



ROYAL
TELEVISION
SOCIETY

ANNUAL REPORT 2015

AGM

24 May 2016, 6:00pm at the RTS,
3 Dorset Rise, London EC4Y 8EN



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Cover: *Coronation Street* actor Sair Khan speaking from the audience at the RTS early-evening event 'The secret of soaps: the story behind the stories'



FOREWORD



This was a busy year for the Society. Our lay members and head office staff delivered an impressive range of activities across the nations and regions, and we enjoyed a substantial growth in membership. The Society's digital presence has been greatly enhanced, while its bursaries scheme has taken root and been expanded.

The RTS Cambridge Convention in September was chaired by BBC Director-General Tony Hall. With a total of 51 speakers, it was one of the most dynamic and well-attended RTS conferences for many years.

As befitted the seismic changes in the ownership of British television companies, the line-up of speakers was healthily international, with keynote contributions from Philippe Dauman, Josh Sapan and David Zaslav. The top-flight British speakers included David Abraham, Adam Crozier, Tom Mockridge, Sharon White and the Rt Hon John Whittingdale MP, among others.

The Society is very grateful to the principal Cambridge sponsor, the BBC, and to Accenture, All3Media, BBC Worldwide, Fujitsu, ITN, ITV and Virgin Media, which all sponsored different aspects of the convention. Accenture, together with our digital content team, developed the RTS's first – and very successful – event app.

Without the financial support of our patrons and our dedicated volunteer members we would not have been able to offer the extraordinary variety and calibre of events that the RTS

delivered this year. We were pleased to welcome NBCUniversal as an International Patron and FTI Consulting as a Major Patron.

In 2015, we expanded our bursaries scheme to help address television's serious skills gap in technology, engineering and software development, with the award of five RTS Technology Undergraduate Bursaries. These awards were made by the RTS Technology Bursary Board, chaired by Simon Pitts.

In addition, 20 more RTS Television Production and Broadcast Journalism Undergraduate Bursaries were awarded – this scheme was introduced in 2014 and now supports a total of 40 students on Skillset-accredited university courses around the UK.

In the course of the year, the RTS arranged for bursary recipients to attend the last day of the RTS Cambridge Convention, the Edinburgh Television Festival and the RTS Masterclass days at the BFI.

One of our 2014 bursary winners welcomed our 2015 intake with advice drawn from his first year of university: "You may think it's only about drinking and partying [but] university is whatever you want it to be... do well in your grades, get a part-time job, volunteer, be part of a club... you can actually be more yourself than you have ever been before."

A key part of the Society's five-year plan is to expand its membership base, which passed 3,800 at the end of 2015 – a rise of almost 1,800 in just two years. We are encouraged by this vote of confidence in the Society's value and relevance.



RTS Futures event:
‘How to be the
best... researcher’

The Hospital Club has been a splendid membership benefit: in effect, it gives the RTS and the wider creative community a clubhouse in central London.

This has proved to be as attractive to younger members as to our more established supporters. And with many television practitioners now being freelance, The Hospital Club offers a convenient place to work and hold meetings.

The RTS continues to explore the possibility of partnerships with venues that could offer a similar membership benefit in its national and regional centres outside London. North East and the Border Centre has deepened its relationship with the Tyneside Cinema by hosting monthly networking evenings for media workers.

Partnerships and collaboration are an increasingly important area for the RTS, and permit the Society to punch above its weight.

In November, the Society held its second Joint Public Lecture with the Institution of Engineering and Technology. DeepMind Technologies founder Demis Hassabis drew upon his background as an artificial intelligence (AI) researcher, a neuroscientist and computer-games designer to give a scintillating talk about AI and its likely impact on our future.

Other partners this year included the BBC, *Broadcast* magazine, Creative Skillset, The

Edinburgh International Television Festival, The Hospital Club, IBC and Sky.

The RTS took a big step forward in its digital communications when it launched a completely overhauled website in July. The new site represented the culmination of more than a year’s technical and editorial development.

As well as presenting a more attractive and user-friendly shop window for the RTS’s education and training activities, the platform is technically much more robust than its predecessor. Events outside London are given more prominence than previously.

Our young digital content team generates original material every day, and produces videos and reports of all national RTS events. It also makes short programmes aimed at students and new entrants to the industry.

We are confident that the Society’s digital presence is now more representative of a vibrant and engaged organisation that is having

a very positive impact on the television community and wider public. We are optimistic that the Society will continue to flourish and build on its growth strategy.

John Hardie, Chair of the Board of Trustees, and Theresa Wise, Chief Executive

PARTNERSHIPS AND COLLABORATION ARE AN INCREASINGLY IMPORTANT AREA FOR THE RTS, AND PERMIT THE SOCIETY TO PUNCH ABOVE ITS WEIGHT



RTS BOARD OF TRUSTEES REPORT

1

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) presents their annual directors' report and consolidated accounts for the year ended 31 December 2015, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting

Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

The Trustees' Report highlights the ways in which the Society's activities have provided genuine benefit to the public at large.

During this year, the RTS demonstrated its unique and influential role in furthering public understanding of the transformative changes affecting British television. The Society employed a broad spectrum of print and digital communications, educational support and affordable and accessible public events to support its mission.

In 2012, the Board of Trustees adopted a five-year strategic plan for growth. The RTS's progress in implementing this is detailed on the following pages.



RTS Futures event: 'I made it in...digital'



1 EDUCATION AND YOUTH

Television faces a growing skills crisis, yet securing employment in the industry is harder than ever. As television merges with once-separate media, such as gaming, mobile telephony and the internet, new skill sets will be needed in this much broader and more volatile sector.

RTS Undergraduate Bursaries A recognition of the skills crisis led the Society to launch the RTS Television Production and Broadcast Journalism Undergraduate Bursary scheme in 2014. Twenty bursaries, each worth £3,000, were offered to full-time “Home” undergraduate students starting eligible courses in the autumn of that year; to qualify, each recipient had to have a household income of no more than £25,000, and to be attending their first higher-education course.

A further 20 such bursaries were awarded in 2015. The RTS received 170 applications by the closing date of 15 June (compared with 195 in 2014). The bursaries are for students studying Creative Skillset-accredited television production and related digital-media courses at 40 British universities. Each bursary offers three payments of £1,000 cash per student, paid in February of each of the three academic years.

Recipients also get free membership of The Hospital Club in London while studying and one year’s free membership of the RTS after graduation. In 2015, all recipients were invited to the last day of RTS Cambridge, the RTS Masterclasses, Patron dinner and IET/RTS Joint Public Lecture. They also had free access to the Edinburgh International Television Festival.

In 2015, the Society added the RTS Technology Undergraduate Bursary scheme. The five awards in this scheme are not limited to three years, but last for the duration of the student’s course. They are aimed at encouraging the most talented computer and engineering undergraduates to consider a career in television, where there is a severe shortage of entrants with such skill sets.

The RTS Technology Bursary Board, chaired by Simon Pitts, has representatives from Arqiva, the BBC, Channel 4, Ericsson, Fujitsu, Google, ITV, Sky and YouView.

RTS Futures Entry Level Training Fair The Society held its inaugural training fair in January. With 20 organisations taking part, this was the first event of its kind in the television sector.

It is difficult for prospective entrants to the industry to find out which companies take on trainees, apprentices and interns and, if they do, at what time of year and what the application process is.

Candidates booked one of four hourly slots to meet the wide range of broadcasters, production

companies and training specialists. A total of 400 professionals and young people attended the fair. Feedback from the students was very positive.

