, documentaries, docu-dramas and dramas that deal with the harsh realities of emergency situations, i.e. shows that tackle the social, political, economic and cultural repercussions of unforeseen circumstances such as war, famine, racism and religious intolerance, are eligible for this special award. The jury assembled to make the ultimate decision is comprised of Ennio

Korean broadcaster MBC, Asia's presence will be felt more than ever at this year's edition of Prix. Yugoslav broadcaster ANEM also recently joined, broadening participation from the Balkan region.

The ten winners in the radio and television categories of Prix 2000 received 156 million lire, which was distributed among them, awarding each winner a total of 16 million lire. Winners in the web category were awarded 30 million lire, which was then divided into three prizes of 10 million lire each.

VIDEO AGE

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BOLOGNA
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2001

ITALIAN SHOWCASE

How the Grand Prix Italia Became So Grand

Founded in Capri in 1948 by RAI, Italy's public broadcasting organization, Prix Italia is the world's oldest and arguably most prestigious in international radio and television competition, awarding prizes for quality productions in the fields of drama, documentary, music and the performing



Bologna's Asinelli Towers

arts. With last year's addition of the web as an official third category, Prix has become one of the first TV festivals to recognize the important artistic contributions made by multimedia technology. Prix membership

is comprised of over 75 radio and television companies from 60 countries, and only members can enter the competition.

Held during the second half of September, a different Italian city plays host to the contest each year. This year's 53rd annual competition will take place in historic Bologna and Reggio Emilia from September 15 through 22. In the past, the competition has attracted the interest of noted filmmakers Sidney Pollack, Roberto Rossellini, David Attenborough and Francesco Rosi, as well as such distinguished writers as Umberto Eco, Jean Cocteau, Marguerite Duras and Eduardo De Filippo. They all entered their respective works, and even though none ultimately won the prize, each went on to achieve phenomenal success. Past Prix winners include acclaimed director Federico Fellini, poet Dylan Thomas and writer Samuel Beckett.

RAI takes advantage of Prix Italia's worldwide popularity and covers the event on its radio and TV networks. RAI extensively broadcasts its own National Symphony Orchestra performance at the opening festivities, and the show that accompanies the closing awards ceremony. Throughout the week, news briefs keep viewers apprised of the day's occurrences. RAI also uses Prix to preview some of its dramas as well as screen television programs that will air during the upcoming season. Stars flock to the event, eager to present their latest projects and check out the competition.

Prix Italia's organizational struc-

ture is different from other international festivals. Delegates in the general assembly meet twice a year to elect a president. RAI nominates the secretary-general from among its chief executives. Professor Carlo Sartori of RAI currently holds the position.



During Prix's week of festivities, all eligible programs are reviewed by juries consisting of an eclectic mix of professionals, including producers, directors and broadcast executives. The 2001 edition has seven juries: three each for radio and television and one for the web. (Since the web only recently became an official third category, organizers plan to wait until the 2002 competition to divide

the jury into the typical three sections.) After making their selections for the finalists in each of the 13 fields, members of the juries meet with the public for a debate where they defend their choices. After a final viewing/hearing, the winners are chosen, then announced at the closing ceremony on the last day of the event.

Prix is designed to discover and nurture talent in the broadcasting arena. Attendees include many of the world's most notable names in the entertainment industry. Members are encouraged to foster creative and intellectual discussion amid the best and brightest in the field. But what Prix most prides itself on are the connections people make there each year. By providing the broadcasting community with an informal meeting place, a sort of "professional clubhouse," Prix helps facilitate the kind of lasting partnerships that the industry thrives on.

Last year, more than 246 programs were entered in the contest, 94 from television, 74 from radio and 76 from the web. Seven juries participated in 84 grueling sessions before the final votes were tallied. Over seven hundred delegates and members invaded Italy's Bologna and Rimini, hoping to meet and greet those who influenced them and those whom they influenced at the star-

studded event. Attendees listened to 50 speakers at 10 sessions, chosen from among the top journalists, professors and writers in their respective fields. Sessions included "Principles of Web Architecture," "Business and Markets in the New Television Era," and "Television Critics: Who Needs Them?" More than two thousand spectators attended retrospectives on Robert Altman and Federico Fellini.

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ITALIAN SHOWCASE

Prix Italia Through the Years. A Photo Review



ABC's Dick O'Leary and Count Alvise Zorzi among other delegates at Prix Italia 1980 in Riva del Garda, Trento.



Hans Geert Falkenberg of Germany's WDR at the 1981 Input final evaluation session in Venice.



NBC's Bob Mulholland signing an agreement with RAI at Prix Italia 1982 in Venice.



Capri's Mayor Costantino Federico welcoming RAI's Sergio Borelli and guests at a party during Prix Italia 1983 on the island of Capri.

VIDEO AGE

SEPTEMBER 2001

BOLOGNA
R. EMILIA

1981

ITALIAN SHOWCASE

Prix Italia Through the Years. A Photo Review



Carlo Sartori and guests at
a party during Prix Italia 1999
in Florence



VideoAge's Dom Serafini and other delegates at a cocktail party in
Capri during Prix Italia 1988



VideoAge organized a seminar and cocktail party during
Prix Italia 1989 in Perugia



NBC Enterprises hosted its traditional dinner party in
Palermo at Prix Italia 1990



The welcoming area at Prix Italia 1993 in Rome

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A Prix For Broadcasters Who Face New Challenges

(Continued from Cover)

It is the richness and diversity of programs from four continents in the classic genres of drama, documentary, music and arts, with new categories for the web, that inform us not only of what is taking place, but what people think about this process of shaping our world.

Once again, delegates from the two hemispheres will this year gather in Bologna. Three years ago, in New York, it was decided at a meeting chaired by Roberto Zaccaria, chairman of RAI, that the festival might benefit from remaining in one part of Italy for a period. This would reduce the pressure of selecting a different region each year and allow that energy to be directed toward improving the quality of presentation. Bologna, renowned for its hospitality, its university, the proximity of its airport and excellent accommodations, was deemed to be the appropriate location.

I had the honor of being elected president in Assisi three years ago. Since then, Prix Italia has visited Florence, Siena and Bologna-Rimini. Much has been achieved in that time. Carlo Sartori, secretary-general, professor in Rome and a media figure of international repute, has sought to re-energize the festival. His initiatives have included the development of the web prizes, the open discussion of the juries, the presentation of quality output by a major broadcaster each year and the empowerment of the winter working group to act swiftly, as a Winter Assembly, to bring about the festival's modernization.

It has been skilled work, aided effectively by the organizational abilities of Luciano Pinelli. What Prix Italia has sought to do is maintain its reputation for quality amassed over half a century while, at the same time, continue to appeal to contemporary broadcasters who face new challenges in technology, competition, the stringency of finance and, perhaps most importantly, new attitudes towards traditional public service broadcasting.

Two years ago, Carlo Sartori revived interest in the Prix Italia on the broadcasters' own ground, as it were. I accompanied him in a round of conversations with major American organizations, while in New York for the U.N. World Television Forum. In Europe, we visited the Prix Europa in Berlin, the Golden Rose in Montreux and, in Africa, I attended broadcasting confer-



James Graham. Below, Graham with Luciano Pinelli



ences in Capetown. This year saw the launch of a series of Prix Italia international presentations.

In London, the invitation was jointly signed by Sir Robin Biggam, chairman of the Independent Television Commission, and Sir Christopher Bland, chairman of the BBC, firmly underwriting British support. Paris followed, at the invitation of Christian Maillard, then Stockholm, where Ingvar Bengtsson arranged for the director-general of the Swedish Television service to attend. They were memorable occasions.

It is impossible to select a single program from the show reel that sums

up the spirit of the Prix Italia without a thousand alternatives. Let me therefore offer a personal choice: *Carmen*, by NHK, an opera by Bizet, a French composer, produced with exquisite Japanese good taste, and selected as a winner in Italy, the home of opera, by an international jury. That must, I believe, illustrate what the Prix Italia sets out to achieve.

The Prix was officially opened two years ago by President Ciampi of Italy and, last year, by Romano Prodi, president of the European Commission. This year, to affirm the festival's international appeal, it joins forces with the National Association of Television

Production Executives (NATPE), which commands an attendance of 10,000 in the United States.

The Prix Italia will hold NATPE Day on the opening Monday. Panels of distinguished experts will debate program relationships on each side of the Atlantic. NATPE will confirm its commitment to the quality ethic it shares with the Prix Italia by means of assistance for student study at the University of Bologna, the oldest university in Europe yet still at the forefront of studies in communications. Umberto Eco, professor at Bologna, contributed to an outstanding session on radio last year.

The world appeal of the Prix Italia will be further enhanced by the attendance of Walter Cronkite, doyen of the American newscasters, whom many feel was the authentic voice of the American people during periods of national crisis. He will arrive in Bologna after receiving an honorary doctorate at the University of Rome.

The Prix Italia is 53 years old, born in the period after a terrible war when the world was searching for a way back to the truth in expressing the civilized

values in quality programs in radio. Has it outlined that purpose? Whomever the assembly invites to carry on the task of president, I would offer only this advice. The Prix Italia has never been needed more, as a guiding light in an increasingly complex world. It deserves support from everywhere in the world where freedom of expression, in factual programs, drama and the arts are cherished. Its home is in Europe but the Prix Italia belongs to the world. ●

**James Graham is President of Prix Italia and Managing Director of U.K.'s Border Television.*

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Bringing Back Prix Italia's Luster

(Continued from Cover)

However, Prix Italia cannot remain isolated from the profound changes that are taking place in our industry. The Prix Italia must continue to be an important opportunity for radio and television professionals to meet and merge.

This year, the professional "piazza" of the Prix will welcome large numbers of special guests who have been missing in recent years. The Americans are back thanks to the long-term agreement signed in Las Vegas in February between the Prix Italia and the Santa Monica, California-based National Association of Television Program Executives.



Carlo Sartori

The long-term goal of this agreement is to set up a market dedicated to the programming typical of the Prix Italia (fiction, documentaries, the performing arts) and to all the audiovisual content of the New Media generated by the convergence between telecommunications, the Internet and broadcasting - a market which specializes in the future.

The Prix is much more than a parade of programs and personalities. It is a catalyst for concrete initiatives, a crucial tool for establishing standards of quality for public and private companies in entertainment. Even though it is impossible to demonstrate mathematically, "quality" constitutes a constant element which no responsible broadcaster can ignore.

If the Prix Italia manages to develop this awareness, it will continue to serve a useful purpose. ●

NATPE Day Brightens Prix

(Continued from Cover)

discussions and meeting opportunities that comprise NATPE Day have been designed to demonstrate that business and creativity can work well together. The level of debate among the speakers will be high as we consider vital issues that affect our worldwide industry. We intend to give attendees the edge to enable them to develop and exploit their programming in the global mar-



Bruce Johansen

ketplace.

NATPE realizes that one of our roles is to bring the breadth of what is taking place in the U.S. market and showcase it in meaningful ways to our worldwide membership. We feel that television festivals, and especially Prix Italia, play a key role in the development, co-production and distribution of programming. We hope that the NATPE Day on September 17 will be an ideal forum for an exchange of ideas to encourage creative programming while recognizing the commercial challenges faced by us all.

Also, we appreciate the opportunity for the NATPE Educational

Foundation, led by the Foundation's President, Lew Klein, to present a seminar for faculty and students of the communications schools at the University of Bologna and the University of Rome at the Prix Italia on Tuesday, September 18. This event will see the start of an annual educational exchange.

In closing, I'd like to thank the organizers of Prix Italia, Carlo Sartori and James Graham in particular, for this unique opportunity. We hope this will be the start of a long and fruitful relationship. ●

* Bruce Johansen is President & CEO of NATPE

So Much To Do at Prix, So Little Time

(Continued from Cover)

The next day starts off slow, allowing those in attendance to acclimate to their multi-cultural surroundings. "Opera Between Cinema and TV" is the only workshop to be held on that day. This international conference examines the effect of music on film. Producers Reiner Moritz, Alain Duault and Andrea Andermann will join directors Franco Zeffirelli, Giuliano Montaldo, Vittorio Storaro and Inger Aaby (winner of four of the prestigious Prix Italia awards in the performing arts category) to discuss their innovative methods of adapting operas to the language of the movies.

September 17 takes on a whole new responsibility with the acquisition of the NATPE Day moniker.

Attendees will be treated to a mid-morning presentation of NATPE's popular "Coffee With..." series, featuring U.S. PBS president Pat Mitchell who will discuss current issues facing public broadcasting in the U.S. NATPE president and CEO Bruce Johansen will moderate the accompanying discussion. After a short break, participants will enjoy a panel discussion entitled "The U.S. Market: The Art of Creating a Program." Confirmed speakers include producer Santa Izzicupo, who has a number of TV movies under her belt, and producer Lorenzo Minoli, whose credits include the *Jesus* miniseries. Allan McKeown of Takes On Productions will moderate. NATPE left time for some midday networking before a third panel discussion dubbed "The U.S. Market: The Art of Making a Deal" begins. Philip Jones of the aptly named Philip Jones International, Dick Askin, president and CEO of Tribune Entertainment and Jon Mandel of Mediacom will all take a

turn at the podium. NATPE Day festivities will conclude with a Q&A session featuring Johansen, Jones and McKeown, followed by a reception.

On September 18, "Intellectual Copyright in the New Media," promises to thrill. The workshop examines new trends in copyrights that threaten to debilitate broadcasters and the Internet. Topics to be covered include the challenges facing traditional principles of territoriality by the introduction of satellite television and the Internet, the Napster debacle, ways to guard against anti-copying devices, protection of data banks and authors' rights.

On Thursday, September 20, the seven juries (three for television, three for radio and one for the web) will emerge from their private screening rooms and wage a spirited public debate in the Palazzo Re Enzo, to be chaired by Pat Ferns, chairman of Canada's Banff TV festival. The short list of nominees will be announced. Delegates and journalists will also be

able to listen to the radio shows and view the television programs and websites that are up for prizes in personalized, on-demand cabins or at group screenings in viewing rooms.

Last year's highly popular "By Quality We Mean..." series, initiated by Steve Morrison of Britain's Granada Media, will take place on Friday, September 21, with the exhibition of the best of German public service broadcaster ZDF's programming for the upcoming season. Many of their top executives are expected, including Hans Janke, deputy program director and head of TV Drama, Susanne Biedenkopf-Kurten, head of the daily news show "Heute in Europa" and Dr. Frank-Dieter Frieling, controller of International Affairs.

