

What's going on?

PD and CD are downgraded to a technical category and receive the DAVID DI DONATELLO in an external staircase!

This year's award ceremony of the most important Italian film and television award, the David di Donatello, for PD and CD did not take place in the main hall, together with the main sections and in front of the audience, but in a remote location, a studio staircase in another building (see link).

This procedure highlights the different categorisation of the sections at this awards ceremony: there seem to be main categories (production, direction, acting, music, etc.) and so-called technical categories whose value seems to be measured differently.

The organisers tried to justify this decision with the following words from presenter Carlo Conti: "Bringing certain categories to Cinecittà seemed to us to be an enrichment to show the audience the work of the people behind the scenes".

Here are two links to the press so that everyone can form their own opinion of the situation:

<https://www.repubblica.it/spettacoli/cinema/2024/05/05/news/david-di-donatello-protesta-categorie-tecniche-422826921/>

<https://notizie.virgilio.it/la-premiazione-per-scenografi-e-costumisti-ai-david-di-donatello-2024-finisce-in-polemica-cos-e-successo-1618106>

The bitter aftertaste of splitting up the work into different categories and presenting it in this way remains and will be confirmed by the ASC in an official press release.

Some excerpts from this press release:

## DAVID DI DONATELLO 2024, THE REGRETS OF THE TRADE ASSOCIATIONS

Set designers, decorators, costume designers, cinematographers, editors, sound technicians, visual effects, make-up artists and hairstylists on the management of the film awards ceremony.

‘The categories represented by our professional associations say they regret the aftermath of the 69th David di Donatello awards ceremony. What should have been, as always, a party for the entire world of cinema, broadcast live on Rai1 from the glorious Teatro 5 in Cinecittà, was in fact compromised by the inauspicious decision to award the so-called ‘technical’ categories in Theatre 14 and Theatre 18. We have always felt supported and valued by the Academy of Italian Cinema, which has always been attentive to the particularities of our profession, which is among the most prestigious in the world, thanks also to David's constant efforts to promote our skills in Italy and abroad". That the Presidents of the Associations of Set Designers, Decorators, Costume Designers, Cinematographers, Editors, Sound Technicians, Visual Effects, Make-up Artists and Hairdressers have issued a joint statement. ‘That is why,’ they continue, ‘it was mortifying to see the professionals behind the scenes relegated to unadorned spaces, without the warmth of the applause and the audience unable to celebrate together with the rest of the troupes (...) the Italian

successes of last year, to bring the audience back, to impress the critics, to excite the spectators.

This year, (...) with projects that have been on hold for months and a crisis in the sector that promises to be tragically epochal, it would have been a small but necessary consolation to celebrate together (...). It was disappointing that, whatever the organization's intentions, the televised ceremony meant that the statuettes for set designers, decorators, costume designers, make-up artists, hairdressers, cinematographers, editors, VFX and sound supervisors were separated from those for actors and actresses, directors and producers, scriptwriters and screenwriters, musicians and composers, as if each of us did not make a substantial contribution to the images that flow on the screen.

‘The regret,’ the association presidents conclude, ‘is all the more bitter in view of the new generations (...): young people who are enthusiastic about our professions, which are considered to be world class, and who have instead seen such an important moment for the entire sector being devalued. We can therefore only call for this approach not to continue in the coming years’.

The joint note is signed by Carlo Poggioli, president of ASC (Associazione Italiana Scenografi Costumisti e Arredatori), Roberto Perpignani, president of FIDAC (Federazione italiana delle Associazioni Cineaudiovisive), Luciano Tovoli, president of AIC (Associazione Italiana Cinematografia), Paolo Carnera, president of CCS (Collettivo ChiaroScurò), Natalie Cristiani, president of AMC (Associazione Montaggio Cinematografico e Televisivo), Alberto Amato, president of AITS (Associazione Italiana Tecnici del Suono), Diego Viezzoli, president of AVFX (Associazione Effetti Visivi),

Maurizio Nardi, president of ANTEPAC (Associazione Nazionale Truccatori e Parrucchieri), also supported by ACMF (Associazione Compositori Musica da Film) and also endorsed by the board of directors of AITR (Associazione Italiana Tecnici di Ripresa).





Il primo a protestare, in diretta tv, era stato **Sergio Ballo**, costumista insieme a **Daria Calvelli**, per [Rapito](#), il film di [Marco Bellocchio](#).

The first to protest, live on TV, was Sergio Ballo, costume designer together with Daria Calvelli, for Rapito, the film by Marco Bellocchio.