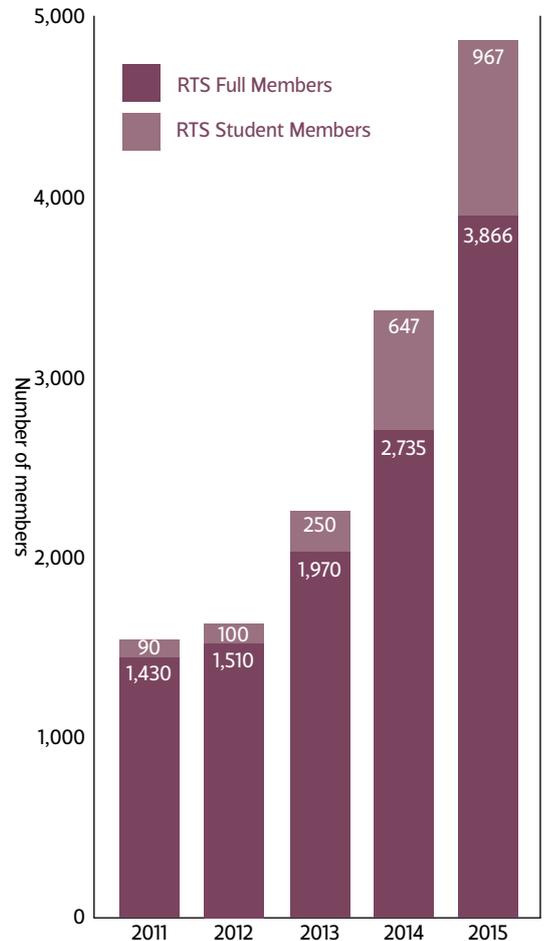
RTS Masterclasses The Society organised two masterclass days aimed at students and young people considering a career in television (see section 5 on page 14 for more details).

RTS careers advice While the Society has no formal careers service, practical advice to television hopefuls lies at the heart of many of its activities. This is particularly true of RTS Futures events and the “Breaking into broadcasting” careers advice days organised in association with local colleges and schools by the Midlands, North East & The Border, North West, Northern Ireland, Southern and Yorkshire centres.

2 MEMBERSHIP

In the course of the year, the number of RTS Full Members rose by just over 1,100 to 3,866 (from 2,735 at the end of 2014, and 1,970 at the end of 2013).

RTS MEMBERSHIP



FOR ALL
OUR NEW
DEVICES,
WE STILL
WATCH
TV THE
MOST —
BY FAR



1 Kevin Lygo, ITV: RTS Cambridge Convention speaker

2 Danielle Lux, CPL Productions: RTS Cambridge speaker

3 Tim Hinks, Endemol Shine Group: RTS Cambridge speaker

4 Lucy Lumsden, then Sky: RTS Masterclass session chair

5 Jane Turton, All3Media: RTS Cambridge Convention speaker

6 Philippe Dauman, Viacom: RTS Cambridge Convention speaker

7 Rt Hon Baroness Grey-Thompson DBE DL: Joint event speaker

8 Rt Hon John Whittingdale MP: RTS Cambridge speaker

9 Pat Younge, Sugar Films: RTS Cambridge Convention session chair

10 Sue Webster, director: RTS Craft & Design Awards winner

11 Nick Southgate: RTS Cambridge Convention speaker

12 Tina O'Brien, actor: RTS early-evening event speaker

13 Sue Unerman, MediaCom UK: RTS early-evening event speaker

14 Michael Edelstein, NBCUniversal: RTS Cambridge speaker

15 Becky Anderson, CNN International: RTS Journalism Awards host

16 Ben Stephenson, ex-BBC: RTS Programme Awards Judges' Award winner



2013). Student Members rose by 647 to 967. This growth was helped by the implementation of new back office systems that supported paperless direct debits – making the process of joining the RTS much smoother. The membership churn rate for the year was 4.55% (down from 4.67% in 2014 and 7.52% in 2013).

Membership benefits were expanded during the year: Member discounts were arranged with C21 Media, English Heritage and Tyne & Wear Cinema. RTS Full Members continued to be entitled to:

- ▶ Apply for free affiliate membership of the central London private members' club and creative arts venue The Hospital Club. Members can entertain guests for dinner, lunch and drinks, subject to certain limits;
- ▶ A 25% discount on new subscriptions to *Broadcast* magazine;
- ▶ Free entry to RTS early-evening events and RTS Futures events and to discounted tickets to centres' awards ceremonies;
- ▶ Discounted AA membership for roadside assistance as part of the AA Affinity Scheme;
- ▶ *Television* magazine.

These benefits contribute to a compelling membership proposition, which the Society's executives will endeavour to improve in the future in order to expand the RTS's size and influence.

3 DIGITAL DEVELOPMENTS

The RTS's online presence is a crucial part of the Society's strategic plan. In July, a completely redesigned website went live, which presents a much more attractive and modern shop window for the RTS's activities.

The user-friendly new site has a greater focus on video and is technically far more robust than its predecessor. It was the culmination of more than a year's technical and editorial development.

The Society appointed its first digital editor in 2014, when it also created two intern positions. This has allowed us to expand the amount of original, web-only content on the site – particularly video content – and to improve the appearance of online reports of national RTS events.

Booking and payment for almost all national RTS events are now handled online.

Please see section 13 on page 28 for more detail about RTS website content and traffic.

4 RTS CAMBRIDGE CONVENTION

The 22nd biennial RTS Cambridge Convention looked five years into the future to consider what the television landscape of 2020 might look like. The title, "Happy Valley or House of Cards? Television in 2020 – the challenges for content, creativity and business models", hinted at some of



RTS Undergraduate Bursary recipients (from top): Maxine Sibanda, University of York; Zahra Clembintson, University of Leeds; and James Cordell, University of Westminster

the probable future conflicts between platforms, between producers and broadcasters, and between creativity and profitability.

The Cambridge Advisory Committee, which drew up the programme, was chaired by BBC Director-General Tony Hall. The RTS is extremely grateful to the convention's principal sponsor, the BBC, and to the other companies that sponsored Cambridge: Accenture; All3Media; BBC Worldwide; Fujitsu; ITN, ITV and Virgin Media.

Some 460 people attended over the course of the two-and-a-half-day convention (compared with 308 in 2013).

1 Introduction: Happy Valley or House of Cards? The panellists were: Emily Bell of Columbia University School of Journalism; Susanna Dinnage, EVP and MD of Discovery Networks UK and Ireland; Benedict Evans, Partner at Andreessen Horowitz; Stephen Lambert, CEO of Studio Lambert and Stephen Nuttall, Senior Director of YouTube EMEA. The chair was James Purnell, Director of Strategy and Digital at the BBC.

BBC Four Editor Cassian Harrison introduced the session with a blizzard of statistics about television consumption – with one central message: "For all the proliferation of new devices, we still watch TV the most – by far." And 85% of that television viewing is still of live, linear TV, not catch-up or video-on-demand.

But as the panellists took turns to share their expectations for 2020, the fissures as to who would own the future became more apparent. In particular, the broadcasters and the online video platforms found very little common ground in how they valued channels as brands or curators of content.

One thing became clear: in a connected world, many of the audience, particularly the younger viewers, were increasingly promiscuous in their content consumption.

2 International keynote: Philippe Dauman The Viacom President and CEO gave an upbeat assessment of the prospects for his company and for its new UK subsidiary, Channel 5. Referring to the convention's title, he said: "What we see is a very solid house in a healthy, if not always happy, valley."

Dauman told his interviewer, BBC News Business Editor Kamal Ahmed, that "there's never enough good original content", so producers with consistently good ideas should continue to command high prices for their shows.

3 Keynote: Rt Hon John Whittingdale OBE MP The new Secretary of State for Culture, Media and Sport made waves with his ◊



RTS Cambridge Convention speakers (from top):
'Looking towards 2020' with ITV CEO Adam Crozier
(left) and Channel 4 CEO David Abraham; 'The
rise of the smartphones' with *Click* presenter
Spencer Kelly (left) and (wearing headset) BBC
Director-General Tony Hall; and (inset) Discovery
Communications CEO David Zaslav





announcement of reviews into three issues – the BBC’s impact on commercial services; a review of the corporation’s governance arrangements; and the terms of trade between independent producers and broadcasters.

Whittingdale also pulled no punches in questioning whether the BBC should schedule its 10:00pm news bulletin head to head with ITV’s. And, having upset supporters of the BBC, he then infuriated independent producers with his announcement that the terms of trade would be reviewed.

4 Working for the Yankee dollar? Consolidation and creativity The panellists were: David Abraham, CEO of Channel 4; Wayne Garvie, Chief Creative Officer at Sony Pictures Television; Tim Hincks, Endemol Shine Group, and Nick Southgate. The session was moderated by Lorraine Heggessey, Chair of the Grierson Trust.

This feisty session asked whether the burgeoning US ownership of UK producers was good for British TV or whether it undermined creative risk-taking. There was never likely to be unanimity. Abraham argued that the risk-taking appetite built into the UK’s not-for-profit public service broadcasting system was in danger when seven of the 12 largest independent producers were owned by foreign multinationals.