The culmination of Prix Italia is the awards ceremony, to be held on Saturday, September 22 in Bologna's Teatro Comunale. RAI's cameras will be on hand to capture all the drama as it unfolds. ●

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PRIX ITALIA REPORT

Winners Roster

At this 54th annual Prix Italia, 252 programs were entered from 45 countries: 71 radio programs, 143 TV shows and 38 Web sites. All were available on demand at the screening/listening rooms.

TV Prizes

Documentary

Arts and general interest documentary:

The Valo Man, DR/Denmark

Current affairs documentary:

Murder on a Sunday Morning, FR2/France

Drama

TV movie and mini-series:

Sunday, Channel 4/United Kingdom

Series:

Julia's Truth, YLE/Finland

Performing Arts

Music and arts documentary:

Marta Argerich, Evening Talks, Arte/France

Creative works section has not been awarded

Web Prizes

Cross Media

Eigorian, NHK/Japan

Ethics and Religion

BBC1 Religion and Ethics, BBC1/United Kingdom

Digital communication

Writing upside down, ARTE FRANCE/France

Granarolo Special Prize

"Communication for Life" — *Alison's Baby*, ZDF/Germany

Prix Italia Tackles Digital TV, Quality Standards & the Mediterranean

Palermo definitely offered the best Prix Italia of the past few years. The itinerant Prix, sponsored by RAI, Italy's public broadcast organization, returned to the Sicilian capital after 12 years, and the city, once again, demonstrated that it can deliver. Over 770 participants (a 48 percent increase from last year in Bologna) from 35 countries had the opportunity to take part from the 14th to the 21st of September in a total of 32 events including workshops, conferences, book presentations, semi-

nars and opulent opening and closing ceremonies. The former was held in Agrigento at the Valley of the Temples in front of the Temple of Concordia and opened with a speech by Jacques Diouf, director-general of FAO, the United Nations food organization. The closing ceremony, which awarded 15 prizes for radio, TV and Web programs, plus a Granarolo Special Prize, was held in the Verdura Theater and broadcast on national television. Among the international jurors was also Hallmark Entertainment's Robert Halmi Sr.

The second annual NATPE Day was held on September 19th at the Sala degli Stemma in the Teatro Massimo, the imposing theater in the center of Palermo that housed the Prix Italia Village. Organized by the Los Angeles-based TV association, NATPE, the day-long session featured 9 panelists and two moderators: Rome-based *Herald Tribune* journalist Alan Friedman and New York-based *VideoAge* editor Dom Serafini. The topics of discussion were "The Digital Future" and "The Digital Dilemma."

Another important contribution to the success of this Prix was the workshop "Can Program Quality be Quantified?" which took the ISO international standards of quality to task. The ISO (International Standards Organization) was represented at Prix Italia by world president, Mario Cortopassi of Brazil. For the first time, representatives from the ISO met with media experts (such as Horace Newcomb) to explore the possibility of measuring quality as a feature of the production process and, as such, whether these standards of quality are transferable.



From top left, counterclockwise:

1. Nicoletta Iacobacci of RAI (second from right) presented the history of interactive TV at session one of NATPE Day. The other panelists were (l. to r.) Scandia Media Invest's Michael Werner (Sweden), consultant and former NATPE president David L. Simon (U.S.), former TeleWest CEO Adam Singer (U.K.), Prix Italia Secretary General Carlo Sartori, moderator Alan Friedman, RAI Click president Stefano Gigotti.

2. NATPE Day 2 (l. to r.): consultant Russ Kagan (U.S.), Internet lawyer and columnist Laura Turini (Italy), FR3 director Jean-Marie Belin (France), Philips strategic business development manager Andy Maxfield (Holland), Telecom Italia vice president Leonardo Chiariglione (considered the father of MPEG, the heart of digital TV).

3. Prix Italia's former president James Graham (now honorary president) standing next to new Prix president Frank Dieter Freiling of ZDF.

4. Authors Edoardo Fleischner and Bruno Somalvico introducing their work *TV Becomes Digital*.



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PRIX ITALIA REPORT

(Left) "Radio and TV Sets Through the Centuries," one of the Prix showcases, was housed in the foyer of the Teatro Massimo
(Right) The media room was also housed in the Prix Italia Village at the XIXth century Teatro Massimo



Additionally, it was determined that "excellence," being a result of the creative process, cannot be measured.

Under the Prix umbrella, a series of independent events took place, including the meeting of the World Radio and Television Council, a 10-year-old non-governmental organization based in Canada that protects the interests of public service broadcasters. In addition, the EBU, the Switzerland-based European Broadcasting Union, organized professional meetings to deal

with today's main broadcasting issues, and the CMCA staged a call for programs to award a prize for the 8th annual Mediterranean Film-TV Festival.

In addition to digital terrestrial television, copyrights issues and audiovisual archives, the Mediterranean area took on extra importance at Prix Italia in the forum Med-Net, which aims to foster telecommunications in the Mediterranean area. For this purpose, RAI operates RAI-Med, a satellite channel that broadcasts six hours per

day and will soon increase its programming to 12 hours.

Prix Italia's glamour returned in the form of several parties and dinners, including a cous-cous party, the U.K. broadcasters' dinner (hosted by former Prix Italia president James Graham) and the invitation to the estate of Count Lucio Tasca. This was in addition to a farewell dinner at Villa Malfitano.

To attract intellectuals, who normally snub television, the Prix presented six new books, including two on digital television, plus a RAI-published "quaderno" by Dom Serafini (*The Ten Commandments for the TV of the Future*).

During one of the book presentations, Italian author and journalist Ennio Remondino complained that the Italian press is very provincial and adverse to covering international news. As proof for that, none of the many Italian media present at the Prix covered the event's rich international aspect.

Domestic business was also done: the directors of RAI's three TV networks were in attendance, together with the head of RAI's radio divisions

and of RAI Educational, all on site to present their new season's schedules.

The president of RAI, Antonio Baldassarre, attended the Prix on September 17, together with Italy's Communication Minister Maurizio Gasparri, to announce that Palermo will be housing RAI's fifth production center (the others are in Milan, Turin, Rome and Naples). RAI is now in the process of reducing the negative "Rome-centric" political influence by distancing itself from Rome and expanding its regional centers, taking the German ARD system as its model. Coincidentally, Prix Italia's new president is Frank Dieter Freiling of Germany's ZDF. The Prix Secretary General is Carlo Sartori of RAI. Some 37 foreign and 58 Italian journalists attended the event.

From top left, counterclockwise:

1. The opening ceremony at the Valley of the Temples in Agrigento.
2. Italy's Communication Minister Maurizio Gasparri visited Teatro Massimo with RAI president Antonio Baldassarre and Prix's Carlo Sartori.
3. Carlo Sartori (c.) with presenters Michele Cucuzza and Antonella Clerici at the closing Gala.



Photos by Salvo Funarotto, Francesco Verdinelli

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Measuring Quality, DTT Biz Models at Prix Italia

By CARLO SARTORI

This 54th annual edition of Prix Italia marks the culmination of the renewal process that Prix Italia has been undergoing since 1999. At the same time, the Prix is ready for new adventures mindful of its strong international brand. First and foremost, the Prix wants to become a recognized reference point for all international initiatives aimed at achieving and measuring program quality. Second, the Prix wishes to become a market for quality radio and TV products. Third, the Prix wants to continue being a laboratory for creativity, innovation and new audiovisual business models.

Prix Italia has always been and will continue to be a key meeting point for many top-level executives of the international radio-TV community.

Particularly relevant this year will be a workshop that compares ISO (the

(Continued on Page 18)

Le Rendez-Vous: France TV Showcase Hits Top Mark

By LEAH HOCHBAUM

From September 9-13, television program buyers from around the globe gather for deal-making, hand-shaking and fun under the Saint-Tropez sun for the eighth

annual edition of the French TV Screenings, also known as the Rendez-Vous. Organized by Paris-based TV France International (TVFI), the 170-member association that represents 80 percent of France's TV companies, the event brings together 49 of TVFI's members and 163 buyers from 35 countries representing 80 foreign televi-

sion channels for four solid days of sales, press conferences and entertainment.

French producers, distributors and broadcasters put on display some 650

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TV France Int'l Takes Action Abroad

Founded eight years ago, TV France International (TVFI) is an association of French television companies created for the sole purpose of nurturing France's television production and sales organizations and assisting them in their continuing effort to expand their activities into the international market.

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Carlo Sartori with Italy Deputy Minister of Communications Giancarlo Innocenzi at Prix Italia 2001

NATPE Day: Prix Italia's Nuts & Bolts

The 54th annual Prix Italia, sponsored by RAI, Italy's public broadcaster, and held in Palermo, Italy, September 14-21, will focus on new digital TV technologies, emphasizing the financial models necessary to finally bring digital terrestrial TV (DTT) into homes, during its NATPE Day.

The first annual NATPE Day took place at last year's Prix Italia in Bologna (the event is itinerant). This year's NATPE Day, on Thursday, September 19, will address enhanced TV and will try to discern how best to lead the industry to the threshold of a new communications era. NATPE is the Los Angeles-based international association of TV executives which annually organizes the largest program TV market in the U.S. in January.

"NATPE Day" is an entire day of meetings, seminars and workshops for a frank and constructive exchange

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Making A
DRAMATIC Impact
On **TELEVISION**

90TH
ANNIVERSARY
NATPE DAY

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Events Galore in the Midst of an Eight-Day TV Fest

Sicily, the largest island of the Mediterranean Sea, is the host of the 54th annual edition of Prix Italia, taking place in Palermo, Italy with sporadic trips to nearby Agrigento, from Saturday, September 14th, through Saturday, September 21st.

The Prix Italia Village is located in the Teatro Massimo, in Piazza Verdi (in the center of Palermo), where the juries of the three permanent sections (radio, television and Web) and the jury of the second edition of the Prix Italia/Granarolo Special Prize (dedicated to TV programs on the theme "Communications for Life," and amounting to 25,000 euro) deliberate.

The Prix Italia Village provides all delegates, journalists and guests with the opportunity to listen to or view the radio and TV programs in competition and to navigate through the websites, either in individual on-demand booths or in collective listening/viewing rooms. The full program evolves according to the schedule below.

PRIX EVENTS AND SCHEDULE

Saturday, September 14

The opening ceremony is held in Agrigento. The special guest is Jacques Diouf, Director General of FAO (United Nations' Food and Agricultural Organization), who will deliver a speech on the theme "The role played by mass media in the fight against hunger, underdevelopment and intolerance."

The opening ceremony is followed by the traditional concert of the RAI National Symphony Orchestra, conducted by Teatro Massimo's Orchestra maestro Claudio Desderi. The concert takes place in the Valley of the Temples near Agrigento, about 50 kilometers from Palermo. Music by Paul Dukas ("L'apprenti sorcier"), Igor Stravinsky ("The Firebird") and Maurice Ravel ("Bolero").

Sunday, September 15

The whole day is dedicated to radio.

Monday, September 16

A conference focuses on the theme: "The 'sense of place' in drama production," i.e., how to leverage local assets for film/TV locations. Representatives from Italian, British, Spanish and French film commissions will present the results of their experiences that have helped drama production throughout their areas, such as how they have contributed to discovering untapped locations and cultural/social "atmosphere."

In the afternoon, a workshop takes place on the objective measurement of quality. For the first time, television professionals will meet with top-level representatives of the International Organization for Standardization

(ISO), including the world chairman, to discuss the question "Is it possible to develop objective standards for the measurement of television quality, as happens in other industrial sectors?"

Tuesday, September 17

This is the day of the debate on digital archives, a subject which is widely becoming crucial in the new era of television. Executives from American and European organizations will survey the state-of-the-art process for the restoration and digitalization of the world's audiovisual archives, as well as explore the obstacles which hinder the establishment of international initiatives.

Wednesday, September 18

The workshop "Television rights and the digital era" focuses on a current hot

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topic that covers different genres: light entertainment (variety shows, talk shows, reality shows), news and current affairs, documentaries, cultural programs, sporting events, advertising, etc. The workshop is organized in collaboration with the University of Pavia and the University of Palermo. Prof. Luigi Carlo Ubertazzi and Prof. Luigi Nivarra, two of the leading international experts in the field, provide the scientific coordination.

Thursday, September 19

"NATPE Day" is an entire day of meetings, seminars and workshops with executives from the American and European television industry. The general theme is "Enhanced Television — Fact or Fiction." The first panel is called *The Big Picture* (moderated by Alan Friedman) and introduces the new frontiers of digital broadcasting. The following panel, *The Digital Terrestrial Picture*, is moderated by Video Age's own Dom Serafini. In the afternoon, there are another two panels, one on *The Technical and Regulatory Picture* (moderated by Russell Kagan) and one on *The Creative Picture* (moderated by David Simon).

Friday, September 20

In the morning, the now traditional and popular Public Debate of the Juries is held, during which the short



Events Galore in the Midst of an Eight-Day TV Fest



RAI's President Antonio Baldassarre. (Below) Carlo Sartori, former Prix Chairman James Graham, Prix's Executive Director Luciano Pinelli. (Bottom left) Banff TV Fest's Pat Ferns hosting the Public Debate of the Juries.



lists of all the categories are announced. For the second year running, W. Patterson Ferns, president of the Banff TV Festival, will lead the debate.

That afternoon, the third meeting of the series "By quality we mean..." inaugurated two years ago, hosts a presentation on the "Nordic Vision of Quality," with contributions from Denmark, Finland, Norway and Sweden. The seminar "Drama and

new social languages" is also held on that day, comparing the Italian and Scandinavian experiences. RAI's Carlo Romeo, SVT's Magdalena Jangard and writer/director Agneta Olsson-Fagerstrom are on the panel.

Saturday, September 21

In the late afternoon, after the General Assembly of the Prix Italia (which is

Prix Italia 2001 in Facts and Figures

Exactly 254 programs participated in last year's Prix Italia competition: 71 radio programs from 27 countries, 96 television programs from 34 countries and 38 websites from 14 countries. In addition, 47 TV programs competed for two special prizes. Ten juries for a total of 70 jury members graded the programs during 84 sessions prior to the final selection.

