

## What's on programme...

W EDNESDAY ,M AY 11

- 9.00 – 16.00                      *Registration and information (lobby)*  
10.00 - 12.00                      *Press Centre (Large Hall, arcade below gallery)*  
10.00 – 18.00                      *Videothèque (Knights Room)*  
**Today access only for the members of the EBU and IMZ!**  
*This year we can also screen programmes gathered through the EBU  
Music exchange (only for professionals )\**
- 10:00 – 13.00                      Plenary meeting of the Music and Dance Experts' Group  
(Small Room)**  
*(closed working session)*
- 14.00 p.m.                              Press conference**  
*on Winner Program mes followed by Winner Program me Screening  
(Small Room )*
- 20.00 p.m.                              Official Awards Ceremony (Large Room)**  
*(by invitation only)*

*\* The objective of the EBU Music Exchange is to promote the circulation and broadcasting of classical music and dance television programmes in the European Broadcasting Area, among the EBU members. These are programmes which have completed their first commercial life, and which still deserve broadcasting attention. With over 40 programmes, the ME gives a fairly good picture of European music and production during the last decade. The celebrated Ruhr Festival organised by Gerard Mortier is already represented by 3 programmes. Artists like Mariss Jansons, Zoltan Kocsis, Ton Koopman, René Jacobs, Boris Belkin, Mstislav Rostropovich, Maria Joao Pires perform in this 1st catalogue.*  
[http://www.ebu.ch/en/television/collections/music\\_exchange.php](http://www.ebu.ch/en/television/collections/music_exchange.php)

**“I prefer strong personal stories,”**

says the Chairman of the Main Jury, **François Duplat**, towards the end of the festival

**Bon jour, monsieur Duplat, our interview is taking place while we still cannot reveal the decision of either of the two juries. But could you tell us, in general, what kinds of films have been represented this year, in comparison with the previous festivals?**

If I were to answer in short, this year's offer was dominated by documentaries about great musical personages, in most cases very engaging. To tell you the truth, I don't like it very much when a documentary is single-mindedly following just an educational purpose and sometimes the consumer with too many technical facts. I prefer musical films with strong personal stories.

**Were there any such documentaries in the competition?**

Yes, indeed. I mustn't tell you any names at the moment, but I can say that I have been most satisfied in this respect. Many of the programmes are about music and about personal fates grown into that music; a number of these documentaries are about people whose life journey is approaching its end, and as such they contain a lot of precious memories of musical life and musical personages from many years ago. Such documentaries are most contributory and it is important to make as many as possible while these great people are still alive.

**What was the working method of the Main Jury? Compared to last year, there were by one quarter as many competition programmes and obviously it could not have been in your power to watch all of them in their entire duration.**

148 competition titles: that is really on the verge of impossible. I must admit that it has been very tiring and we are all rather exhausted. Yet, with documentaries, as opposed to feature films, it is in most cases possible to ascertain the method used by its authors and to get a relatively precise notion about its qualities quite soon, let's say within the first ten minutes.

**As one of the influential personages in the European film production, you probably have a strong opinion on the latest output of musical programmes and its current trends. Isn't it, for example, saddening that the broadcasts of large operatic performances by public-service televisions are getting ever more sporadic? Is this really an all-European tendency?**

I am sorry to say, "yes". And not only all-European, but universal. The reasons are very simple: the budgets of public TVs are being dramatically reduced below a tolerable limit. I don't like having to say this, but the outlook is rather bleak: if the current situation doesn't change, music and seriously done artistic programmes in general will all become "Cinderellas".

**In that case, discriminating viewers will have no other choice but procure for themselves the specialized music channels, such as Arte.**

That is true. European institutions give support mostly to feature films, viewing artistic documentaries as a surplus luxury. And yet, it is documentaries and films about arts and music that can play a decisive role in the education of new generations of viewers and prepare them, via attractive audio-visual programmes, for the perception of "great" art.

*Interview by Ivan Žáček*

**Golden Prague – the foremost European forum of artistic TV programmes**  
**Interview with the Director Tomáš Šimerda, recapitulating this year's festival**

**The winning programmes of this year's festival will be announced during the prize-giving ceremony tonight. What is your impression about the 42<sup>nd</sup> Golden Prague?**

The prestige of each festival depends on the quality of participating programmes and the interest of the public. I have had every reason to be satisfied in both respects this year. We have had by one quarter more films than last year and the Chairman of the Main Jury, François Duplat, has just assured me that their quality has also been very high. The final debates before a decision is reached can be very heated, but I believe that such an experienced professional as Mr. Duplat will lead his jury's discussions to a successful end.