Putting the contrary view, Garvie, Sony’s Chief Creative Officer for International Production, said: “You’ve got to work with people who can take your IP around the world – you need to be part of a big, strong, muscular distribution company.”

5 Josh Sapan, President and CEO of AMC Networks Sapan was asked by interviewer Tim Davie (CEO of BBC Worldwide) how his company identified its hit drama scripts, such as *Mad Men* and *The Walking Dead*.

The AMC executive spoke about the importance of well-crafted, quality stories and said that using audience data and analysis to select scripts was madness.

6 Writing models The panellists were: Hugo Blick, Writer, Director and Executive Producer at Eight Rooks; Bryan Elsley, Writer and Executive Producer at Balloon Entertainment; Tahsin Guner, Writer, and Gina Moriarty, Writer. The session was chaired by Jane Tranter, Founder of Bad Wolf.

In this session, the four writers compared the relative strengths and weaknesses of the British and US approaches to drama production.

Here, said Guner, “you’re kept as far away from production as possible”. In the US, by contrast, showrunners and writers rooms are central to a



RTS Cambridge
Convention: King’s
College Great Hall



highly structured, corporate production model, said Elsley.

He recounted his dispiriting experience of being the show-runner on the US version of his acclaimed drama *Skins*, which was dogged by corporate and political interference.

Moriarty, Writer of *Murdered by My Boyfriend*, described her much more nurturing treatment as a new TV writer for Channel 4 and the BBC.

Blick, Writer, Producer and Director of *The Honourable Woman*, said he became a producer and director out of necessity, because no one wanted to make his breakthrough show, the poignant BBC Two comedy *Marion and Geoff*.

7 David Zaslav The President and CEO of Discovery Communications was interviewed by former Sony chief Sir Howard Stringer. Zaslav explained that his priority was to maintain the company's rapid international growth, particularly in Europe and Latin America.

He also talked about Discovery's recent shift to acquiring production companies. "We want access to what I would call an 'IP farm,'" said Zaslav.

On sports coverage – having recently become the sole owner of Eurosport and having gained the European rights to cover the Olympics from 2018 onwards – he said: "Our mission is everything but football."

8 Studios – how to run a hit factory The panellists were: Michael Edelstein, President of NBCUniversal International Studios; Kevin Lygo, Managing Director of ITV Studios; Peter Salmon, Director, BBC Studios, and Jane Turton, CEO of All3Media.

The session was chaired by Pat Younge, Partner and Co-founder of Sugar Films. This debate directed the spotlight on four different models of running television studios in the UK and the US – the pros and cons of growing by acquisition or organically, and the issue of how to ensure that studios were successful, both financially and as creative hubs.

9 Keynote: Sharon White, Ofcom The recently appointed Ofcom Chief Executive was interviewed by Stewart Purvis CBE. Their wide-ranging conversation covered the TV sector's importance to the British economy, the future of the BBC Trust and diversity.

White was concerned about TV's lack of diversity on- and off-screen. She said that, having worked in international finance and the Treasury, she had found that the media was "actually less diverse than Whitehall and even the Treasury".

**RTS Cambridge
Convention
speaker:
Ofcom CEO
Sharon White**



10 Keynote: BBC Director-General Tony Hall The BBC chief used his speech to make the case for the creation of BBC Studios. He sought to assure indies that the new, arms-length mega-producer would not dominate or distort their market.

Questioned by Jane Martinson, Media Editor of *The Guardian*, he defended the shotgun licence-fee settlement that he had negotiated with the Chancellor of the Exchequer. While not condoning the process, he said that "this is a better deal than the one in 2010 by a long chalk".

However, he also warned that the UK's unique creative ecology was threatened by the scale of cuts to the BBC's budget for original production: "Over the past few years, the volume of new UK content broadcast each year outside of news and sport has gone down by around 13% – that's 2,000 hours."

11 Polls apart – did TV let the voters down? The panellists were: the Rt Hon Nick Clegg MP; Julie Etchingham, ITV News presenter, and Faisal Islam, Political Editor at Sky News. The session was chaired by Martha Kearney, presenter of *The World at One*. The key question in this debate was whether the broadcasters' coverage of the last general election helped to determine its outcome.

Crossing swords with the two journalists, Clegg certainly thought so, saying that they had concentrated too much on the possibility of a Labour-SNP coalition and had "terrified a lot of English voters and pushed them in a Conservative direction".

12 The rise of the smartphones – creating compelling content for the mobile generation *Click* presenter Spencer Kelly delivered a high-octane survey of the latest smartphone and virtual-reality technology. He even persuaded BBC Director-General Tony Hall to don a headset to apparently step on to an orchestra conductor's podium. ♦



Anthony Owens, Head of Magic at Objective Productions, then revealed the world's first 360° virtual-reality magic trick, created specially for Cambridge delegates. RTS President Peter Bazalgette was the headset-wearing guinea pig and announced himself "duly deceived" – and then able to see how the trick was done.

As they left, attendees collected Google Cardboard headsets so that they could download the VR video from YouTube and experience it for themselves.

13 TV without borders: is the European Digital Single Market boom or bust for UK television?

The panellists were: Helen Burrows, Head of Media Policy at BT; Jörgen Gren, European Commission Digital Single Market Cabinet Member; John McVay, CEO of Pact; and Antony Walker, Deputy CEO of TechUK. The session was chaired by Katya Adler, Europe Editor for BBC News.

Gren tried to allay indies' fears that the Commission's plans for a Digital Single Market would depress prices for their content by outlawing "geo-blocking".

He didn't convince McVay and received very lukewarm support from Burrows. Even Walker, who represented the country's technology companies and backed the DSM, said he couldn't see why demolishing all barriers to cross-border access was so high on the EC's agenda.

14 Talent – can't live with 'em, can't live without 'em

The panellists were: Danielle Lux, MD of CPL Productions; Stuart Murphy, then Director of Sky Entertainment Channels; and Professor Jonathan Shalit OBE, Chairman of ROAR Global. The session was chaired by Jane Lush, Managing Director, Kalooki Pictures.

The panellists discussed whether top presenters, such as Jeremy Clarkson and Chris Evans, had too much power and were overpaid.

Murphy noted that no other broadcaster had criticised the BBC for sacking Clarkson. Shalit warned that "anyone who thinks they are irreplaceable is very foolish. I always say to a client, never quit a hit."

The thorny issue of transferring YouTube stars to so-called "old media" was raised by a questioner from the floor. Murphy said that online media could learn from broadcasters' values: "One of the reasons that British TV is amazing is that we have standards about taste, decency, respect, fairness and accuracy."

15 Looking towards 2020

David Abraham, CEO of Channel 4; Adam Crozier, CEO of ITV; Tony Hall, Director-General of the BBC, and Tom Mockridge, CEO of Virgin

Media looked back at the debates of the previous three days and considered the threats and opportunities facing their organisations. The session was chaired by Lorraine Heggessey, Chair of the Grierson Trust.

Crozier warned: "Although we're second only to the US, we're miles behind. There's a lot of ground to make up. Collectively, with ever more competition, we're all going to have to get better and be more creative. A lot of the hits that are running across the world that came out of the UK are relatively quite old..."

As a platform operator, rather than a broadcaster, Mockridge said he was living in Happy Valley, as Virgin was part of a sector experiencing "phenomenal growth". However, he would be happier still, he said, if there was a 30-day catch-up window for all content.

Hall said: "As long as we keep emphasising the creativity of what we do in Britain and have the ability to take risks, we've got a great future." But he emphasised the need to adequately resource the BBC.

ONE OF THE REASONS THAT BRITISH TV IS AMAZING IS THAT WE HAVE STANDARDS ABOUT TASTE, DECENCY, RESPECT, FAIRNESS AND ACCURACY

Abraham said it was no longer enough "just to innovate creatively, we have to innovate technically". The biggest threat he saw to television was "algorithms". He explained: "In the long term, how do people discover individual pieces of content?... We have to morph into being... both technology companies and creative companies, working together. If we fail to do that, the future will go elsewhere."

5 RTS MASTERCLASSES

Two very successful RTS Masterclass days were organised on successive days in November, the first devoted to programme genres and the second to craft skills. Both were held at the BFI Southbank in London.

RTS Student Programme Masterclasses A capacity audience of 250 attended the three sessions, which were devoted to comedy, factual programming and drama.