In attendance there were 110 Italian and foreign journalists and 772 delegates, as well as observers and celebrities.

Five seminars were organized with themes such as, *Opera in TV and Movies*, *NATPE Day*, *New Trends on Copyright*, *The Handicap: New Multimedia Paths in Social Communication* and *ZDF: Quality is ...*

At the seminars, 25 experts took part among European and American journalists, University professors, managers and writers.

Five Professional Meetings were organized by the European Broadcasting Union (EBU/UER). At the same time, Prix Italia organized 25 daily feeds for RAI3, Radio3, RAI News 24, Isoradio and two television shows: a concert of the RAI Symphonic Orchestra and the closing ceremony *Prix Italia Show*. Three books were published for the event: a directory of the competing programs, a calendar, and a booklet on the Cardine and Granarolo Special Prizes. A total of 100,000 invitations were sent out.

Prix Italia has a staff of 56, both full-time and temp personnel, plus another 510 professional contributors, including printers, television technicians and directors, stage helpers, traffic managers, security people, interpreters, hostesses, agents, musicians, singers, makeup artists, stylists and others.

held in the morning), the Teatro di Verdura in Palermo hosts the closing ceremony (broadcast live by RAI), emceed by Italian TV personality

Pippo Baudo. The evening includes the prize-giving presentation of the Prix Italia winners. The farewell dinner closes the 54th annual event. ●



Fifteen Prizes Plus The Granarolo Special Prize

Prix Italia consists of 75 public and private radio-TV organizations, representing 45 countries. Members meet periodically and elect a chairman every other year. The current chairman is Frank Dieter Freiling of Germany's ZDF.

Every year these organizations submit their best programs for the radio, TV and Web competitions. During the week of the Prix, these programs are screened and judged by international juries (composed of directors, producers, TV and radio executives, experts and independent professionals). The quality of the Prix jury members has been recognized throughout the years and is a distinctive characteristic of the competition. For the 2002 edition there will be seven juries: three for the radio category, three for television and one for Web.

Among the prizes that will be awarded this year in the television category are: performing arts (creative works of music, theater, dance, figurative arts), documentaries on music and arts, TV movies and miniseries, series, news documentaries and cultural documentaries.

In the Web competition, 2002's main theme is Ethics and Religion. Other categories include digital com-



Soprano Katja Ricciarelli performed at last year's closing ceremony

munications and multimedia convergence.

The Prix Italia/Granarolo Special Prize will be awarded for the second consecutive year to a television program (documentary, docu-drama or drama) that deals with emergency situations such as wars, natural catastrophes, ethnic and religious intolerance and all forms of repression of freedom. The prize amounts to 25,000 euro and the jury is presided over by writer Vincenzo Cerami.

A total of 216 programs have been submitted to the competition this year: 79 for radio, 105 for television and 32 for the Web.



RAI's Director General Agostino Sacà

All prizes will be awarded during the official awards ceremony in the Verdura Theater in Palermo, preceding the closing show. ●

RAI's Presence at the Prix

RAI, Italy's public broadcasting organization, is the organizer of Prix Italia, under the auspices of the European Broadcasting Union (EBU).

Several press conferences held by RAI's programming and production departments take place in the "Chorus Room" at Teatro Massimo: RAI-3 on September 18, RAI-2 on September 19,



ZDF's Frank Dieter Freiling

and RAI-1 on September 20. Representatives from the three TV networks will introduce their programming strategies and present their new schedules.

RAI broadcasts the Prix Italia's opening symphonic concert from the Temple of the Concordia in Agrigento on September 14. They maintain a presence throughout the event, providing a daily update on Prix developments on RAI-3, a multimedia magazine on the national and regional Televideo, a daily news strip on Radio-3 and the closing ceremony on RAI-1. All RAI program previews are available on demand at the Cinema Golden. ●

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2002

PALERMO
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Measuring Quality, DTT Biz Models at Prix Italia

(Continued from Cover)

Geneva, Switzerland-based International Organization for Standardization quality standards with the different schools of thought regarding TV quality. Expect a challenging workshop that won't ignore the important theoretical and methodological premise that there is a distinction between quality (as a feature of the production process) and excellence (as a result of a creative and artistic effort that cannot be measured and standardized). For the first time, representatives of the organizations that champion world standardization of the quality process (which joined together to form the ISO, presided over by Brazil-based Mario Cortopassi), will face audiovisual production experts and international radio and TV broadcasters.

Prix Italia — which has been rewarding quality programming since 1948 — values and fosters initiatives on quality-assessment. Among these are the cooperation between Prix Italia and the World Radio and TV Council, a non-governmental organization founded 10 years ago in Canada to protect public services in the new television era. This organization wants to



create an actual "assessment agency" to quantify the performance of electronic media in societies the world over. Prix Italia and the ISO also plan to jointly research the question of whether or not some TV productions' quality standards might be transferable.

Another topic will be the expansion of activities with the Los Angeles-based NATPE that began in February 2001. The first annual NATPE Day — which is part of this cooperation — took place at last year's Prix Italia in Bologna, sponsored and organized by

the international association of TV executives. This year's NATPE Day, on Thursday, September 19, will address enhanced TV and will seek new business models for digital terrestrial television (DTT). A longer-term target of this association with NATPE will be the expansion of a market dedicated to the genres that are typically present at

Prix Italia (drama, documentaries, performing arts) and to the new media content that is being generated by the convergence of telephone, Internet, radio and TV. ●

Carlo Sartori is Prix Italia's Secretary General

Natpe Day: Prix Italia's Nuts & Bolts

(Continued from Cover)

between executives from American and European Television. This year's general theme is "Enhanced Television — Fact or Fiction." The first panel is called *The Big Picture* (moderated by Alan Friedman) and will introduce the new frontiers of digital broadcasting. The next panel will be *The Digital Terrestrial Picture* (moderated by Dom Serafini). In the afternoon, there will be another two panels: one called *The Technical and Regulatory Picture* (moderated by Russell Kagan) and one called *The Creative Picture* (moderated by David Simon).

Speakers on the panels will be top-level international executives in the advertising, content, technology, broadcasting and regulatory fields, including Paramount's Gary Marenzi;



Left: Russel Kagan, James Graham, Allan McKeown, Bruce Johansen, Carlo Sartori. Right: Alan Friedman. Below: a panel at NATPE Day.



Leonardo Chiariglione, called the "father" of MPEG (the compression standard at the heart of digital TV technology); Laura Turini, a lawyer specializing in digital rights; Nicoletta Iacobacci, a professor of interactive television; and Philips' Steve Turner. ●

Dom Serafini

The **ten**
commandments
for the
tv of the future



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2002

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L.A. Screenings Split Many Different Ways

As usual, the Los Angeles Screenings (May 15-27) evolved in a multi-faceted context that made for a busy May for the U.S. TV industry: the upfronts in New York, affiliate meetings (excluding NBC), the cable financial association conference and the sweeps. Plus, at the wider entertainment level, there was E3, the Electronic Entertainment Expo (video games are a \$27 billion business!), which took place May 13-16 at the Los Angeles Convention Center, and the Cannes Film Festival, May 14-24.

Following its traditional script, the L.A. Screenings was split between the studios screening on their lots, and the independents setting up shop at the hotels. This year, however, the independents were dramatically further split, with 54 distributors at the Park Hyatt, 26 at the Century Plaza, two at the St. Regis and one at the Peninsula, all located in the Century City area (these 83 distributors compare with a total of 84 last year).

(Continued on Page 26)



Changes to Winning DISCOP Formula Bring Uncertainty

DISCOP Program Showcase East, the market aimed at broadcasters and pay-TV operators from emerging television marketplaces, celebrates its 11th year in Budapest, Hungary, from June 26 to 28 at its traditional home-base, the Hyatt Regency Hotel.

DISCOP East has become increasingly important as territories like Central and Eastern Europe, Caucasus, Central and Southeast Asia and the Middle East continue to develop into profitable areas of expansion for international program distributors. In fact, the 42 countries that the mar-

ket will focus its attention on are expected to draw over US\$15 billion in investment from TV advertisers in 2003.

According to official figures, more than 120 international distribution

(Continued on Page 36)

Monte-Carlo TV Fest Focuses on Formats

The 43rd annual Monte-Carlo Television Festival, a six-day event dedicated to celebrating the creative arts and featuring a three-day cycle of conferences, will take place in Monaco's Grimaldi Forum from June 30 to July 5, 2003. Last year's conference, the first since organizers decided to drop the market aspect and focus on networking, drew 800 attendees representing 20 countries. Organizers expect similar

(Continued on Page 34)

New TV Market, Same Old Prix, with a Twist

It is only logical that Prix Italia, the world's oldest TV festival, organized by RAI, Italy's public broadcaster, would evolve by adding a market.

After all, "there are 105 member broadcasters from 60 countries that enter 300 top-quality TV programs" in the Prix, commented secretary general Carlo Sartori. In addition, Prix Italia is held under the auspices of the European Broadcasting Union and other international TV organizations. Recently, Sartori took on the added duty of CEO of RAI International, the Italian-language satellite/cable TV network that covers the world, with the exclusion of Europe.

"Since broadcasters send their best programs, it is natural to showcase them in a marketplace. This is a step forward for us, upgrading our traditional video-on-demand into a mini-market for performing arts, documentary and drama," said Sartori.

According to Sartori, Prix Italia will encourage quality programming by staging the second annual workshop

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New TV Market, Same Old Prix, with a Twist

(Continued from Cover)

on the economic aspects of programming quality. "In effect, our 'Quality & Production Values' workshops have created a sort of international quality community," he said. The 55th annual Prix Italia is scheduled for September 13-20 in Catania and Taormina on the island of Sicily.

For the third year running, Prix Italia will feature NATPE Day, a full day of workshops, seminars and meetings between American and European TV executives. "We're still in the process of getting this all together," said Prix president, ZDF's Frank-Dieter Freiling. "We are continuing what we did with the Nordic countries last year, holding the 'By Quality We Mean...' conference, this time with the French. Radio France and TF1 will be there, so both public and private [will be represented]." NATPE is the Los Angeles, California-based international association of television executives that holds a yearly market in January.

Prix 2002, which took place in Palermo and in Sicily, was attended by over 770 participants (a 48 percent increase from Prix 2001 in Bologna) from 35 countries. Organizers expect to see similar numbers at Prix 2003, which will begin with an opening ceremony in Taormina, the location of last year's very successful RAI Trade Screenings, while the conferences and competition will take place 50 km to the north, in Catania.

Easily accessible via air, Catania's Fontanarossa Airport is serviced by all major European airlines. Sigonella's U.S. military airport base is also nearby. Prix Italia's headquarters will be located at the sea-side Conference Center of Le Ciminere, a large restructured complex that used to be a sulfur factory. ●



1. Last year's awards ceremony in Palermo.
2. Informal gathering at 2002 headquarters, Teatro Massimo.
3. Carlo Sartori and panelists at one of the 2002 seminars.

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JUNE/JULY 2003

2003

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Technology, Quality, Policy, Strengths of a Renewed Prix

BY CARLO SARTORI

The 55th edition of Prix Italia marks the end of a five-year plan to renew this long-standing international radio, TV and Web festival. This year's event will be particularly important and rich in activities.

This Prix has been chosen by the Italian Minister of Communications as the venue for the Informal Council of the European Union's Ministries of Culture and Audiovisual within the semester of the Italian presidency of the European Union (EU). The Council will be held in Siracusa, Sicily, on the Prix's opening day.

Prix Italia will also host the first meeting of the Mediterranean broadcasters, organized by RAI, Italy's public broadcaster, as well as "Diversity Day," organized by RAI for the People With Disabilities' European Year.

(Continued on Page 4)



Carlo Sartori, Prix Italia's secretary general

Challenge to Keeping a 55-Year-Old Event Alive

BY FRANK-DIETER FREILING

Greetings from the membership of the Prix Italia. This is an association of broadcasters from around the world: from North America, South East Asia,

Southern Africa and from all corners of Europe. Now, for the 55th time, the representatives from these networks get together to review and award what is currently best in broadcasting and what was outstanding in the previous year.

It is very difficult to keep alive a Prix which has already been here for more than half a century. Few

areas of business have changed so drastically as has television from the post-War era in Europe to the early years of this new millennium. Never has competition been so fierce, never have

(Continued on Page 14)

A New Market Marks Prix 2003

Sponsored by RAI, Italy's public broadcaster, to be held September 13 - 20, 2003 in Taormina and Catania on the island of Sicily, the 55th annual Prix Italia has a number of customary annual events that aim to please, as well as a few new tricks up its sleeve.

(Continued on Page 12)

Brits at Prix Italia Uphold Tradition

BY BOB JENKINS

Traditionally, U.K. executives are prominent at the Prix, although this year they are somewhat thinner on the ground. ITV delegate and Prix Italia Honorary Life President Jim Graham explained the reason. "Essentially," said Graham, "the problem is that this year's Prix clashed with the Biannual Royal Television Society gathering in Cambridge. The secretary of state (currently Tessa Jowell) always speaks at this event, and with the communications bill about to become law, the ongoing and unprecedented row between the government and the BBC, and the competition commission's ruling on the proposed Carlton/Granada merger expected in September, it is a vital year and most feel they simply cannot get away."

Five's director of broadcasting, Ashley Hill, described the clash with Cambridge as "unfortunate," believing "many more people would attend were

(Continued on Page 16)

THEY DO MORE THAN
TAKE ORDERS...THEY TAKE ACTION.

CATANIA
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2003

Technology, Quality, Policy, Strengths of a Renewed Prix

(Continued from Front Page)

Prix Italia now has the distinction of being the first radio-TV festival to be fully computerized: new cutting edge technologies will be used in all activities, including delegates' and juries' screenings. Technology has allowed a "Quality Market" to be introduced: a structure to connect buyers and sellers of quality TV programs in the drama, documentary and performing arts categories.

As far as the program is concerned, the Informal Council of the EU's Ministries of Culture and Audiovisual will take place on September 13, at the Maniace Castle. Participants include Viviane Reding, the European Commissary for Culture and Audiovisual, as well as the ministries of the EU's 15 member countries, including representatives of the 10 countries that just recently entered the Union and reps of the three countries that are candidates to soon become members, for a total of 28 ministries.