**If the interest on the side of competitors should grow in this rate, it will soon be impossible for the jury to manage such large numbers of participants. Have you been considering some regulation measures?**

We have been very pleased by the growing attention, especially as the trend can be expected to continue in the future. We have been thinking of some kind of preliminary selection, but it is a very complex matter. For one thing it would mean that the jury would need to gather earlier which would bring additional costs. Besides that, it is a great responsibility to decide which programmes should not be let to advance into the next round. The method of evaluation is quite elaborate and, if one can say so, objective: if a film does not attract the attention of the jury within first ten minutes, it has little chance to catch up later. In any case, we are planning to bring forward the deadline for applications so that we have more time to become acquainted with the programmes.

**Have you been keeping statistics about the kind of programmes that are most popular among the visitors of the festival at the videoboxes, on the basis of the borrowed items?**

Yes, by the electronic evidence we can tell with relative precision what is the demand for a particular videotape.

**As I have been passing among the videoboxes, I have most often spotted the face of mezi Luciana Pavarottiho.**

It might be connected with the fact that I mentioned this programme in our advertising spot broadcasted on several radio stations, but the most probable reason is his great popularity in this country.

**What is your vision of the future of the festival?**

The festival costs money, so I hope that the management of the Czech TV will keep regarding it with favour. One of the possible solutions might be raising of the television license fee, if this could be piloted. After all, the festival is one of the few events representing Czech TV to the local and international public in "reality," outside the restricted frame of the TV screen. The growing renown of the festival has been apparent also in the accompanying event, such as the meetings of the IMZ and EBU, the two pivotal European organizations in the field of the distribution of artistic programmes. It is also pleasing to know that the winning producers are very proud of their trophies from the Golden Prague competition. Nowadays, artistic documentaries are rarely produced without a particular commission. Winning a prestigious

award can be a serve as a helpful recommendation in case the producer wants to offer the programme elsewhere.

**The prestige of the festival, which is the only one of its kind in Europe, could keep growing in the future. With respect to the decreasing broadcasting time that these kinds of programmes are getting in public TVs, it could become the main, guarding platform of type of production.**

Just like the Gold Rose in Montréal is the most important festival of diverting programmes, the Golden Prague IFF is the number one for artistic programmes.

**Thank you for the interview and I wish the festival that it keeps fulfilling its complicated, but meritable role in the future.**

*Interview by Ivan Žáček*

**“Some say that statistics are boring...”**

..but for most of us they have their magic attraction. It might be interesting to look at the finishing 42nd Golden Prague ITF through the prism of exact numbers. Some of them could come as a surprise:

**„TOP TEN“ of the videothèque at the 2005 GP IMZ  
- most frequently borrowed videotapes (10 May 2005, 5:30 p.m.)**

<b>Number</b>	<b>Title</b>	<b>Competitor</b>	<b>Rate of borrowings</b>
70	<b>Birth-Day</b>	<i>lataster &amp; films, Netherlands</i>	29
38	<b>Bill T. Jones – Solos</b>	<i>Bel Air Media, France</i>	28
2	<b>7 Universal Solvents</b>	<i>Rhodopsin Productions Ltd., Canada</i>	27
147	<b>Pavarotti: The Last Tenor</b>	<i>Virtual Television Company, United Kingdom</i>	25
115	<b>El Barbero de Sevilla</b>	<i>TVE, Spain</i>	23
87	<b>Embracing Time</b>	<i>IdtV Arts &amp; Documentaries, Netherlands</i>	20
61	<b>Dvorak’s New World. Diary of a Symphony.</b>	<i>finkernagel &amp; lück medienproduktion, Germany</i>	20
91	<b>Garden of Eros</b>	<i>NPS, Netherlands</i>	20
63	<b>Ma mère l’oye</b>	<i>ZDF / ARTE, Germany</i>	20
117	<b>In den winden im nichts</b>	<i>Bel Air Media, France</i>	20