► In the Comedy Masterclass, Sky commissioner turned independent producer Lucy Lumsden was interviewed by BBC Comedy Assistant Commissioner Tilusha Ghelani. During nearly ◀



1 Josh Sapan, AMC: RTS Cambridge Convention keynote speaker

5 Julie Etchingham, ITV: RTS Cambridge Convention speaker

9 Tom Hollander, actor: RTS Programme Awards winner

13 Tilusha Ghelani, BBC: RTS Masterclass session chair

2 Susanna Dinnage, Discovery Networks UK & Ireland: RTS Cambridge speaker

6 Lord Dobbs of Wyllye: RTS Huw Wheldon Memorial Lecture

10 Úna Ní Dhonghaíle, editor: RTS Masterclass speaker

14 Armando Iannucci, editor: RTS early-evening event speaker

3 Steve Bartlett, Social Chain: RTS Futures event speaker

7 Nerys Evans, Channel 4: RTS early-evening event speaker

11 Romesh Ranganathan, comedian: RTS Student Television Awards host

15 Claudia Winkleman, presenter: RTS Programme Awards winner

4 Alison Holt, BBC: RTS Television Journalism Awards winner

8 Faisal Islam, Sky: RTS Cambridge Convention speaker

12 Fleur De Force, vlogger: RTS Futures event speaker

16 Richard Holloway, producer: RTS Futures speaker



two decades at the BBC and Sky, Lumsden commissioned some of the country’s best-loved comedies, including *Outnumbered*, *Miranda*, *Trollied* and *Moone Boy*.

She emphasised that producing comedy is an exacting discipline. “The holy grail, and it continues to be so for all mainstream broadcasters, is the family comedy,” said Lumsden.

► In a fascinating Factual Masterclass, liberally sprinkled with clips from his work, documentary-maker Morgan Matthews talked to Ruth Pitt about how his films embrace human life in all its extremes.

“With subjects that have been on the surface quite heavy, I have always looked for lightness, or it occurs naturally,” said Matthews. “I’ve made films about grief, death, all sorts, and they are rarely incessantly bleak.”

► In the Drama Masterclass, award-winning screenwriter and producer Jeff Pope – who scripted ITV biopic *Cilla* and co-wrote the BBC Two comedy *Cradle To Grave* – argued that “the essence of drama is conflict. If you are looking for the greatest amount of conflict, it exists in these very big stories.”

He advised students that a budding writer or producer had to have the ability to generate ideas. “A family of ideas” is best, he said, because, when the inevitable happens and your best idea is rejected, there are others to fall back on.

RTS Craft Skills Masterclasses The masterclass day also attracted a full house of 250 for the three sessions on camera, editing and sound.

► In the Camera Masterclass, Tim Palmer, a cinematographer working predominantly in TV drama, and award-winning documentary cameraman Steve Robinson turned the viewfinder on themselves.

Both experts started out fascinated by stills photography. Robinson stressed that composition is crucial to both stills photography and film; Palmer pointed out how important lighting is for both image creation processes. The session was chaired and produced by Helen Scott.

► Multi-award-winning documentary editor Ben Stark and drama specialist Úna Ní Dhonghaíle were interviewed by media consultant Alex Graham.

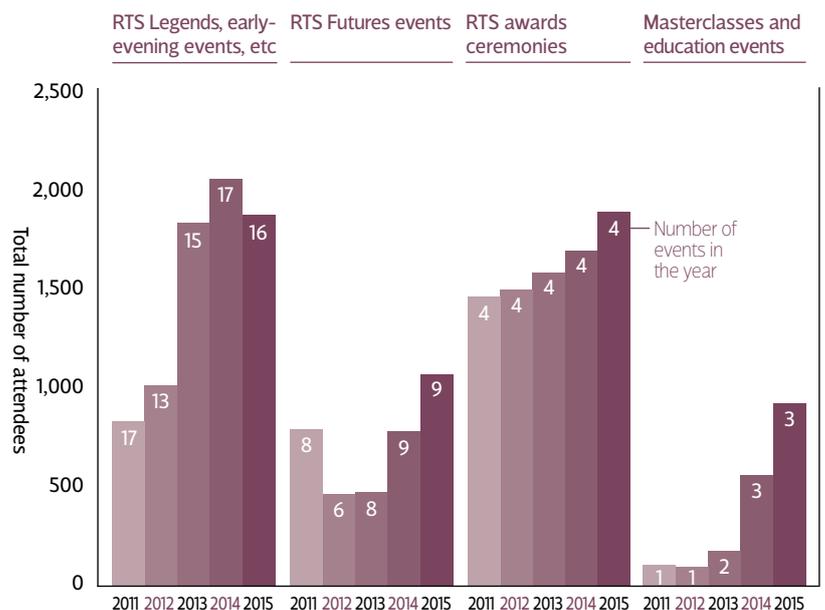
Both editors agreed that, across drama and documentary, less can be more. Sometimes, knowing when not to cut can provide for a more powerful impact on the finished piece than an elaborate edit.

Graham advised the audience to “beg or buy their way into an editing suite with a really good editor”. That way, “the craft of television can be learned”.

► Production Sound Mixer Chris Ashworth and



ATTENDANCE AT NATIONAL RTS EVENTS





RTS Craft Skills Masterclass – sound session.
Above: Chair of the RTS Cambridge Convention 2015 and BBC Director-General Tony Hall

Sound Designer Mike Felton shared their experience of working across a wide variety of shows for the Sound Masterclass.

“Sound is a masochist’s job,” Felton observed to session chair Carolyn Reynolds. “Basically, you do it for your own satisfaction.”

“Most sound practitioners I know are passionate about what they do,” stressed Ashworth. “You work to your own standards and not necessarily the standards people expect of you.”

He added: “It is very much using the technology to improve your performance, rather than being driven by the technology.”

6 RTS FUTURES

This was a very successful year for the RTS’s strand of events that seeks to engage a younger audience in the Society’s educational activities. RTS Futures membership is free, and has grown to 4,962 (from 3,841 in 2014 and 3,150 in 2013); tickets to events are an affordable £10 to registered RTS Futures members. Nine events were held (compared with nine in 2014 and eight in 2013).

Entry Level Training Fair The Society’s inaugural fair in January was the first such training event specifically for the television industry.

It was open to all RTS Futures members or RTS Full Members, but was designed for those with no more than two years’ television experience. Attendees were able to book one of four hourly slots to meet the companies offering training, internships or apprenticeships.

Participating organisations included the BBC, Channel 4, Sky, Creative Access, Discovery, ITV, Latimer, Mama Youth, Media Trust/London360, The Network, Procam, RDF, Roundhouse/ Bloomberg, Sara Putt Associates, Betty, Fremantle-Media and Warner Bros.

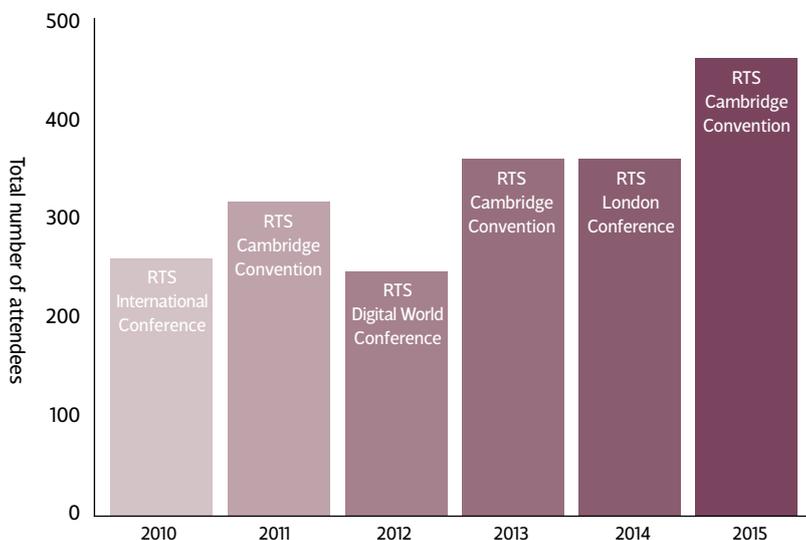
From runner to superstar “Does it take talent, hard work, luck or good looks?” asked entertainment producer Steven D Wright, who chaired this event in February. “Or,” he asked, “is it class?”