The topics of discussion will be in tune with the issues that have been emphasized at Prix Italia: programming quality, advertising, cultural exchanges, the European Directive's "TV Without Frontiers," and programs such as Media Plus and Media Formation, as well as the promotion of audiovisual works and professional teaching in the field of communications. Also discussed will be the protection of minors and the national and international rules to safeguard younger audiences from unsuitable TV programs.

The meeting of Mediterranean broadcasters acquires a particular importance in light of the recent ethnic-religious and cultural conflicts from the Balkans to the Middle East and Northern Africa.

Can we build a "common Mediterranean space" for communications, without penalizing each country and each other's ethnic identity? Can we focus on the common elements instead of the differences, on understanding instead of hatred, on mutual respect instead of annihilation?

Television, the most persuasive of all media, has played a fundamental role in this respect, not always with good results. It's now time to use the strength of TV for objectives that can positively affect the solution of conflicts and promote civil and democratic coexistence.



These will be the main themes to be discussed among top level executives of Mediterranean broadcasters in Catania, on the Prix's closing day.

"Diversity Day" comprises four events: in the morning the presentation of the European Media and Diversity Project, which was started

last year by main European broadcasters; and in the afternoon a meeting of the European Disability Forum, in collaboration with the Italian Ministry of Welfare, during which the most important 2003 public service spots will be presented. Two additional events will take place: a press conference with TV testimonials of the best fundraising RAI programs and a screening of RAI's *Anna's Stories*, an animated show about a disabled young girl.

The Prix has always been the "professional place" for what I like to call the "international radio-TV community for quality," which each year is comprised of 1,000 delegates, observers and jury members — all producers, professionals, top managers, directors, scriptwriters and technicians.

I have always said that, within the new global market, festivals and awards can survive and be useful only if they are in touch with the real production and distribution mechanisms of audiovisual products. I have always believed, since I first became Secretary General, that there was a need for new blood. Therefore, a Prix Italia "Quality Market" will be available to international broadcasters within the Prix Italia Village in Catania. The Market expands the traditional audio/video on-demand service, connecting potential buyers and sellers of quality audiovisual products (the same products that for the past 55 years have represented the strength of the Prix), be they fiction, documentaries or performing arts titles.

The market will be an experiment for this year and will be made official in the 2004 edition.

The inception of the market wouldn't have been possible without another big organizational improvement: the complete computerization of the festival. Starting this year, Prix Italia has adopted a software through which jury members, journalists and delegates can watch or listen to the whole roster of competing audiovisual products with just a click of a mouse.

More than 90 computer stations will be available, using wideband streaming for the best reception.

All the workshops will focus on the theme of quality in the digital era and on the need for innovative products. On September 18, a dual conference will take place on the professional, financial and production aspects of quality, with the participation of experts and top level broadcasters. On the following day quality will once again take center stage in the juries' public debate (when nominations are announced) and in the fourth installment of the series "Quality is..." with participation from French radio and TV stations (both public and private). ●

Carlo Sartori is Prix Italia's Secretary General

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SEPTEMBER 2003

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CATANIA
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Program

Prix Italia 2003 Daily Schedule

SATURDAY, SEPTEMBER 13

CATANIA: 9:00am - Le Ciminiere

Delegates Registration
Jury Members Registration

9:30-10:30 - Elefantino Room

Juries' briefing and election of presidents

10:00am-3:00pm

Juries deliberations

3:30pm

Shuttle for Siracusa

SIRACUSA: 7pm - Roman Theater

Opening ceremony
Opening concert
Orchestra of Catania's Massimo Bellini Theater
Conductor Stefano Ranzani,
Soprano Mirella Freni
Chorus conductor Tiziana Carlini
Program: Sinfonia from Bellini's Norma
"Dio Pietoso" from Franco Alfano's Resurrezione
"Din Don" and "Intermezzo" from Leoncavallo's I pagliacci
"Monologo di Tatiana" from Tchaikovsky's Eugenio Onegin
"Preludio," "Coro di Introduzione," "Ave Maria" and "Preghiera" from Mascagni's Cavalleria Rusticana.

9:00pm -

Official dinner at the archeological site of Neapolis

11:00pm -

Shuttle back to Catania

SUNDAY, SEPTEMBER 14

CATANIA: Diversity Day

9am-5:30pm - Le Ciminiere

Juries deliberations

9am-10:30pm -

on-demand screenings of programs in competition
11am-12noon Dionisio Room
Training Kit introduction within the Media & Diversity European Project

12noon-2pm Dionisio Room

Meeting with executives of the European Disability Forum in

cooperation with the Italian Ministry of Welfare

5pm-6pm - Elefantino Room

Press conference with Milly Carlucci, Lorella Cuccarini and Pippo Baudo, spokespersons of RAI's benefit events.

7pm-8:30pm - Elefantino Room

Screening of RAI Trade's animated show *Storie di Anna*, about the adventures of a disabled girl.

MONDAY, SEPTEMBER 15

CATANIA: 9am-6pm - Le Ciminiere

Juries deliberations

9am-10:30pm

on-demand screenings of programs in competition

10am-1pm - Obelisco Room

EBU/UER Radio Pan-European Sitcom Project

11:30am-1pm Elefantino Room

Press Conference with Rai2 director, Antonio Marano

2:30pm-4pm Elefantino Room

Press conference with Rai Educational director, Giovanni Minoli

3pm-6pm - Obelisco Room

EBU/UER Bank of Ideas Group

5pm-6pm - La Serra

Tea time with Francesco Siciliani, author of "70 Years of Music Life," published by ERI

8:30pm-10:30pm

Sangiorgio Theater

Screening of RAI2's *Vite a perdere*

TUESDAY, SEPTEMBER 16

CATANIA: 9am-6pm - Le Ciminiere

Juries deliberations

9am-10:30pm

on-demand screenings of programs in competition

9am-6pm - Obelisco Room

EBU/UER Fiction Executives Group

9am-6:30pm - Etna Room

Meeting of the Italian-speaking communities

11:30am-1pm - Elefantino Room



Press conference with Rai Fiction director Agostino Saccà

5pm-6pm - La Serra

Tea time with Umberto Broccoli's interview with Franco Battiato, "Voce del verso amare" (published by ERI)

8:30pm-Sangiorgio Theater

Screening of Rai1's *Un papà quasi perfetto*

WEDNESDAY, SEPTEMBER 17

CATANIA: 9am-6pm - Le Ciminiere

Juries deliberations

9am-6pm - Dionisio Room

EBU/UER Fiction Workshop

11:30am-1pm - Elefantino Room

Press conference with Rai3 director Paolo Ruffini and Italian TV personality Pippo Baudo

5pm-6pm - La Serra

Tea time with Melo Reni, author of "Al limite della ragione. Dalla Sicilia senza ironia" ("At the Limits of Reason. From Sicily Without Irony"). Plus, "Conversations" with the editors-in-chief of newspapers *Il Giornale di Sicilia*, *Sicilia* and *Gazzetta del Sud*.

7pm-8pm - Obelisco Room

EBU/UER Meeting of the Music and Dance Group

8:30pm - Sangiorgio Theater

Screening of Rai3's *I Monologhi di Marco Paolini*

THURSDAY, SEPTEMBER 18

CATANIA: 9am-12noon -

Le Ciminiere

Juries deliberations

9am-1pm - Dionisio Room

Roundtable: "TV Quality in the Digital Age."

SESSION I

"Quality and Creativity in the Languages of Convergence."
Presentation of the RAI-ISIMM study on the new languages of digital TV

11am-1pm - Elefantino Room

Press conference with RAI1 director Fabrizio del Noce

3pm-5pm - Dionisio Room

Roundtable: "TV Quality in the Digital Age."

SESSION II

"The Management and Financial Aspects of Quality."
Presentation of a study commissioned by Prix Italia

5:30pm-6:30pm - La Serra

Tea time with the book "Collana TV Qualita," with Biagio Agnes and Mauro Mazza.

7pm-8pm - Obelisco Room

EBU/UER Meeting of the Music and Dance Group

8:30pm-10:30pm -

Sangiorgio Theater

Screening of RAI Educational's *Partita a Tre - Il Sequestro Casella*, from the series *La Storia Siamo Noi*, followed by: *Due Per Uno* from the series *Storie di Cronaca*

FRIDAY, SEPTEMBER 19

CATANIA: 9:30am-11am -

Le Ciminiere

Open debate with the juries

11:30am-1:30pm - Elefantino Room

Press conference with RAI general director Flavio Cattaneo

3pm-5pm - Dionisio Room

Roundtable: "Quality is ..." (organized by French radio-TV companies)

3pm-4:30pm - Elefantino Room

Press conference with Marcello del Bosco, director of RAI's Radio Department; Bruno Socillo, director of radio news; Sergio Valzania, director of radio programming; Riccardo Berti, director of the public service channels; and radio/TV personality Renzo Arbore.

SATURDAY, SEPTEMBER 20

CATANIA: 9am-12noon -

Dionisio Room

Prix Italia General Assembly

5pm-6pm - Elefantino Room

Awards Ceremony

7:30pm - Piazza Duomo

Prix Italia Show Awards Gala



SEPTEMBER 2003

CATANIA
SIRACUSA

2003

History

How the Prix Came to Be

Founded in Capri in 1948 by RAI, Italy's public broadcasting organization, Prix Italia is the world's oldest and arguably the most prestigious international radio and television competition, awarding prizes for quality productions in the fields of drama, documentary, music and the performing arts. With the addition of the web as an official third category in recent years, Prix has become one of the first festivals to recognize the important artistic contributions made by multimedia technology. Membership is comprised of over 105 radio and television companies from 60 countries, and only Prix members can enter the competition.

Held in September, a different Italian city plays host to the contest each year. This year's 55th annual competition will take place in beautiful Taormina and Catania on the island of Sicily, from September 13 - 20. In the past, the competition has attracted the interest of noted filmmakers Sidney Pollack, Roberto Rossellini, David Attenborough and Francesco Rosi, as well as such distinguished writers as Umberto Eco, Jean Cocteau, Marguerite Duras and Eduardo De Filippo. They all entered their respective works, and even though none ultimately won the prize, each went on to achieve phenomenal success. Past winners include acclaimed director Federico Fellini, poet Dylan Thomas and writer Samuel Beckett.

RAI takes advantage of Prix Italia's worldwide popularity and covers the event on its radio and TV networks. RAI extensively broadcasts its own National Symphony Orchestra performance at the opening ceremony, as well as the show that accompanies the closing awards ceremony. Throughout the week, news briefs keep viewers apprised of the day's occurrences. RAI also uses Prix to preview its dramas and screen television programs that will air during the upcoming season. Stars flock to the event, eager to present



their latest projects and check out the competition.

During Prix's week of festivities, all eligible programs are reviewed by juries consisting of an eclectic mix of professionals, including producers, directors and broadcast executives. After making their selections for the finalists in each of the categories, members of the juries meet with the public for a debate, where they defend their choices. After a final viewing/hearing, the winners are chosen, then announced at the closing ceremony on the last day of the event.

Last year's 54th edition of the festival, held in Palermo after a 12-year absence from the Sicilian capital, was a resounding success. Over 770 participants from 35 countries took part in 32 events, including workshops, conferences, book presentations, seminars and ostentatious opening and closing ceremonies. Fifteen prizes for radio, TV and Web programs were awarded, in addition to the Granarolo Special Prize.

The second annual NATPE day was held in the Teatro Massimo, the imposing theater in the center of

Palermo that housed the Prix Village. Organized by NATPE, the Los Angeles, California-based TV association, the day-long session featured nine panelists and two moderators. Up for discussion was "The Digital Future" and "The Digital Dilemma."

Another important contribution to the success of Prix 2002 was the workshop "Can Program Quality Be Quantified?" which took the International Standards Organization to task. Representatives from the ISO met with media experts to explore the possibility of measuring quality as an element of the production process.

Under the Prix umbrella, a series of independent events took place, including a meeting of the Canada-based World Radio and Television Council of Public Service Broadcasters.

In addition, the European Broadcasting Union organized professional meetings to deal with today's main broadcasting issues.

Domestic business was also done: the directors of RAI's three TV networks were in attendance to present their new season schedules.

The president of RAI attended with Italy's Communication Minister, Maurizio Gasparri, to announce that Palermo will be housing RAI's fifth production center. Some 37 foreign and 58 Italian journalists attended the announcement.

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CATANIA
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A New Market Marks Prix 2003

(Continued from Front Page)

"We are continuing what we did with the Nordic countries last year, holding the 'By Quality We Mean...' conference, this time with the French. Radio France and TF1 will be there, so both public and private [will be represented]," said Prix president, ZDF's Frank-Dieter Freiling.

Prix 2002, which took place in Palermo, Sicily, was attended by over 770 participants (a 48 percent increase from Prix 2001 in Bologna) from 35 countries. Organizers expect to see similar numbers at Prix 2003, which will begin with an opening ceremony in Taormina, the location of last year's very successful RAI Trade Screenings, while the conference and competition will take place 50 kilometers to the north, in Catania.

Easily accessible via air, Catania's Fontanarossa Airport is serviced by all the major European airlines. Sigonella's U.S. military airport base is also nearby. Prix Italia's headquarters will be located at the sea-side Conference Center of Le Ciminiere, a large restructured complex that used to serve as a sulfur factory.

Besides its easily-reached locale, Prix 2003 is unique in that, while it may be the oldest TV festival in the world, it remains in a state of constant evolution, having progressed so far in the half-century it has been a reality, that this year, organizers have elected to add a market.

After all, said Carlo Sartori, Prix secretary general, "there are 105 member broadcasters from 60 countries that enter 300 top-quality TV programs" in the Prix.

To inaugurate the event, the European Broadcasting Union's Culture and Audiovisual ministers will meet in nearby Siracusa to discuss technological developments, deal with revisions for the "TV Without Frontiers" plan, as well as tackle issues such as regulation, TV advertising, children's safeguards and the program Media Plus, which promotes European audiovisual works. In total, 28 European ministers will be meeting, since the participation has been extended to the 10 new member countries and to the three candidate countries. The meeting will be presided over by Italy's Minister of Communications, Maurizio Gasparri.

For the first time, event participants will be taking advantage of the Prix Italia Quality Market, a structure that expands the traditional screen-



ings-on-demand service. This year's trial market will most likely become a permanent event in 2004.