**By 4 p.m. on 10 May 2005, 402 Czech visitors and 98 foreign guests have registered at the Golden Prague ITF.**

## Experts and their opinions

### **Franz Patay, IMZ, Austria**

There are more programmes in the competition than ever; this shows that the competition and the award that you can get here at the Golden Prague, the Czech Crystal, is important in the industry. And it's very pretty as a prize. On the other hand, the workshop that we did yesterday on Grand Rights was a good start to the hopefully coming changes in the situation between the music publishers and the producers which is not very stable. From the festival presents an opportunity to meet creators from Central and Eastern Europe and Asia. They aren't regular guests at the events in Cannes or New York, so this is where you can meet producers from Siberia, etc. This is the reason why I have been coming to Golden Prague. The organization is efficient, everything works, and Prague is a nice city and I like to come back every year.

### **Hazel Wright, BBC, United Kingdom**

I think that the Golden Prague festival is fantastic. The people who come here are providing wonderful opportunities to talk to each other and discuss things that are happening in the business. I haven't had a chance to see any of the films (I know a quite lot of them already), but my job is to sell programmes. So, lots of the programmes that are in the competition are viewed by people who may want to buy them. Everybody here is very friendly and they look after us from the minute we register to the minute we leave and it is a very happy festival. I'm looking forward to next year already.

### **Jiří Hubač, BVA International, Czech Republic**

I am happy for the existence of the Golden Prague IFF. Owing to its themes - classical music, dance and opera - which might soon belong to the list of species to extinct, it is unique among film and television festivals on the world-wide scale. It is wonderful that Prague and Czech TV have so far been able to find enough energy and sufficient funds to organize such a singular cultural event which offers an opportunity to all who have been preparing new programmes throughout the year with the hope of gaining a positive response from the audiences. The participating creators can meet not only in the screening rooms, but they can also discuss their opinions and try to find a common way of overcoming the universal trend of reducing time for broadcasting this kind of programmes. I have been captured by the documentary *Beethoven's Hair* which is an excellent example of a successful approach to a "serious" topic which would normally interest only a restricted group of experts so that it is accessible to a broader audience.

### **Tatiana Sidorova, Channel Culture, Russia**

This is not my first time at the Golden Prague Festival. I have also been a member of jury at the Prix Italia festival so I can make a comparison. From the most important thing at the Golden Prague is the atmosphere. You feel comfortable here and everybody from the staff is concerned about your well-being. And it is not just formal politeness; it seems to be coming from the bottom of their hearts. And this is why it is so pleasant to be working here. This kind of work requires concentration; this year we had to watch as many as 152 programmes and we worked hard all days. Another specific feature of the Golden Prague is that it brings together the East with the West so that we can compare our viewpoints. The most important thing of this festival is how to put the classical music to the audience. I had a good opportunity to watch many programmes and many ways how to put it closer to the wide audience. For example Flashmob Opera, made in Britain. So, I would like even to take some programmes with me to show them to my colleagues in Moscow.

## **Dear guests, dear viewers,**

Tonight, after the prize-giving ceremony, the 42<sup>nd</sup> Golden Prague ITF will become part of the past. Those of you, who have come to the Žofín Palace in the past four days, have had chance to choose from the record number of 152 competition programmes from a whole range of genres and styles. Hopefully, you all have found just the programme or programmes which suited your taste and met your expectations, even though it is not in our competence to guarantee that that particular documentary will appear among the awarded programmes this afternoon. Still, we cherish the hope that owing to "Golden Prague" you have experienced some pleasant, even beautiful moments with music and dance programmes from all over the world. Besides being a prestigious competition and confrontation opportunity to the professionals, presentation of these wonderful programmes to the public is one of main goals of the festival. And judging by the permanently full videoboxes in the main hall, the interest of public is growing with each year. Music and dance programmes constitute a minority genre in the programme offer of most television channels. Yet, even minorities have their right to life and their own indispensable role in a society by securing variety and richness of its life and of its image in the media and arts. Let us all – the organizers of the festival, but also those of you who work in this beautiful sphere or "just" like quality music and dance productions – make a wish that the Golden Prague ITF (which serves to increase the international renown of its organizer, the Czech TV) remains one of the landmarks on the cultural map of Prague, the Czech Republic and also – in all modesty – of the world cultural events.

**We are looking forward to welcoming you  
at the 43<sup>rd</sup> Golden Prague ITF!**

**Tomáš Šimerda,  
editorial team of the Festival News,  
and the entire organization team.**