The panellists – Torie Chilcott of Rockabox, David Clews from Twofour, Sky’s Jon Moun-tague, Sabina Smitham of Channel Flip and ITV’s Claire Zolkwer – all said class was no longer the barrier it was: enthusiasm was the key quality.

“Being cynical is the one thing in telly that people hate. People who don’t care about a ▶

ATTENDANCE AT RTS ANNUAL CONFERENCES

The biennial RTS Cambridge Convention and RTS London Conference are held on alternate years





show are out [the door],” advised Wright. “Working as a runner... you’ve got to love the subject in order to get through the day.”

First dates: falling in love with ideas In May, seven teams of RTS Futures members, each assisted by a development executive from a leading indie or broadcaster, developed an idea in 30 minutes. The idea had to combine key features of two or three existing series. The teams then had just a minute to pitch their best idea to the room.

The team mentored by Voltage Head of Development Helen Docherty brainstormed and developed the winning format, *Undercover Lovers*, a hybrid of three series – *Big Brother*, *Playing It Straight* and *Wife Swap*.

I made it in... digital Digital pioneers explained to a sold-out event in April how TV is evolving in an online content world dominated by YouTube. The panellists were: Steve Bartlett, Social Chain; Dan Biddle, Twitter; Fleur De Force, vlogger; and Kat Hebden, Shotgun Media.

“To make a television show, you don’t have to be on TV and you don’t have to wait for a break – you can start doing it straight away,” argued Biddle. De Force, advised: “Learn as you go along... If something doesn’t do well, you can take it down and change direction. I didn’t have any training in anything I do now.”

Bartlett said companies should beware of “thinking that a trend on Twitter is inherently

valuable – it’s not... a trend on Twitter is a by-product of people talking; it’s not of value itself”.

How to be the best... researcher “Research is the lifeblood of the TV industry. Without research, we’d have no *Big Brother*, *Gogglebox* or *Panorama*,” argued broadcaster and writer Rick Edwards, who chaired this event in June.

A panel of three researchers and two company bosses shared their tips on what it takes to get ahead as a researcher with the large, youthful audience.

Researchers tend to read the same newspapers and websites, so to find original material requires old-fashioned research – talking to people – pointed out Studio Lambert Casting Executive Emily Hudson. “It’s from chatting to people that you get the most interesting and different ideas,” she said. “But it’s about the scariest thing you do when you become a researcher.”

Summer party and debate July’s party and panel discussion at the Design Museum in London was organised in association with the Guardian Edinburgh International Television Festival Talent Schemes and sponsored by Channel 4, Sky and Warner Bros Television Production UK.

Host Kirsten O’Brien asked a panel of industry insiders – including BBC Three boss Damian Kavanagh – if television was out of touch with the young: “Is it relevant for 16- to 34-year-olds?”

Kavanagh reminded the audience that young



Right: RTS Futures Entry Level Training Fair. Above: Workshop during the RTS Futures event ‘First dates: falling in love with ideas’





people consume content across the BBC, and that BBC One was the most-watched channel among 16-34s.

In conversation with... Richard Holloway The executive producer behind such TV shows as *The X Factor* and *Britain's Got Talent* said in September that both formats, while they had life left in them, were showing their age.

Britain's Got Talent was a “more engaged format” than other hit shows such as *The Great British Bake Off*, Holloway argued. “I think it could run for many, many years,” he said. *The X Factor* “will have a finite life span. But I think you then rest it, then you bring it back.”

Describing the differences between the two big entertainment shows, Holloway said *The X Factor* was “quite intense” and “pretty full on”, while *Britain's Got Talent* was more fun.

Speed date the content creators In October, executives from shows such as *The Apprentice*, *Educating Cardiff* and *Ant and Dec's Saturday Night Takeaway* were grilled in a series of three-minute, one-to-one dates by young hopefuls eager to get in and get on in television.

“Runners last year become researchers on the next series. We have people back and consider them for higher roles,” said Stephen Day, Series Editor of *The Apprentice*.

Newcomers should look beyond traditional TV, argued Mike Matthews who directed C4's *Jamie's 15-Minute Meals*. “There are so many [online] channels out there. They're not conventional

RTS Futures event, ‘How to be the best... researcher’. From left:

Ayo Ajibewa, Rick Edwards, Selina Tso, Emily Hudson, Ben Ruby and Victoria Bell

telly, but they need talented people to make [content] for them,” he said.

Christmas party and debate A *Daily Mirror* headline – “A black man is more likely to score for England than to host a prime-time TV show” – set the scene for the final RTS Futures event of the year, which was held at The Hospital Club.

The panel for the pre-party discussion was drawn from *Broadcast* magazine's 26 BAME Hot Shots of 2015. Actor and producer Femi Oyeniran said: “The people making the decisions need to be more diverse. Until the big indies hire more black people, we're not going to see a transformation.”

Researcher Sabrina Scollan said: “In terms of factual, it's about pushing new talent, which is what we try to do at Renegade. A commissioner doesn't know what he or she wants until they see [the talent] in front of them.”

The Society is extremely grateful for the hard work of the RTS Futures Committee, and particularly to Camilla Lewis, who stepped down as Chair of the committee at the end of 2015 after six years at the helm.

7 EARLY-EVENING EVENTS

The Society's early-evening events are free for members and also provide an accessible and low-cost way for the public to hear and question television practitioners on a wide range of issues. Nine events with top-tier participants were staged during the year (compared with seven in 2014 and six in 2013). ◊



Fixed-rig documentary: the story behind the lens

The first event of the year looked at the triumph of fixed-rig productions, such as *Educating Yorkshire* and *24 Hours in A&E*.

Documentary subjects act less self-consciously when there are cameras but no crew present, explained Sarah Swingler, Head of Dragonfly West and Executive Producer of *One Born Every Minute*, which has aired on Channel 4 since 2010.

“There’s a different tone to a rig show,” agreed David Brindley, who made *Educating Yorkshire* before becoming the Channel 4 Commissioning Editor responsible for fixed-rig shows. “It’s about as purely observed as you can get – there’s a real honesty to the scenes.”

A crucial part of the process is indexing the material before editing can begin, said Brindley: “You’re nothing, if you’ve lost your brilliant moments from your thousands of hours of [footage].” A traditional documentary might involve 100 hours of raw material. With 50 or more times that, fixed rigs have changed the scale and nature of post-production.

Moreover, said Brindley, “with *Yorkshire*, we were in the school for nearly a year [gaining trust] before we pressed record.”

Rona Fairhead CBE In her first major speech since being appointed Chair of the BBC Trust, Rona Fairhead laid down a marker about how she would resist political interference in the running of the BBC. The event was chaired by the RTS President, Sir Peter Bazalgette.

Unveiling BBC-commissioned research which said that 55% of people preferred the licence fee to be set by an independent body, against 23% who thought it should be down to the government or MPs, Fairhead said: “There was very little support for any government intervention in the BBC” or for a repeat of the “shotgun” 2010 licence-fee deal that led to deep cuts at the corporation.

She said that the BBC needed to be careful about its impact on commercial media, such as local newspapers, where it had to “show that it can be more open and collaborative”.

Fairhead continued: “We’ve all heard the saying that partnership is something the BBC does to you rather than with you. It needs to become more agile – simpler to work in and to work with.”

No longer only buying eyeballs: why advertisers want to make programmes Advertiser-funded programming was in the spotlight later in February. Almost as old as the medium itself, there is great interest in AFP from brands as diverse as Red Bull, Sainsbury’s and FindMyPast.com.

“Are brands trying to coerce programme-makers and broadcasters to change their programmes into adverts? Yes, of course, they are,”



The early-evening event ‘Fixed-rig documentary: the story behind the lens’



said John Nolan, Managing Director at All3Media's AFP arm, Apollo20. "But then you have an intelligent conversation with them and with an intelligent agency... and jointly develop good programmes..."

"It's arrogant of producers to think that good ideas only come from their development teams."

Also on the panel were: Jon Lewis, Head of Digital and Partnership Innovation at Channel 4; Sally Quick, Director of Commercial Partnerships at UKTV; and Sue Unerman, Chief Strategy Officer of MediaCom UK.

Armando Iannucci in conversation with Lucy Lumsden

The following month, Armando Iannucci looked back on more than two decades in TV and radio comedy.