"Since broadcasters send their best programs," said Sartori, "it is natural to showcase them in a marketplace. This is a step forward for us, upgrading our traditional video-on-demand

into a mini-market for performing arts, documentary and drama."

According to Sartori, the Prix will also continue its encouragement of quality programming by staging the second annual workshop on the economic aspects of programming quality. "In effect," he said, "our 'Quality &

Production Values' workshops have created a sort of international quality community."

The Prix Italia workshops will focus on quality, with a conference on the professional, financial and production aspects of quality on September 18. A research organization will provide an international comparative study that will be presented at the beginning of this conference. On the following day, quality will be once again at the center of attention, first in the open debate of the juries (when nominees are announced) and later in the fourth of the annual series "By Quality We Mean..." focusing on French radio and TV programs (former participants in the series were the U.K.'s Granada TV, Germany's ZDF and various Scandinavian broadcasters).

The opening ceremony and concert, to be held in the evening, in Siracusa, will be at the Maniace Castle and the Roman Theater.

The festival and conference will start September 14 with the opening of the Prix Italia Village at the Ciminiere Convention Center in Catania, a former industrial complex. There, nine juries with a total of 70 members will judge over 300 radio and TV programs (in the categories of music/performing arts, documentaries and drama) and dozens of broadcasters' Web-based works.

Over 1,000 delegates, observers, producers, TV executives, other TV festival directors and journalists (representing 40 Italian news organizations and 50 foreign outlets) are expected to convene at the Ciminiere Center.

The Prix Italia Show, a closing event and awards ceremony, will take place on September 20 in Catania at the Roman Theater.

Prix Italia was founded by RAI in 1948, initially just for radio programming; it expanded to television in 1957. In the year 2000 a third permanent entry for broadcasters' Web sites was added.

Prix Italia's membership consists of 105 public and private broadcasters representing 60 countries in five continents. Representatives meet twice a year in a General Assembly; they also elect a president. The current president is ZDF's Frank-Dieter Freiling. RAI appoints the Prix's Secretary General, which since 1999 has been filled by Carlo Sartori, a former director of international relations for RAI, and the founder and past director of RaiSat. In February 2003, Sartori was appointed president of RAI International. ●

Challenge to Keeping a 55-Year-Old Event Alive

(Continued from Front Page)

budgetary restraints been so omnipresent. Both factors do not play in favor of quality in broadcasting. All over the world the trend to easily digestible productions with a high entertainment value has been chosen on the road toward higher ratings.

will continue to be the case for a long time to come.

In 2003 we are guests again on the island of Sicily. Sicily in many ways embodies the goals and intentions of the Prix: an outstanding culture that despite many challenges and shortcomings has adapted marvellously to modern times, preserving what is good and beautiful, while at the same time adjusting to new formulas and expectations by visitors and viewers alike. Everyone is looking forward to coming back to Sicily under the hospitality of President Cuffaro and the outstanding



Nevertheless, it is the intention of our week-long venture this time to show not just our media community that there is still a lot left that can without hesitation be called outstanding and of the highest quality when it comes to radio, television and the Internet. Prix Italia, due to the enormous and long-standing commitment of RAI, has always been the showplace for such quality in broadcasting, and it is in the members' interest that this

management team led by Carlo Sartori and Luciano Pinelli.

We hope that we can give more than one answer to the question, "What does quality mean to broadcasters in these demanding days?" The Iraqi conflict in the last few months and the aftermath of terrorism worldwide has certainly given lots of exposure to news coverage, news documentaries and political reporting, both on television and radio. But we will also

try to show that in the field of arts and entertainment, of cultural documentaries and performing arts productions, there is a lot left worth watching or listening to.

We therefore welcome you all to Catania to see for yourself how broadcasting — and here predominantly but not exclusively public broadcasting — from all over the world positions itself. Take part in this assessment and find out for yourself what broadcasting on a

high quality level means — a level that is defined not just by RAI, but by multinational juries from four continents as "the highest standard." We promise you, it is going to be a great and rewarding experience. ●



Frank-Dieter Freiling is president of Prix Italia and director, international affairs of Germany's ZDF.

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SEPTEMBER 2003

2003

CATANIA
SIRACUSA

Brits at Prix Italia Uphold Tradition

(Continued from Front Page)

it not for the clash of dates." But he also detected "a loss of interest amongst some broadcasters, notably the BBC, which is regrettable." Hill has been a regular attendee at the Prix since he took up his current post and sees the value of attendance "primarily as lending support to a prestigious event which is itself seeking to support quality and excellence in program making."

With the focus of Prix Italia exclusively on quality programming, competition categories are broken down into three main genres — drama, documentary and performing arts — and the U.K. is well-represented in all three categories.

In performing arts, the U.K. is heavily represented by opera, with three entries, two from Channel 4 and one from the BBC. However, it would be difficult to imagine three more disparate entries, a reflection perhaps of a sense amongst broadcasters that audiences need a more modern "take" on this, at times, most purist of art forms. Undoubtedly the most unashamedly "postmodern" entry is *Operatunity*, produced for Channel 4 by Diverse Productions. In a concept with unmistakable roots in *Pop Idol*, *Operatunity* takes ordinary members of the public who have never sung professionally in their lives, and trains them with a view to give one lucky contestant the *Operatunity* to appear live on stage at London's Coliseum theater in a production of the English National Opera.

Channel 4's other entry in this category stands in stark contrast. *The Death of Klinghoffer* is Penny Woolcock's film adaptation of John Adam's critically acclaimed and controversial opera. Telling the tale of the hijacking in 1980 of the cruise ship the Achille Lauro, which culminated in the murder of a disabled Jewish American named Leon Klinghoffer, the film version was shot on location in the Mediterranean using hand-held cameras in order, says Woolcock, "to get as far away as possible from the specialized sanctum of the opera house, while simultaneously creating an emotional roller coaster with an enormous compassion for all those caught up in terrible acts of terrorism."

Continuing the theme of operatic diversity, the BBC's entry, an animated version of Czech composer Janacek's classic opera *Cunning Little Vixen*, is introduced by David Attenborough, and is very much aimed at a family audience.

Janacek was inspired to write the



ITV's Danielle Cable: Eyewitness

piece by a cartoon strip in his local paper telling of the adventures of a lovable, but wily fox, the eponymous Vixen. Geoff Dunbar directs the film, with music conducted by Kent Nagano.

Scottish Media Group is attending Prix Italia for the first time. Chief Executive SMG Television, Donald Emslie, who described the Prix Italia as "a highly prestigious broadcasting organization," said, "SMG firmly believes that, with the resumption of the Scottish Parliament and the recognition of Scotland as a nation that comes with it, it is crucial that the ITV license holders in Scotland have the opportunity to show the different cultures which exist within the countries that make up the United Kingdom."

This desire is very evident in the company's choice of entry in the performing arts section. *This Scotland — Night Lines* is an atmospheric film examining the lives of Scottish performance poets. It's a helter-skelter world of poetry, rap and comedy. Using the backdrop of the street life of Glasgow and Edinburgh, director Alistair Scott has created a film in which we see the night lives of clubbers and pubbers, night-workers and fun seekers. The peaks and troughs of emotion ensure a film capturing the rhythm and rhyme of the Scottish urban night.

In addition to *Cunning Little Vixen*, the BBC's entries at this year's Prix are completed by two dramas. An all-star cast, including Oscar nominated actress Julie Walters, David Morrissey (*Linda Green* and *Captain Corelli's Mandolin*), and Om Puri (*East is East* and *Jewel in the Crown*), leads us in an examination of the impact of a momentary act of savagery on the lives of a disparate group of people. *Murder* stars Julie Walters as Angela, whose world is torn apart when her 21-year-old son, Chris, is brutally killed. Delivering a twist on the familiar "whodunit," the series centers on the impact Chris' death has on Angela and those around her.

The other BBC drama offering, *Flesh and Blood*, is a powerful story starring Christopher Eccleston and Emma Cunliffe and written by Peter Bowker, telling the story of one man's confrontation with his own past.

Following the birth of his daughter, Joe Broughton (Eccleston), himself adopted at birth, becomes obsessive in his desire to trace his own parents. His eventual discovery that his parents both have learning difficulties, and do not even know that they have a child, sets not only Joe, but also his wife Cath (Cunliffe), on an examination of their own preconceptions of disability, and for Joe throws into question his own sense of identity.

The SMG drama entry is *Newfoundland — Blackout*. Directed by Stuart Grieve and produced by Barbara Doyle, it tells the same story from the differing perspectives of the various protagonists. *Newfoundland — Blackout* is set at night in a decaying inner city tower block. A couple of dope heads are desperately searching for new supplies, a woman is preparing for a night on the town, someone is trying to deliver furniture in an elevator that doesn't work, a family is watching television, and a fast food delivery man watches in horror as his car is hit by a missile thrown from an anonymous window in the block. Then the lights go out.

Finally, the drama *Danielle Cable: Eyewitness* comes from ITV and is based on a tragic true story. In 1996 Danielle Cable was a teenage girl out for a Sunday morning drive with her fiancé, Stephen Cameron. A new and inexperienced driver, Danielle accidentally cuts off another driver, whose rage is exacerbated by the hand gestures Stephen offers in his direction. With Danielle's car forced off the road, the two men confront each other. Unbeknownst to either Stephen or Danielle, their attacker is a violent criminal, Kenneth Noye. Shortly, Stephen lay bleeding profusely from stab wounds inflicted by Noye, and he later dies in the hospital. Two years later, Danielle is just beginning to piece her life back together when Noye is traced to Southern Spain. Under Spanish law, in order for him to be extradited, Danielle must identify him to a Spanish official, on Spanish soil. A terrified Danielle reluctantly does so, and Noye is brought back to the U.K. to stand trial for murder.

Undoubtedly the most sensational British entry in the documentary

awards is ITV's *Living with Michael Jackson*. Shot as a 90-minute special under the generic current affairs strand, *Tonight with Trevor MacDonald*, reporter Martin Bashir spent eight months living with the star whose reclusivity is exceeded only by his fame and notoriety. *Tonight* editor James Goldston said of the film, "It is an extraordinary insight into the life of one of the most famous and controversial figures in the world.... The results are utterly compelling — viewers will not believe what they are seeing." Evidently Jacko didn't quite believe it either. Following the film's transmission in February, the music legend issued pained statements of betrayal, and unrequited threats of legal action.

If the subject of ITV's documentary offering is bizarre, then that of the Channel 4 offering is outrageous. *Dying For Drugs* investigates the pricing and patenting policies of western drug companies and how these policies are preventing third world countries from accessing vital medicines. Posing the questions, "how far will these companies go in order to bring a new drug to the market," and "how willing are they to put profits before people," *Dying For Drugs* investigates the effects of testing and marketing policies on the sick children of the third world.

Sticking with their mission to establish Scotland in the minds of other Europeans as a separate country, not just a region of the U.K., the Scottish Television entry in the documentary category, *The Sea Kingdoms — The Island of the Sea*, is a television history of whispers and forgetfulness, and how the memories and understanding of the Celtic peoples of Britain and Ireland almost faded into inconsequence. This ten part series of half-hour programs tells the story of the struggle for the control of the United Kingdom and how those who lost, the Celts, continued to interact with the eventual winners, the English.

Discovery Channels Europe is also representing the U.K. in the documentary competition, with two titles: *DNA — The Promise and the Price* and *Moscow Siege*. The former program examines the history of the DNA revolution in medicine over the last fifty years, looking at the potential benefits and the dangers. It also looks at the ethical debates surrounding genetic engineering, including stem cell research, cloning and designer babies. *Moscow Siege* is an examination of the recent Russian theater siege, including CCTV footage, interviews with those involved, and the tactics and technology used to release the hostages. ●



(Continued from Page 6)

(AFM) in Santa Monica, California, and with many film festivals taking place in the highly saturated fall festival season, the necessity for a new international film market in Italy remains questionable.

Those who support the new festival say that since AFM focuses more on Asian and American films, the international community will need a Euro-centric market to replace

MIFED. Among those supporters is former Communist mayor and Rome film buff, Walter Veltroni, who is said to be courting Robert De Niro as a potential advisor for Rome's *Festa*. De Niro could build a bridge with Hollywood and the New York independent film scene through his own Tribeca Film Festival.

There is a political slant to this controversy as well; Silvio Berlusconi's right-wing party appointed the Venice Film Festival's boss, Marco Muller, while Rome's Veltroni is a prominent member of the main opposition, the Democratic Party of the Left.

As the reincarnation of the now-defunct MIFED market in Milan continues to be planned out in the manner of a soap opera, many speculate that MIFED may join forces with the proposed Rome festival in order to revive itself.

CAMAR Extends its TV Reach

The 11th annual Cairo International Market for Radio and TV Production (CAMAR

TV) ran last July at Media City in Cairo's desert outskirts, with 130 booths featuring international participation and representatives from 22 Arab countries. The market, according to Egypt TV and Radio Union (ERTU) marketing vp Maha Darwish, succeeded in extending its reach.

"Each year, CAMAR is attracting more international participants from Germany, France, Australia and Asian countries like Singapore, Indonesia and Malaysia. Middle Eastern TV broadcasters are expanding with new channels, but we would still like to have more Americans to review Arab TV programming," said Darwish, who was part of an all-female Egypt TV team, including Egypt TV president Amira Rashed, economic sector president Nadia Sobhy and the new information minister, Anas Lelfeky.

Among some of the winners were historical drama *Al-Tareke* — produced by Egypt TV — which won the major prize for best TV series, best director, best actor and best actress. (Janet Fine)

Milan Wins Prix Italia Again

After an almost 30-year absence, Prix Italia, the Italy-based international radio, television and Web competition, returns to Milan, September 18-24, for its 57th incarnation. The event is sponsored by RAI, the Italian state broadcasting organization. Its award categories cover the fields of drama (plays and serials), documentaries (culture and current affairs), the performing arts and music.

Close to 200 entries have been submitted from around the world: 79 for radio, 92 for television and 11 for the Web. Festivities begin September 18 on Lake Como — at the Villa Erba at Cernobbio — with a concert honoring music from Luchino Visconti's films. The closing ceremony will be held at the new Auditorium Giuseppe Verdi, with a concert by the Symphonic Orchestra and Symphonic Chorus of Milan.

Caroline Thomson, BBC director of Policy and Legal, will act as president of the international awards, a post her father held in the 1980s.