He recalled his first experience of working in television, on the BBC Two news spoof *The Day Today*: "The BBC was very good. BBC News even arranged for Chris and me to attend a training course in order to learn how to make TV news – so that, basically, we could give it the finger."

RESEARCH IS THE LIFEBLOOD OF THE TV INDUSTRY. WITHOUT RESEARCH, WE'D HAVE NO BIG BROTHER, GOGGLEBOX OR PANORAMA

The Thick of It began life as a reinvention of *Yes, Minister* but ended up breaking new ground – partly because it was made on a shoestring: just £100,000. The show's frenetic intensity was a direct result of the tiny budget.

The US version was shot very conventionally, said Iannucci: "There was no swearing, Ollie was a girl, and I think there was an upbeat, happy ending. It wasn't bad, it was boring."

Diversity – job done? This highly charged RTS event in June asked whether broadcasters' plans to address diversity were delivering real change.

On the positive side, Sky's then-Head of Comedy, Lucy Lumsden, was upbeat about her company's diversity scheme. The aim was to have a minimum of 20% of the stars and writers of its UK-originated shows from a black, Asian or other minority ethnic background by the end of the year.

But Tanni Grey-Thompson, Paralympian and member of the BBC's Independent Diversity Advisory Group, said that "disabled people are portrayed as fun-loving Paralympians or benefits scroungers sucking money off the state... pretending to be disabled when they're not. Or they are portrayed as victims."

Ade Rawcliffe, Creative Diversity Manager at Channel 4, claimed her company's 360° Diversity

Charter was "a game changer. Every production has to go through a diversity tick-box process for on- and off-screen. It means that diversity is the first conversation that people have."

However, actor Kobna Holdbrook-Smith, a campaigner for Act for Change, expressed reservations about what the TV executives had told the audience. "What I've heard in the year and a half that we've been working is very exciting, but what I've also heard is many people say that they've been here before, time and time again."

Tunde Ogungbesan, the BBC's new Head of HR for Diversity, Inclusion and Succession, said: "Where indies and in-house producers are doing the right things, we celebrate that success. Where it is not happening, it is noted. The word is getting out there and they probably won't get another commission."

In conversation with Chris Bryant MP In July, the then-shadow culture secretary Chris Bryant MP, interviewed by *The Economist's* Anne McElvoy, warned that reducing the scale and scope of the

BBC would severely damage the UK's thriving creative industries. He said that the BBC should remain "our cultural NHS".

He was, however, in favour of abolishing the BBC Trust: "We need a proper unitary executive board, with a non-executive chair and a majority of non-executive directors, who should be appointed for a fixed period so that they retain their independence."

Bryant said that he remained open to the idea of a household levy, but believed "the licence fee should remain for the full period of the BBC's Charter, with a CPI inflation rise, as promised".

No laughing matter – how does comedy fight back?

At this packed event in October, practitioners discussed how British writers rooms work, why long-running British comedy series are conspicuous by their absence, and the thinking behind commissioning in volume.

"We don't really do much team writing [here] on shows because there just isn't the money that the Americans have," said Channel 4's Deputy Head of Comedy, Nerys Evans.

Event chair Boyd Hilton wondered if the latest crop of TV comedy was falling short of the so-called golden age of *Fawlty Towers* and *Porridge*.

Drifters creator, star and writer Jessica ◉



Knappett said that there was a tendency to romanticise the past: “I’m sure there was a lot of terrible comedy in the 1970s, as well.”

UKTV Senior Commissioning Editor Simon Lupton said that he commissioned three pilot episodes for *Bull* for business and creative reasons: “Scheduling a single half-hour is a nightmare, you just can’t justify the marketing spend to promote it.”

He added that VoD services were changing the way viewers consumed comedy. “Netflix has thrown down the gauntlet,” he said. “Viewers will wonder why they can’t just watch a series all in one go, or at least the first three episodes, and decide if they like it.... We, as linear channels, have to find a way of combating that.”

Humans – anatomy of a hit This very popular evening event in late October used the successful “Anatomy of a hit” format to quiz the stars, writers and producers of *Humans* about how Channel 4’s most popular drama for 20 years reached the screen.

A determination to anchor *Humans* in today’s

world and reflect contemporary concerns was one reason for its extraordinary success, the panellists suggested.

“You don’t want to overlay the spookiness,” said co-writer Jonathan Brackley. “You want it to feel real.” Episode 1 features a synth being bought in a shop that resembles an Apple Store – “it’s just a family purchasing a piece of very hi-tech consumer technology”.

Gemma Chan, who played synth Anita, said choreographer Dan O’Neill deserved a lot of the credit for training the actors playing synths to move with convincingly robotic economy of effort.

“One of the reasons why the show proved so successful,” said Channel 4’s Head of International Drama, Simon Maxwell, “is the fear in our relationship with technology. Because we fear it might make us obsolete – but we can’t be made obsolete because of our humanity and our capacity for love.”

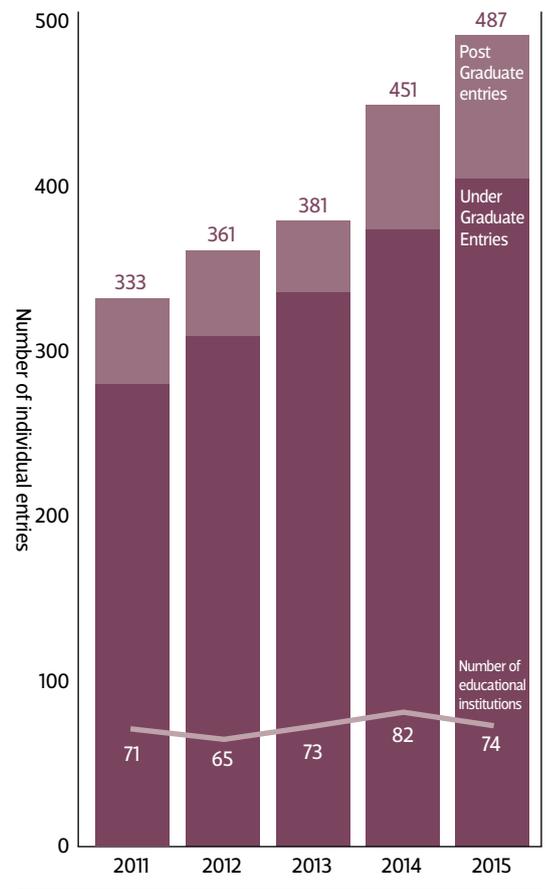
The secret of soaps: the story behind the stories

In November, shortly before the soap’s 55th anniversary, a panel of *Coronation Street*



RTS early-evening events: (left) ‘Humans – anatomy of a hit’; and (above) Rona Fairhead CBE

RTS STUDENT TELEVISION AWARDS ENTRIES



heavyweights discussed the secrets of the programme’s success

The soap’s strength is that, after nearly 9,000 episodes, it still follows the blueprint of the very first show aired in December 1960, argued ITV Creative Director, Serial Dramas, John Whiston.

Creator Tony Warren assembled a group of “strong women and feckless men”, said Whiston, who is responsible for both *Coronation Street* and *Emmerdale*, a role that has earned him the nickname “the pope of soap”.

“The women are just as strong now and the men just as feckless as they ever used to be,” he added. “*Corrie* has stayed completely true to that DNA.”

“What’s special about *Corrie*?” asked Producer Stuart Blackburn. “It’s the mix of high drama, romance and comedy.”

“You never feel that you’re coasting,” said Tina O’Brien, who plays Sarah-Louise Platt. “I constantly feel like I’ve got to up my game.”

Writer Debbie Oates, who has penned 140 episodes since 2002, said that, “looking from the outside, people can think it’s really formulaic or pappy. Yes, it’s got a framework and a structure

but, within that, you can play around and put your own voice in.”

The Society is very grateful for the hard work of the RTS Early Evening Events Committee chaired by Dan Brooke.

8 RTS LECTURE

Lord Dobbs of Wylde delivered the RTS Huw Wheldon Memorial Lecture in February. “Public service broadcasting – a house of cards?” was a passionate defence of the BBC as a global public service operator that is, “arguably, the most important form of foreign aid we provide”.

“That doesn’t mean giving the BBC a blank cheque, or refraining from giving it a good kicking when it deserves it,” cautioned Dobbs. “But it does mean making sure that the BBC has the opportunity, and the encouragement, to meet its ambition of doubling its global audience to half a billion people in the next seven years.”

The peer, who wrote the Netflix-commissioned *House of Cards*, said that “for every BBC screw-up, such as the Digital Media Initiative and the sale ↻



of Lonely Planet, Westminster has its own IT catastrophes, its organisational incompetences and, not least of all, its stupendously wasteful wars... and I don't know any BBC executive who has yet put in an expenses claim for a duck house."

9 RTS LEGENDS

General election 2015 – did TV come to the aid of the party?

TV heavyweights Jeremy Paxman and Alastair Stewart OBE locked horns at this highly entertaining event in June, to offer conflicting takes on how well their medium had covered the general election. Steve Hewlett held the ring.

"One of the lessons of this election is that you are an idiot if you believe opinion polls," thundered Paxman, maintaining his exasperated, withering *Newsnight* persona. "I am totally against opinion polls." Stewart agreed that the pollsters had failed miserably, but "there was no other narrative in town, so we fell foul of what turned out to be a wrong narrative..."

They also clashed over the leaders' TV debates – or the lack of them. Paxman fumed that broadcasters had "behaved ludicrously about the debates. There is no constitutional entitlement to debates."

Stewart said he was disappointed that the broadcasters had been unable to persuade the parties to agree to a rerun of the 2010 debates. "What you ended up with was a real potpourri, some of which was not great," he said.

The Society is very grateful to Paul Jackson, who stood down as Chair of the RTS Legends Committee in September.

10 JOINT EVENTS

The Society is keen to develop relationships with other societies and bodies where the combined effect of co-operation enables the RTS to increase its impact, influence, reach and effectiveness.

During the year, the Society jointly organised three national and numerous local activities with such partners. Details of jointly organised local events will be found on pages 34 to 45.

Conference: Making diversity pay The economic arguments for diversity came under the microscope at a lively joint RTS/BBC forum in March, which was part of the corporation's "Reflect and Represent" week.

The panellists were: Barbara Emile, Executive Producer at Douglas Road Productions; Tantrum Films Director Charlie Hanson; Diane Kemp, Professor of Broadcast Journalism at Birmingham City University; and Jane Millichip, Managing Director of Sky Vision.



Demis Hassabis gave the RTS/IET Joint Public Lecture in November

Hanson said: "Sky, Channel 4 and ITV are moving in the right direction. The BBC is still introducing the training and mentoring schemes that it did 30 years ago, that it does every 10 years and that still haven't worked."

Despite his harsh words for the BBC, he added: "We're at a turning point because people do seem to be listening. I hope this will be the last time I have to come on a panel like this."

Kemp argued that without diversity, "You're going to lose stories; in terms of news, you're going to lose experts and fresh angles on life; and... you're going to lose the legitimacy [of the BBC licence-fee] unless people can see themselves, their lives and their point of view reflected."

RTS/IET Joint Public Lecture with

Demis Hassabis Artificial intelligence was the subject of the RTS/Institution of Engineering and Technology Joint Public Lecture, which was held in November at the British Museum.

Demis Hassabis, who co-founded DeepMind Technologies in 2010, described the machine-learning start-up (now owned by Google) as an "Apollo programme for artificial intelligence – a moon-shot project that focuses on ambitious, long-term goals".

Although we are "a long way from machines being truly creative", Hassabis said: "I don't think it's impossible."

He identified "information overload" as one of the biggest problems facing society – and TV, too.

"In the world of television, there are so many channels and modes of watching things – how can [viewers] find what they are interested in?" he asked. "Personalisation is one kind of technology that might help but it doesn't really work because it is based, at the moment, on quite primitive technology, which doesn't give unique recommendations to what I would call [a person's] long tail of interests."

The lecture was chaired by BBC Worldwide CEO Tim Davie and attended by 212 people (the first such lecture in 2014, by 269).

Conference: Who benefits? How can poverty be better

portrayed on TV? Organised jointly with the BBC, National Council for Voluntary Organisations and Joseph Rowntree Foundation in November, this one-day conference assessed the impact on participants of shows such as *Benefits Street*.

This series pioneered a TV subgenre that has since been dubbed "poverty porn".

At the conference, broadcasters and production companies were repeatedly advised by charities



The Judges' Award at the RTS Television Journalism Awards went to Al Jazeera English journalists Peter Greste (right), Mohamed Fahmy and Baher Mohamed

to avoid stereotyping those whose lives are blighted by poverty.

Ian Rumsey, Head of Topical Factual at ITN, stressed the importance of allowing people depicted in programmes such as Channel 5's *Benefits* (produced by ITN) to "speak for themselves".

Daniela Neumann, Creative Director at Spun Gold TV, described to delegates how one of her series, *Through a Child's Eyes*, treated its contributors – families living on low incomes. The children received high levels of psychological support during the production, she claimed.

But once the film was broadcast, it was impossible to prevent sensational coverage of the programme's subjects. "We can control what we do in the edit but we can't control what the tabloid press does," said Neumann.

11 RTS AWARDS

The RTS's awards represent the gold standard of peer recognition. The ceremonies, produced by RTS Enterprises, are well attended thanks to the unparalleled integrity of the judging process, the continual refinement of award categories to match emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

The Society is extremely grateful to the awards judges and presenters, all of whom donate their services.

Although these events help to fund the Society's charitable activities, the RTS aims to keep ticket prices as low as it can. The Society recognises the financial pressures on producers and broadcasters and has sought to balance these against the relatively inflexible costs of providing public opportunities to celebrate the highest standards of achievement in broadcasting.

RTS Television Journalism Awards 2013-2014 The awards were presented in February at the London Hilton. The evening was hosted by CNN International's Becky Anderson and the awards were presented by Stewart Purvis CBE, who chaired the judging panel. A total of 459 people attended the ceremony (compared with 459 in 2014 and 449 in 2013).

Mark Austin of ITV News picked up the prize for Network Presenter of the Year for the second year running. *Channel 4 News'* Matt Frei was named Television Journalist of the Year, while Sky News received the award for News Channel of the Year. *ITV News at Ten* won Daily News Programme of the Year and Scoop of the Year went to BBC Northern Ireland.

The Judges' Award, which is given at the discretion of the jury chairs, was presented to the Al Jazeera English journalists Peter Greste, Mohamed Fahmy and Baher Mohamed. Greste



picked up the award for himself and on behalf of his two colleagues, who were still on bail in Egypt.

The Lifetime Achievement Award went to former ITV News Science and Medical Editor Lawrence McGinty.

RTS Programme Awards 2014 The awards were held at Grosvenor House Hotel, London, in March and were hosted by John Sergeant in front of an audience of 768 (compared with 854 in 2014 and 772 in 2013).

Sarah Lancashire won the Actor – Female award for her role in *Happy Valley*, while Tom Hollander won the Actor – Male award for *A Poet in New York*.

Harry and Paul's Story of the Twos won two awards: Scripted Comedy and Writer – Comedy. The Judges' Award was presented to Ben Stephenson, BBC Controller of Drama Commissioning. The Lifetime Achievement award went to Melvyn Bragg. Twenty-eight awards were presented, with 18 going to the BBC and six to Channel 4.

The RTS is very grateful to Mark Wells, who executive-produced the awards ceremony and delivered a more modern feel to the evening.

RTS Student Television Awards 2014 The awards, held in May at the BFI Southbank in London, were attended by 280 students and teachers (compared with 231 in 2014 and 163 in 2013).

Undergraduate and Postgraduate Awards were judged in five categories: Animation, Fiction, Entertainment, Factual and – new this year – Open, for films that were a maximum of three minutes in length and on any subject matter. Entries for the Undergraduate group were judged on a regional basis and these regional winners were then put forward for national judging. The national juries selected three nominees per category and the winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only.

In addition, Undergraduate and Postgraduate Awards were judged for the three craft skills: Camerawork, Editing and Sound. A total of 16 awards were presented.

The winners and nominees came from a wide spread of media colleges, though students at the National Film and Television School were nominated for all the Postgraduate Awards and won seven of them.

The ceremony was hosted by comedian Romesh Ranganathan and the awards were presented by the Student Awards Chair, Stuart Murphy, then-Director of Sky Entertainment Channels.



RTS Student Television Awards winners (right) and RTS Programme Awards winner Grayson Perry (below)



The awards were televised for the first time, by Sky Arts, and selected nominee productions were aired on Sky channels.