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U.S.A. office
101 West American Canyon Road
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American Canyon, CA 94503 USA
Tel.: +1 (707) 552 7500
Fax: +1 (707) 552 2324
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SEPTEMBER 2005

2005

MILANO

Previewing Prix Italia's "History on Show"

The 63rd annual Prix Italia kicks off September 18-23 in Turin, Italy. Sponsored by state-owned Italian public broadcaster RAI, the event aims to showcase "superior" television, web and radio content, and brings together representatives from 90 different international companies from 48 countries. The theme of this year's Prix Italia is "History On Show," showcasing the best of the past and present,

The Prix Italia rotates venue cities every few years, but has called Turin in the Piedmont Region its home since 2009. This year Turin has a particular significance for the Prix Italia's tribute to the 150-year anniversary of the Unity of Italy that originated in the region. In addition to a competition in which prizes are awarded in a host of categories, the Prix also features previews, screenings, conferences and workshops aimed at professionals in the audiovisual sector. VideoAge spoke to RAI's Giovanna Milella, the event's secretary general, about what to expect at this year's Prix.

VideoAge International: How many attendees are you expecting this

year? Giovanna Milella: We expect that over 10,000 people will be participating. The "professionals in the field," however, will number 500, including: - Delegates representing the 90 radio and television broadcasters from the 48 countries that form the Community of the Prize - International jurors (split into six categories for radio, six categories for TV, two for Web and five for the Special Prizes) - Radio and television journalists and Italian and foreign press - Professors and students of Turin University, of the Politecnico (applied science faculties) and the National Summer School - Film directors, authors, writers, actors, musicians, producers, managers, content scholars and technology experts, professors and research workers from all over the globe. VideoAge International: How will the Prix Italia celebrate the 150th anniversary of the Unity of Italy? Giovanna Milella: The 2011 edition has been specially set up to celebrate the city of Turin, Italy's original capital, but also to present the restored Archive of the Prix Italia, entitled "History on Show."

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The opening day, on September 18, will be entirely devoted to the protagonists of the Italian Risorgimento (or Resurgence). TV host Giovanni Minoli's three documentaries will be dedicated to: King Vittorio Emanuele II, Count Camillo Benso of Cavour and Giuseppe Garibaldi.

In the evening, RAI's National Symphony Orchestra, conducted by maestro Juraj Valcuha, will play arias of the most famous and loved operas of the Italian melodrama for the international public, such as the *Intermezzo* from the *Cavalleria Rusticana* by Pietro Mascagni. VAI: What are other highlights of the schedule? Giovanna Milella: During the week, the Festival will be packed with special events. There will be 10 international debates on the innovations and evolution of programming and technology, in collaboration with the University of Turin. Additionally, six days will be dedicated to the screening of masterpieces, in collaboration with Turin's Cinema Museum. There will also be six evening events, including the exhibition "Fare gli Italiani" (Making the Italians); the concert "Pli selon pli" with French composer Pierre Boulez and his Ensemble Intercontemporain, and the show *Octopus*, choreographed by Philippe Decouflé. The Closing Evening will be held at the Toscanini Auditorium, and broadcast on RAI-1. VAI: Could you anticipate some

of the special events of this year's Festival? Giovanna Milella: After Peter Greenaway's extraordinary performance at the 2010 edition, this year, the Prix will have the pleasure of welcoming the French theatre, television and cinema star Fanny Ardant, who will perform for our a reading of *Navire Night* at the historical Gobetti Theatre on Monday, September 19. The text, written by Margherite Duras, narrates the Parisian nights and relationship between two lonely people. The cello player Sonia Wieder-Atherton will accompany the actress. The evening has been staged in collaboration with the Cinema Museum. VAI: Will there be any new Special Prizes? Giovanna Milella: In addition to the well established prizes, this year the Prix Italia has set up a special competition with a new prize devoted to multi-media pages of quality produced by the press and other agencies. Prix Italia, which has been awarding media excellence in radio, television and the web for over sixty years, now will also honor innovation and creativity in the new media sector. The Faculty of Communication Sciences of Turin University, with two juries composed of its students and co-ordinated by their professors, will examine the categories of TV Drama and Documentary and will thus assign two awards each. VAI: What business-oriented conferences

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will be going on? Giovanna Milella: Monday, September 19, the workshop on Living 3D will take a journey into the fascinating world of the third dimension. The first session will be basically scientific, entitled Global Perspective. In collaboration with RAI Research Center, the workshop will analyse the status of 3D in the U.S. with DirectTV, in the U.K. with BskyB, and in Italy with RAI. The second session, The Missing Dimen-

sion, will offer a historical and comparative view among photography, cinema and stereoscopic television. Additionally, on Tuesday a meeting will take place with Piero Gaffuri, director of RAI New Media and Federico Casalegno, director of the Massachusetts Institute of Technology Mobile Experience Lab, to talk about the "Natives of Web Land," i.e., the inhabitants of the Internet.

June 14, 2011

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(Continued from Page 4)

Prix Italia's Historical TV

The 63rd annual Prix Italia kicks off September 18-23 in Turin, Italy. The theme of last year's edition was "Future Preview," and it boasted 500 participants. Sponsored by state-owned Italian public broadcaster RAI, the event aims to showcase

superior television, web and radio content, and brings together representatives from 90 different international companies from 48 countries. Eva Hamilton of Sweden's SVT is the event's president, while RAI's Giovanna Milella is the secretary general.

The theme of this year's Prix Italia is "History On Show," showcasing the best of the past and present.

The Prix Italia rotates venue cities every few years, but has called Turin in the Piedmont Region its home since 2009 as a tribute to the 150-year anniversary of the Unity of Italy that originated in the region. In addition to a competition in which prizes are awarded in a host of categories, the Prix also features previews, screenings, conferences and workshops aimed at professionals in the audiovisual sector. The 2010 festival concluded with a presentation of winning programs that were subsequently broadcast on RAI-1,

the broadcaster's main TV channel.

Each year, the Prix Italia awards a number of trophies for radio, TV and web programming, as well as a roster of special prizes. Last year, a special prize was given by the President of the Italian Republic to recognize a TV program that scrutinizes social issues that affect women, younger generations or the underprivileged. Another special prize was awarded to a program that dealt with economic, social and political realities in emergency situations. This time around, special awards include the Special Prize for Programs that Effect Social Change; the Cup of the President of the Italian Republic, awarded to an outstanding radio program dealing in current events; and The Students Prize. In previous years, awards have been given to Federico Fellini, Werner Herzog, Samuel Beckett, Ingmar Bergman, Harold Pinter and other entertainment greats.

The judging for awards will be conducted by a handful of juries. Panelists represent companies from all over the world, especially Europe, Africa and North America. Different juries will specialize in each of the different categories: documentary, drama and performing arts in both radio and television.

Belsat TV Gets Help For Belarus

Belsat TV, which first broadcast in 2007, is the only independent satellite television channel for Belarus. Because the Belarus media is controlled by the country's president, Alexander G. Lukashenko, Belsat TV is headquartered in Warsaw, Poland.

Recently, Lukashenko has implemented additional crackdowns on the media in response to demonstrations against his government, making reporting even more difficult for journalists in the country.

At Belsat TV, three dozen Poles and Belarusians broadcast into Belarus 17 hours a day in an effort to overcome the restrictions imposed on journalists inside the country. Some 120 freelancers in Belarus relay news stories to those working in Poland via phone or Internet. However, freelancing does not come without risks: many have been fined, detained or even arrested. Plus, Belarusian authorities will not accredit them because they work for Belsat TV.

Founder and director of Belsat TV, Agnieszka Romaszewska-Guzy, is the daughter of two Communist-era Polish dissenters. The Polish government supports the democratic opposition in Belarus, with Poland's Foreign Ministry giving a yearly contribution of the equivalent of U.S.\$6 million to Belsat TV out of Belsat TV's \$9 million yearly budget. In addition, the Swedish government provides approximately \$3 million over a three-year period that will end in 2013.

BBC Budget Needs More Cuts

It seems the BBC is having more trouble cutting costs than it expected. After British Prime Minister David Cameron's conservative-led coalition government accused the BBC of "extraordinary and outrageous waste," the corporation agreed last fall to freeze a portion of its public funding for six years, imposing a 16 percent budget cut on itself through 2017.

The BBC is currently trying to decide how to cut £1.3 billion (about \$2.1 billion) in spending for a spending plan ending in 2017.

Criticism of the BBC has mainly

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JUNE 2011

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MARTS & FESTS

RFF & RCF: Italian Woes

Ever since Roman politicians succeeded in closing Milan's MIFED, the world's oldest film-television market, the Italian entertainment industry has been struggling to replace it with not one, but two similar events in Rome.

The first event is Roma Fiction Fest (RFF), now in its fifth year and under its third organizational structure. This year, it was moved to September 25-30 from its traditional July dates. The second is the sixth annual Roma Cinema Fest (RCF), to be held October 27-31. Still under the same structure, the RCF is nonetheless struggling to survive and to become meaningful, especially since RCF is competing with the much stronger American Film Market (AFM) in Santa Monica, California, taking place on November 2-9.

According to an article in *il Riformista*, this year Italy's Culture Ministry is cutting the 260,000 euro that RCF received in 2010 specifically to invite for-



eign buyers. RCF has a total annual budget of 13 million euro, of which 30 percent is funded by various state agencies. In comparison, the Venice Film Festival receives some 7.1 million euro per year from the government. At the same time, according to Italian trade magazine *Cinema&Video*, the budget for the RFF was reduced from seven million euro in 2010 to the current three million.

Meanwhile, despite its woes, RFF has attracted a good number of buyers, including executives from the U.S. and Eastern Europe, that were invited with expenses paid.

Pictured on the left are: Mediaset Distribution's Manuela Caputi, Ceska Televize's acquisition exec Alena Polednakova-Blahosova, Mediaset's Sonia Danieli and Chiara Sbarigia from the APT (organizer of this year's event) at the opening cocktail party held at the Parco dei Principi Hotel for the business section of the event.

Prix Italia Stingy with U.K. Prizes

Britain, which usually rakes in awards at TV festivals, did not fare well at the 63rd annual Prix Italia. Participants at the radio-TV festival (organized by Italian State broadcaster RAI) met in what was the first Senate chamber of the Italian Republic's first Parliament for the presentation of prizes in 12 categories and many more sub-categories. The ceremony was held last September 23 in Turin. But to the U.K. went just one award: the Multimedia Prize for *The Guardian* newspaper's website. Two programs won two prizes each: *Tony's Revenge* from France2 and *Case Fire* from Germany's ZDF.

Among the winners, the only program with solid international sales appeal was *Inside Ireland's Illegal Cigarette Trade* by Ireland's RTE, for which no representative showed up to receive the award. Similarly, there was no one from South Korea's KBS to receive the award for its *Don't Cry For Me Sudan*. On the other hand, Norway's NRK sent five representatives to receive the award for its *Operation Sea-Breeze*.

A full list of winners is available at Prix's website: www.PrixItalia.rai.it



Prix Italia winners at Italy's old Senate chamber in Turin

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Talking Turkey in Italy

Prix Italia, the world's oldest radio, TV and new media festival, has announced that they'll hold a business-focused forum entitled "The New Frontiers of Co-Productions for TV Drama: Focus on Turkey" on September 18, smack in the middle of the 64th annual event. In doing so, RAI, the Italian state broadcaster that is organizing the event, and the Italian TV sector that is actively participating, is recognizing the increasing power of Turkey as a major TV market.

The forum is unusual given the fact that most of the conferences at the Turin, Italy event tend to be less focused on business and more on the artistic elements that are better suited for the general public. The Turkey forum is a collaboration with Basic Lead/DISCOP, organizers of DISCOP Istanbul.

Giovanna Milella, secretary general of Prix Italia, said the event was created with independent TV producers in mind. "The purpose of the forum is to offer both Prix Italia's attendees and Italian and international producers the opportunity to know more about

the new production models adopted by Turkish producers. The Forum will also give the chance to debate how the new models can be used for international co-production agreements," she said.

Why Turkey? "Because Turkey represents a growing domestic market and a gateway to new emerging markets, such as Middle East, Central Asia and Africa," she said.

Among the panelists at the forum will be ITV's Can Okan and Ares Media's Elvan Albayrak. Another Turkish TV executive, in the process of clearing a schedule. The conference will be co-moderated by VideoAge's Dom Serafini and Seyda Canepa, an correspondent covering Italy for Turkey's news channel NTV.

Representatives from Rai Fiction and members of APT, the Italian Association of TV Producers, will also attend the forum.

Patrick Zuchowiki, general manager of Basic Lead, said that as organizer of DISCOP Istanbul, he's been at the "front-row" of the evolution of Turkish content exporters. "There's been a huge growth in that region. It start-

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ed in the Middle East, expanded to Central Asia, then the Balkans and now we're seeing Turkish telenovelas selling into South America."

"Turkey is starting to have a stronger presence on the international co-production scene" as well, Zuchowiki said, which explains the reasoning behind this forum.

Zuchowiki said there are some synergies between Turkey and Italy specifically. "They are both producing great stories, and they both have strong cultural heritages from which they can draw. They also both have strong marketplaces — Turkey has 80 million people, Italy has around 60 million."

Zuchowiki adds that Turkish production companies may have access to

places other countries find challenging. "They have access to countries in Central Asia and the Middle East, they also have great talent, and have been able to create a strong production community."

He adds: "Turkey brings global stories, and they're not trying to replicate what's being done in Hollywood. The country's producers have their own voice, and it's a universal one."

The 64th annual Prix Italia will run from September 16-21. About 600 professionals are expected, with about 10,000 total attending the screenings, too.

August 6, 2012

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Focus On Italy

NBCUni Global Networks Italia's Channel Highlights

As summer heats up, NBCUniversal in Italy will be heating up Italian TV screens in July and August with a selection of titles featuring big-name stars on its four channels: E! Entertainment, which offers the most up-to-date Hollywood news; Diva Universal, an entertainment channel dedicated to fascinating women; Steel/Syfy, which airs action and comedy programming and American cinema channel Studio Universal. The channels and scheduling represent a successful model for many European channels. NBCUniversal Global Networks Italy also runs Universal Channel in Turkey and Greece.

In July on E! Entertainment (Sky platform Channel 129), viewers can catch the 18-episode seventh season of the reality show, *Keeping Up With the Kardashians*. Plus, E! Entertainment format *Behind the Scenes* will go backstage with the stars of *Snow White & the Huntsman*. Meanwhile, E! *Investigates A Family Tragedy: The Powells* will tell the true story of the murder/suicide of the Powell family.

In August, the channel is serving up E! *Special: Heroes Gone Wrong*, which investigates what happens when people violate the public trust and commit horrific crimes. E! *Bridal to Homicidal* is an hour-long special that tells the story of women who transform from happy brides to murderers. To mark the 35th anniversary of Elvis Presley's death, E! *True*

Hollywood Story: Last Days of Elvis recounts the singer's last days. In addition, *Mrs. Eastwood & Company*, about American actor Clint Eastwood's wife and daughters, will come to E! Entertainment in Italy.

Diva Universal (Sky platform Channel 128) is kicking off July with detective series *Kojak*. The channel is also premiering a number of programs dedicated to powerful women, starting with a timely episode of the original format *Great Women* called *Great Women: Special Olympic Games – Nadia Comaneci*, just in time for the 2012 Olympics. Other episodes include *Great Women: Eva Peron*, premiering in July; *Great Women: Marilyn Monroe*, premiering in August; *Great Women: Special Olympic Games – Leni Riefenstahl* (August) and *Great Women: Lady Diana* (August).

With support from the Italian Police, Diva Universal is fighting violence by dedicating a new original format, *Diva Universal Against Violence* to the theme "Police: feminine singular. In defense of women." Viewers can also tune in to Diva Universal to catch HBO documentary *Public Speaking* (August), about Fran Lebowitz.

Drama series *Grimm*, which is inspired by the classic Grimm fairy tales, and *Being Human 4*, which centers on a werewolf, a vampire and a ghost trying to live normal lives, will both make their territory premieres on Syfy (Steel – Mediaset Premium on DTT) on July 2 and will continue to air each Monday. Additionally, *The Greatest*



E! Entertainment's Mrs. Eastwood & Company

American Hero, an American comedy-drama about a man who learns to use his superhuman powers by trial and error, will debut on the channel on July 10.

Studio Universal is chock-full of exciting titles such as *Superman: The Evil Dead*; *Robocop*; *Jaws*; *Interceptor*; *Evita* (as a tribute to Evita Perón); *The Outsiders* and *Jerry Maguire* (to honor Tom Cruise); *Crossfire*; *Blood on the Moon*; *Cape Fear*; *The Good Guys* and *The Bad Guys* and *The Yakuza* (as a tribute to Robert Mitchum); *Shadows*, *Faces*, *A Woman Under the Influence* and *Opening Night* (as part of the Cassavetes Stunt), and *The Big Red One* (as part of *1 Film 1 History*), among others. ●



Steel/Syfy's Being Human 4



Studio Universal's Evita

Prix Italia 2012: Activities Schedule

The 64th edition of the RAI-sponsored international radio-television and web competition Prix Italia, directed by the Secretary General Giovanna Milella, begins in Turin on September 16 and wraps up on September 21.

Turin was the first capital of Italy, and RAI, the public Italian Radio-Television broadcasting organization, was started in Turin, which is still the headquarters of one of Italy's most important RAI production centers, the RAI Research Center and the RAI National Symphony Orchestra.

The venues for Prix Italia 2012 will remain the same as last year. The RAI Production Center, on Via Verdi 16, will host all the meetings in the Radio and Television Museum. The Radio Building, on Via Verdi 31, will house the juries.

The Opening Ceremony will feature the "Gala Concert of the RAI National Symphony Orchestra," conducted by maestro Juraj Valcuha at the Arturo Toscanini Auditorium. It will broadcast live on RAI's radio and TV channels. The festival will close with an awards ceremony at the royal palace.

This year's edition offers many "special prizes." The Special Prize: Feeding the Planet, Energy for Life, supported by the Milan Expo 2015, will provide a window of television programs devoted to themes on food and sustainable life. Another Special Prize: Cup of the President of the Italian Republic, will be awarded to a radio program by Italian President Giorgio Napolitano.

A jury of students from Turin University's School of Journalism will work in the web and multimedia sections for yet another Special Prize: Best multimedia section of newspapers, magazines and press agencies. In addition, it has been confirmed that the Special "Signis" Prize will be awarded to a competing television program that best promotes human values.

Artist Michelangelo Pistoletto has created an image that will characterize Prix Italia 2012 and serve as the leading motif of the event. The award winners will be given a piece of art created by Pistoletto for the occasion. Additionally, Pistoletto will deliver a lecture about his work on September 17 at the Castle of Rivoli.

September 19 will be dedicated to Polish director Krzysztof Zanussi, who took part in the 1969 edition of Prix Italia with one of his first works, *Face to Face*. This year, two of his major works, *The Power of Evil: Paradigme* (1985) and *Persona Non Grata* (2005), will screen at the Cinema Massimo. During the course of the evening Zanussi will speak on the subject of "European Cultural Identity in the Age of Internet."

Finally, on September 20, there will be an exhibition of U.S. visual artist and stage director Robert Wilson's celebrity portraits titled "Videoportraits At Palazzo Madama." Wilson's lecture will be followed by the screening of Katharina Otto-Bernstein's documentary, *Absolute Wilson*. ●

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FOCUS ON ITALY

Turkish-Italian Differences Aired at RAI's Prix Italia

Few mutual opportunities, much misunderstanding, but lots of goodwill to cooperate for the production of TV series. That's the summary of the conference "The New Frontiers of Italian-Turkish Co-production In Television Drama," which took place during Prix Italia, a six-day long radio, TV, and Web festival organized by RAI last month in Turin, Italy.

Coordinated by Giovanni Celsi of RAI's international division, RAI World,

the conference saw the participation of two producer-distributors from Turkey, the organizer of DISCOP Istanbul, the Italian correspondent for the Turkish television channel NTV, and two RAI executives.

At the conference, it was pointed out that Turkey has become the "Gateway" to television markets in the Middle East and Central Asia. The session offered a good platform to vent each other's frustrations, starting with the duration and



length of television series. Michele Mazza of RAI Fiction explained that in Italy, afternoon soaps last 25 minutes (for a 30 minute air time) and up to 100 minutes for primetime (for two hours of broadcast). Can Okan, president of Inter Medya, explained that Turkish television broadcasts series that run between 60 and 90 minutes, and that

Pictured from l. to r.: Sesto Cifola (RAI Trade), Seyda Canepa (NTV), Dom Serafini (VideoAge), Can Okan (ITV), Giovanni Celsi (RAI World), Elina Neterova (DISCOP Istanbul), Michele Zatta (RAI Fiction), Cristina Bojor (RAI World), Dante Fabiani (Prix Italia), Duilio Giammaria (RAI Tg1)

for international sales, these get re-edited into 45-minute episodes.

The number of episodes in a series was another hurdle. While in Italy a primetime drama series lasts on average eight episodes, in Turkey, if successful, they last for upwards of 140 episodes, or run for several years. In one case, Okan couldn't sell the format of a popular Turkish series to an Italian company because it was only interested in eight episodes and Okan's producers did not wish to chop it up.

Production costs between the two countries are also polar opposites. While in Italy the cost of a daytime soap can range from 55,000 to 90,000 euro per episode (U.S.\$71,000-\$117,000), hitting 600,000 euro (\$780,000) an hour for a primetime series, in Turkey costs run from 27,000 euro to 42,000 euro (\$35,000-\$55,000).

Production methods also vary. In Turkey primetime series are delivered to broadcasters 10 days before they go on air, while for daytime series a few days notice is sufficient, since producers change scripts depending on viewer response to characters. To keep up with this fast pace, producers employ two directors: One behind the camera and another in the editing room.

Turkish sensitivity was also examined at the event. Co-moderator Dom Serafini of VideoAge recalled when a Turkish TV executive threatened him for having called Istanbul by the ancient name of Constantinople in a MIP-TV market daily. According to Okan these things don't happen anymore and it's even normal nowadays to see television scenes in Turkey where alcohol is consumed.

Sesto Cifola of RAI Trade, RAI's international sales division, underlined how many themes, common to the history of both Italy and Turkey, could be exploited for TV co-productions.

Seyda Canepa of Turkish channel NTV, who co-moderated the debate, pointed out that news services requested by her network for the most part pertain to the Mafia and high-level scandals, such as those in the Vatican.

Elvan Albayrak, head of the studio Ares Media, illustrated the economic and technical advantages of production in Turkey, starting with a low value-added tax (sales tax) and, from next year, government subsidies of up to 50 percent of production budgets. In addition, large Turkish cities offer logistical assistance for importing equipment, scouting locations and obtaining the necessary permits, as well as highly qualified technical personnel.

In closing, Elina Neterova, who organizes DISCOP Istanbul, offered Italian executives free admission to the market, to be held next February, and the chance to present TV projects to Turkish executives.

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Celebrations: Venice Film Fest Is 70, Prix Italia Turns 65, Studio Universal Hit 15

Three Italian events, three celebrations to jump-start a stalled Italian entertainment sector.

The 70th iteration of the Venice International Film Festival, which is organized by La Biennale di Venezia and directed by Alberto Barbera, will run August 28 through September 7 on the Lido of Venice.

For its 2013 edition, the **Venice Film Market** (VFM) will return with its director, French import Pascal Diot, who last year revamped the market portion of the festival. According to Diot, "Several new initiatives will be implemented this year. The first is that the Venice Film Market will offer to sales agents and producers three to four market screening rooms with 15 to 150 seats [to show their movies]. The second initiative is that, in addition to the 60 distributors that we have invited, we will invite 40 producers from all over the world."

"We want the VFM to be a networking place and thus we will organize happy hours every day and special one-on-one meetings between producers, sales agents, film commissions and independent exhibitors," he added. "Last year we had 192 distributors and I do hope we should have around 250 this year coming mainly from Europe but also from Asia and the Middle East. We are offering packages including a stand, accreditations and promotion starting at 5,000 euro [U.S.\$6,500]." In addition, Diot pointed out that there will be conferences and seminars related to buying and selling movies and "several regarding production."

One consideration about the "70th year celebration" is that the Venice Film Festival actually began in 1932, making it at 81 the world's oldest festival. After a hiatus during World War II, it resumed its full pace in 1946, but the organizers are celebrating the return in a reduced form in 1943.

This year's edition of **Prix Italia**, entitled, "The Tree of Ideas: 65 Years of Culture in Radio, Television and the Web," will be held September 21-26 in Turin, Italy. The international radio-television and web competition event is sponsored by RAI, the public Italian Radio-Television broadcasting organization.



A press conference at Prix Italia last year. Pictured on the far right is Secretary General Giovanna Milella



A seminar on Turkish TV at last year's Prix Italia

This year's event will see the inauguration of Prix Italia's Digital Archive case of the Prix Italia Foundation, which will make Prix Italia's history available to its more than 100 members, which include broadcast stations and AV web operators.

There will be numerous conferences, the majority of which are academic in nature. Yet production and business will also be explored in a September 23 international conference dedicated to drama entitled, "Television Series in Europe and in the World." The session will feature speakers from Canada, Denmark, France, Germany, Italy, Japan, Korea, Sweden, Turkey, the U.K. and the U.S.

Other conferences of note include "Feeding the Planet," a program organized with the cooperation of the United Nations World Food Program Agency, dedicated to Milan's Expo 2015 (which focuses on policies for water) and the subject of "learning to feed ourselves."

There will also be two conferences on Multimedia Journalists (organized by the EBU-UEP and coordinated by Mike Mullane, director of New Media at EBU) and one on social media, titled "Social Media Week Conference: Television and Journalism Put to the Test by the Social Media." Session one will focus on the question: "What will future talk shows be like with the impact of the second screen?" Session two will focus on "the speed of today's instant news: how web news starts and the speed it spreads."

On September 25, there will be a Public Debate of the Radio, TV, Web and Special Prize Juries, and an announcement of the finalists and winners. The Prix Italia Award Ceremony will be held on Thursday, September 26 in Turin University's Aula Magna, with Nobel Literature Prize laureate and artist Dario Fo.

Additionally, a number of international artists will be in attendance, including Japanese artist Riyoi Ikeda, who will give an open-air performance in one of Turin's historic piazzas using audio-video installations; the premiere of a documentary about a Robert Wilson stage production with Mikhail Baryshnikov and Willem Dafoe, and an artist from French TV, with more to be confirmed.

Both the opening and closing ceremonies of Prix



Italia will be held at the Toscanini Auditorium with performances by Rai's Symphony Orchestra.

Rome, Italy-based **Studio Universal**, the popular channel created by Universal Studios (now NBCUniversal) in 1998 to feature classic American movies, turned 15 on May 21, 2013.

The history of Studio Universal echoes that of the cable and satellite TV sectors in Italy. It began as part of Stream TV, the platform started as a cable-TV service that, in 1998, also became satellite. In 2003, Studio Universal moved to Sky Italia when Rupert Murdoch's News Corp. acquired both Stream TV and its competing Tele+ from Vivendi (the pay-TV platform Tele+ was created by Fininvest, which later became Mediaset). With the introduction of digital terrestrial service in Italy, Studio Universal migrated to the terrestrial digital platform of Mediaset Premium.

Last month, for its 15th anniversary Studio Universal gave itself a new look and a new logo that follows light beams piercing through a dark room, just as when a movie is projected on a theater screen.

For the occasion, followers of the channel will be rewarded with a line-up of movies never-before-shown on Studio Universal.

Finally, Luca Cadura, the chairman and creative force behind the channel, has also involved the audience in the celebrations by devising a game called "Party with Studio Universal" through the channel's website. 🇮🇹



Reception at VFM



TV News Made News at Prix Italia

At the 65th Prix Italia, conferences were varied and topics were ambitious. Foremost in this respect was a conference titled, "Are Foreign Correspondents Redundant?"

The annual Prix, organized by RAI, Italy's public broadcaster, took place September 21-26 in Turin. Italy's first capital has played host to the award for five years in a row.

Representatives of three television channels and one social media news aggregator participated in

the "Foreign Correspondents" conference. Of the broadcasters, Germany's ARD proudly declared that they had over 100 foreign correspondents in 30 countries and had no plans of cutting any of them. Al-Jazeera insinuated that its seemingly limitless budget allows it to post correspondents anywhere, and RAI unexpectedly announced that it was increasing its number of foreign correspondents.

The conferences revolved around the overarching theme for the event,



which was based on the works and writing of Nobel-prize winning writer/dramatist Dario Fo, christened, *L'Albero delle Idee* (The Tree of Ideas). Conferences and screenings were open to the public and most sessions were also available via streaming on the RAI website.

On the Festival side, some 300 radio, TV and Web programs vied for 14 prizes, of which six recognize excellence in television programming. Four new broadcasters partnered with Prix Italia this year (Discovery Italia, Sky Arte HD, HBO Europe and Euronews).

The award ceremony took place at the great hall of the University of Turin, which was selected because the Prix organizers have made an effort to revive interest from young people through several close collaborations with the University of Turin. In addition, an interesting first for this Prix Italia is the inclusion of a jury made up of students from the University of Turin and the University of Central Lancashire.

Pictured above left is one of this year's conferences. (Yuri Serafini in Turin)

2013 PRIX ITALIA WINNERS

SPECIAL PRIZE OF THE PRESIDENT OF THE ITALIAN REPUBLIC: *Real Stories: Bride of Krishna* (YLE, Finland)

RADIO MUSIC

COMPOSED WORK: *A Feast For The Ears - A Sonic Approach to Gastronomy* (SRF, France)

WORK ABOUT MUSIC: *The Signature Series* (CBC/SRC Canada)

TV PERFORMING ARTS

PERFORMING ARTS: *Matthew Bourne's Christmas* (CH4, U.K.)

MUSIC AND ARTS DOCUMENTARIES: *Bloody Daughter* (SRG SSR, Switzerland)

SPECIAL PRIZE MILANO EXPO 2015

PRIZE FOR PRIX ITALIA MEMBERS: *Regreening The Desert* (NPO, The Netherlands)

PRIZE FOR NOT YET PRIX ITALIA MEMBERS: *Soil Pollution In The Jordan Valley* (JRTV, Jordan)

RADIO DOCUMENTARIES

OVERALL QUALITY: *Let Us Remember The Joola - The Ship's Last Journey* (SRF, France)

EXTRAORDINARY ORIGINALITY AND/OR INNOVATION: *Tim Key and Gogol's Overcoat* (BBC, U.K.)

TV DOCUMENTARIES

CULTURAL AND GENERAL INTEREST: *Africa-Kalahari* (BBC, U.K.)

CURRENT AFFAIRS: 22.07 - *The Eyewitnesses* (NRK, Norway)

SIGNIS SPECIAL PRIZE: *Burning Bush* (HBOE, Pan-European Broadcasters)

WEB

INTERACTIVE WEBSITES LINKED TO A RADIO OR TV PROGRAM: *The Big Election Plea* (VRT, Belgium)

NEW CONTENT AND TECHNOLOGIES FOR MULTI-SCREEN TV: *BBC Digital Olympics* (BBC, U.K.)

SPECIAL PRIZE FOR THE BEST MULTIMEDIA SECTION WITH CULTURAL CONTENT

www.wired.it (Wired, Italy)
www.piccoloteatro.it (Piccolo Teatro di Milano, Italy)

SPECIAL PRIZE STUDENTS' JURY

TV MOVIES AND MINISERIES: *Burning Bush* (HBOE, Pan-European)

SERIES AND SERIALS: *Real Humans* (SVT, Sweden)

RADIO DRAMA

ORIGINAL DRAMA: *Bermuda Square. Reading a Non Staged Play* (RTR, Russia)

ADAPTED DRAMA: *Nineteen Eighty-Four* (BBC, U.K.)

TV DRAMA

TV MOVIES AND MINISERIES: *And Then I Killed Him* (RTP, Portugal)

SERIES AND SERIALS: *Real Humans* (SVT, Sweden).

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Morawski Is New Head of Prix Italia

Paolo Morawski, a veteran executive of RAI, the Italian state broadcaster, was recently appointed secretary general of Prix Italia, the 65-year-old radio, TV and web annual festival sponsored by RAI. He replaced Giovanna Milella, who retired.

The 59-year-old Morawski (pictured) served as RAI chairperson Anna Maria Tarantola's technical secretariat since July 2012, and from 2009 through 2012 he was on the staff of RAI chairman Paolo

Garimberti. Morawski has served as a RAI manager since 1999.

Morawski has worked with Prix Italia regularly, and was executive producer during the Verona, Cagliari and Turin editions from 2007-2009. Earlier, in 2008, Morawski launched the reorganization of the Prix's radio archives, and in 2001 he was involved in creating the Prix Italia Web/Multimedia Prize (the Bologna-Reggio Emilia editions), and he served as a mem-



ber of the jury for that prize. During the 1998 Assisi edition, he also took part in the test run of Prix Italia's Web Prize.

Desmond Eyeing Sale of the U.K.'s Channel 5

Richard Desmond, the media entrepreneur who purchased Channel 5 in 2010, reportedly asked Barclays to advise on a possible sale of British free-to-air broadcaster Channel 5 network, valued at \$700 million.

Desmond purchased the network for \$103.5m and helped refresh it by bringing in titles such as *Big Brother*. The possible sale of the network has been churning in the rumor mill for a while, with potential buyers such as U.S. network Turner Broadcasting and ITV.

TV Series Become Part of Academia

Though belittled by academics for nearly 40 years — until cable became popular in the 1990s and the quality of U.S. television improved — television series have suddenly become an important part of university curricula in France. Academics are studying TV shows for their historical value, as well as what they can teach about sociology and even artistic merit.

Academic interest in TV shows began about 30 years ago in the English-speaking world, but it only became popular in France about 10 years ago. Now, media specialists, historians, sociologists, philosophers and even literary critics are analyzing TV series as cultural works, using them to determine what they can show us about our current circumstances.

NHK in Latin America

Japan's NHK World TV debuted in Latin America in 2010.

According to NHK's consultant for the region, Miyuki Nomura, the channel is finally being fully recognized by the Latin American Cable TV industry and already has an established distribution network, especially in territories where the Japanese population is concentrated, such as Brazil and Peru.

NHK World TV is a 24-hour English-language network for a worldwide audience presented in four-hour blocks, repeated six times a day.

In Latin America, the channel is already part of the lineup of cable operators in the Dominican Republic, Central America, Peru and Ecuador. Early this year NHK World TV is expected to begin negotiations with the major cable operators in Mexico and Chile.

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Awarding Excellence is RAI's Prix Italia Mandate

Recently, RAI, Italy's state broadcaster, appointed Paolo Morawski as Secretary General of Prix Italia, the world oldest radio TV (and now web) festival.

VideoAge caught up with him from his Romebase to talk about his plans for prestigious international competition, the 66th edition of which will take place this year from September 20-25 in Turin, Italy.

VAI: We realize that you've been appointed just recently, but perhaps you have an idea of which way you'd like Prix Italia to go? Are there any preliminary ideas and directions?

PM: The basic idea is that Prix Italia, should be a useful event, an innovation laboratory.

Useful for everyone: to the Prix community, made up of over 100 radio and television organizations from five continents; for RAI, which gives its solid backing to the Prix secretariat; and for the city and the region hosting the Festival each year.

Being useful in times of economic difficulties and rapid and continual changes in communications means

going back to square one: quality, namely the quality of the competing radio and television programs, the quality of the Web prize which we are boosting and innovating, the quality of debates and events rotating around the competition and the professional and human quality of the delegates and guests who share Prix week with us.

Precisely because excellence is the governing principle running through Prix Italia's history for the last 66 years, we are spurred on by the belief that past experience should be harnessed to the innovations of the digital era.

One example of this successful marriage is Prix Italia's historical digital archive, which is one of a kind in the world. Our online pre-selection system of programs running in the competition is highly advanced. Tradition and innovation find strength in each other.

We should think of the Prix in terms of being one large, major hub in order to communicate, share, inform and be informed.

The fact that Turin will host Prix Italia has been a

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great boost for us; not least because Turin is a post-industrial city; an ancient capital located in a strategic region, where culture and tradition converge with communication and innovation.

VAI: What are the aspects of the Prix that you like most?

PM: I'm especially fascinated by the Prix's two basic personalities: its international character and its creative character. The international contingent at the Prix is represented by the juries, composed of renowned communication experts, who are appointed by the Prix Italia members themselves: radio, TV and the latest arrivals from the online world.

Since 1948 our juries have constantly distinguished themselves for their mastery and expertise, working in a stimulating and rewarding atmosphere, where cultural identity and geographic diversity are expressed freely.

Each year, the juries honor the best productions, which stand out for their innovation, quality and creativity, in language and content. The high degree of creativity and actual international flair characterizing the works in competition, the debates, juries and prizewinners ensure the Prix's atmosphere is charged with positive energy. It is highly interesting and inspiring.

Since its very onset, Prix Italia has been lending its support to diversity and exchanging views. This is yet another aspect of the Prix, which I find greatly appealing given it spawns virtuous offshoots: every workshop is a new network and networks energize workshops. This is why I am a great believer in synergies: every web needs a hand to sew the first thread.

Given that hospitality is made up of exchanges, networks, getting on together, over Prix week there are plans afoot for new and especially created locations and moments to meet — also privately — face to face.

VAI: Are there any particular territories (countries) that you'll be focusing on in order to bring more members and more programs?

PM: Prix is deeply rooted in Europe and the Mediterranean area. The first goal is to continue getting hold of the best radio and television programs and the new multi-platform offerings of the whole Euro-Mediterranean region.

The Prix is then historically linked to North America, with the United States and Canada, as well as with Australia. Our second objective is to foster and renew ties with those highly important audiovisual production centers where English is the main language.

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The Prix's third major aim is to get two giants of communication today — Japan and South Korea — actively involved in our Festival.

Taking this well-established map as our starting point, we can chart the new frontier of Prix's international ambitions. We have already for some time been in contact and have had fruitful ties with China, India, Brazil, South Africa as well as other African countries. Programs and the representatives of these countries have already taken part in one or other of our Festivals.

We intend to turn these contacts from sporadic to being stable.

We're also intent on attracting to the Prix the productions and talents of South American countries, of Spanish-speaking countries (I'm thinking here especially of Argentina). But we'll be taking a step at a time, shifting our focus, getting especially selected areas and partners (be it countries, members, programs) involved.

We'll also be doing this by adopting an approach based on thematic, and not just geographic, issues.

Let me explain. This year, Prix Italia will undoubtedly be "looking southwards," to the Mediterranean, because in the Mediterranean audiovisual production is on the rise and because the Mediterranean attracts us because of its "storytelling."

In the Mediterranean, the extremely complicated web of migrations generates some really incredible stories, which the media ceaselessly tell in diverse kinds of programs (news, reports, documentaries, drama, films).

≤≤≤≤≤≤VAI: During the past administration, the Prix was more academically inclined. Is there a chance that the Prix would return to a more pragmatic event?

PM: The next Festival is entitled: "The Innovation Laboratory."

The idea is to let us be taken by the hand, guided by those experimenting and/or who have already made innovative programs and services of undoubted added value.

Prix Italia has already come to an agreement on this with the EBU, the European Broadcasting Union. In September, we are setting up the "Prix Italia-EBU Vision 2020 Laboratory." Our slogan is going to be: "Innovation is Now." The aim is for everyone to return home with two or three good ideas or "best practices" in order to find inspiration.

Also on the synergy with the universities' front, we will be trying out new formulas this year. We have already established an excellent relationship with the University of Turin and UCLan, the British University of Central Lancashire.

For the first time, the "Special Prize of the Presi-

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dent of the Italian Republic” will be awarded to the best communication and social awareness [commercial] spot. The assumption is that, if made with creative skill, a dynamic, rapid message can make a powerful impact – and this quality should be celebrated when the most advanced language of communication is at the service of positive messages and shared civic and moral values.

The jury of this special prize will be made up of 28 students from 28 European Union member countries, as a tribute to the Italian semester of the presidency of the European Union (in the second half of 2014).

Finally we have been discussing holding a special event dedicated to young talents who are today present on the modern digital scene in large numbers. To boost this approach, which you termed pragmatic, the first thematic “Prix Italia brainstorming” session devoted to the Web is to take place on April 4th in Italy.

The formula is holding an intense in-depth meeting of a group of experts from diverse backgrounds, who will be called on to focus on what is boiling in that huge caldron that we call the Web. This brainstorming is expected to produce new features and fresh categories in Prix Italia’s Web prize, the rules for which are set to be unveiled mid April. It will be one of the major novelties of the 2014 Festival.

VAI: Is competition is staying at the heart of the event?

PM: Yes, the competition is staying at the heart of the event.

I am also able to announce that Prix Italia is set to stage a top quality major international artistic event — A kind of mosaic of voices, sounds and music through every possible form to be offered by multimedia starting with the radio.

January 22, 2014

2014 TORINO

RADIO COMPETITION

Music ➤ Music-Composed Work ➤ Programme about any kind of Music attracting a broader audience

RADIO DRAMA ➤ Original Drama ➤ Adapted Drama

DOCUMENTARY AND REPORTAGE ➤ Documentary ➤ Reportage

New Special Prize for outstanding excellence:

Prix Italia Golden Award for New Radio Formats
(celebrating the most innovative, unconventional, groundbreaking, daring and bold radio/audio format).
Participation is free and open to Prix Italia member organisations and other players, such as independent producers.

SPECIAL PRIZES

- ✓ Special Prize of the President of the Italian Republic
- ✓ Special Prize Expo Milano 2015
 - For Prix Italia Members (*Feeding the Planet, Energy for Life*)
 - For Young Talents (*A Day at Expo 2015*)
- ✓ Signis Special Prize

TELEVISION COMPETITION

PERFORMING ARTS ➤ Performing Arts

➤ Music and Arts Documentary

DRAMA ➤ TV Movies and Mini-Series

➤ Series and Serials

DOCUMENTARY ➤ Cultural and General Interest

➤ Current Affairs

New Special Prize for outstanding excellence:

Prix Italia Golden Award for International TV

Coproductions

The entered programmes have to be the result of a coproduction by the submitting Prix Italia member organisation with at least one further broadcaster from a different country, and eventually with other partners, such as independent producers, institutional partners or sponsoring organisations.

WEB COMPETITION

Open to everyone

➤ Best trans-media experience ➤ Best digital storytelling

prixitalia@rai.it ♦ www.prixitalia.rai.it

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Tutto
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RADIOCORRIERETV **NEWS**Rai



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