RTS Young Technologist of the Year 2015 The award was presented in July to Michael Colyer, a Special Cameras Engineer at Formula One Management, where he designs and installs cameras in racing drivers' helmets, trackside bollards and anywhere else that might enhance race coverage.

The runner-up prize, the Coffey Award for Excellence in Technology, was made to BBC Trainee Broadcast Engineer Anna Patching.

The awards recognise potential future leaders in broadcasting and related technologies, and promote education in the science, practice, technology and art of television and its allied fields.

The RTS Young Technologist of the Year award



Pets – Wild at Heart secured the Design and Craft Innovation award.

Two new awards for direction, in Fiction and Non-fiction categories, were launched this year; they were won by Julian Farino and Colette Camden, respectively.

The award for Lifetime Achievement was presented to production designer Dennis de Groot.

12 RTS PUBLICATIONS

The Society's monthly magazine, *Television*, continues to win plaudits for its timely and penetrating coverage of key media debates and developments.

In the course of the year, *Television's* print run grew from 4,150 to 5,400. Most copies are posted direct to RTS Full Members, and nearly 1,000 copies are distributed via the larger Patron companies. About 200 of these go direct to senior staff members. In the lobby areas of 17 Patron buildings across the UK, copies of *Television* are also held in news-stands for staff and visitors to read or take away.

The magazine profiled a diverse range of companies, programmes, practitioners, executives and technologies that are transforming the industry – from talent, such as dramatist Jack Thorne, director Peter Kosminsky and showrunner Jed Mercurio to top executives, such as HBO's Michael Lombardo, Lucinda Hicks of Endemol Shine UK and BBC Drama chief Polly Hill.

On screen, *Television* analysed dating shows, election coverage and trends in comedy commissioning. Behind the screen, it looked at the use of drones, the economics of local-TV, the implications of the mounting dangers that foreign correspondents face, apprenticeships, the politics of broadcasting in Scotland and the rise of mobile video.

Stefan Stern wrote a hilariously penetrating guide to the TV Tribes of Britain, illustrated by Russel Herneman, and an acerbic review of TV shows about TV – of which there are a great many, and not all as good as *WIA*.

Television also provided accessible articles on the European Digital Single Market and the complexities of assessing multi-platform audiences.

From February onwards, the RTS's Digital Editor wrote a monthly column to cross-promote the Society's online content to *Television* readers.

One of the magazine's most keenly anticipated regular features is the insightful and revealing profile of a major figure in the British broadcasting landscape penned by *Times* journalist Andrew Billen. In 2015, the Billen Profiles included: *Newsnight's* Evan Davis; Channel 5 Director of Programmes Ben Frow; then-Endemol Shine Group CEO Tim Hincks; Danielle Lux, MD of CPL Productions; Sky News chief John Ryley; ▶

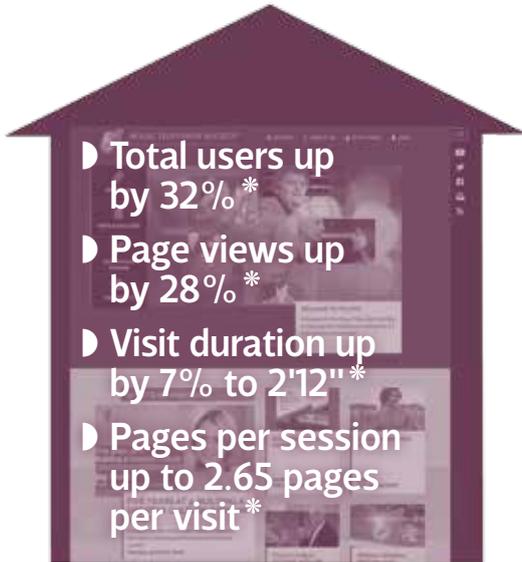
is endowed by the family of the distinguished engineer AM Beresford-Cooke and gives the winner the opportunity to attend IBC, which is held every September. The judges ask applicants to demonstrate how the award would enhance their understanding of technology's role in television and related fields, and how they propose to share that understanding.

RTS Craft & Design Awards 2014-2015 The awards were presented in November at the London Hilton and hosted by Susan Calman. A total of 372 people attended the ceremony (compared with 341 in 2014 and 368 in 2013).

The Judges' Award went to the production team behind *Wolf Hall*.

Fortitude won two awards: Effects – Special and Sound – Drama, while *Home Fires* secured both music awards – Original Score and Original Title.

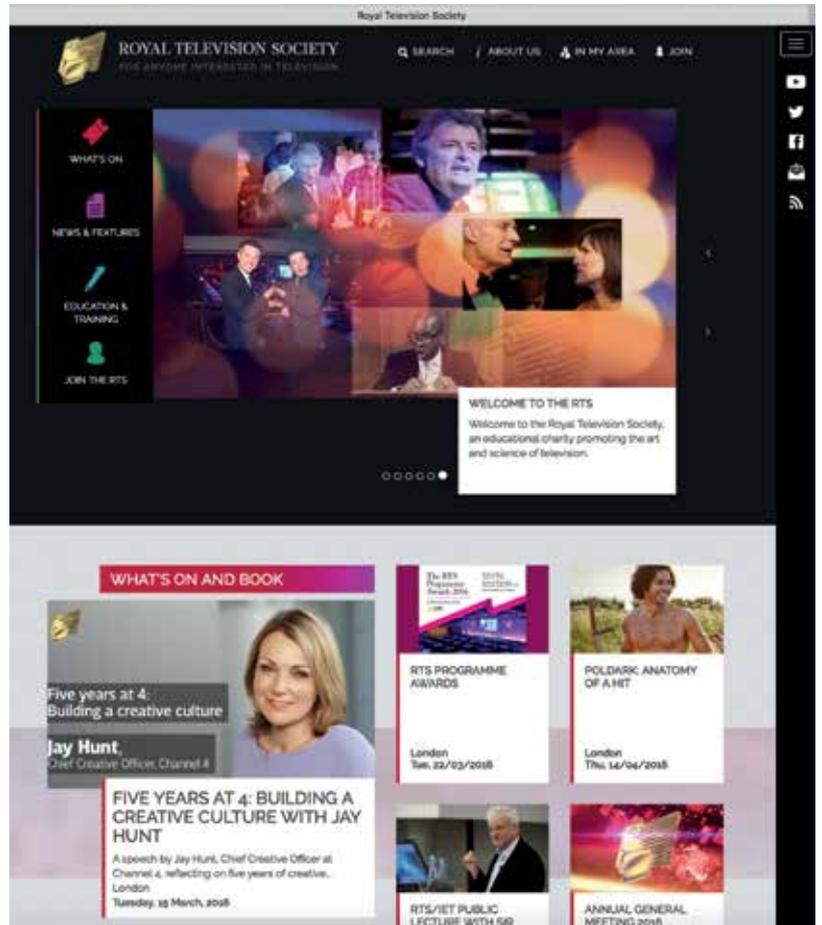
The Society's monthly magazine, *Television*



IMPACT OF THE RTS WEBSITE RELAUNCH IN AUGUST 2015

Note: The big increase in total number of users probably contributed to a slight dilution in the average level of user engagement. The total number of person-views and person-minutes have both risen considerably despite declines in the average number of page views and average visit duration.

*All web stats from Google Analytics for the period 01/08/15-24/01/16 vs 01/08/14-24/01/15



Kim Shillinglaw, then-Controller of BBC Two; and All3Media CEO Jane Turton.

Television's "Our Friend" column seeks to balance the inevitable metropolitan bias of a good deal of its coverage (given London's dominance in UK television production and commerce).

Throughout the year, guest columnists focused on important industry trends that M25-bound broadcasters were prone to miss. They included: Barbara Govan in Leeds, Huw Jones and Ron Jones in Wales, Graeme Thompson in Sunderland, Stuart Cosgrove in Scotland, Mike Gunton and Laura Marshall in Bristol and Noel Curran in Dublin.

The TV diarists included Sir Peter Bazalgette, Dan Brooke, Muriel Gray, Lorraine Heggessey, Paul Jackson, Lucy Lumsden, Professor Richard Sambrook, Jon Snow and Fiona Stourton, and there were book reviews by Maggie Brown and Simon Shaps.

As usual, the super-sized October issue was devoted to in-depth coverage of the RTS Cambridge Convention and IBC for the benefit of those unable to attend the events.

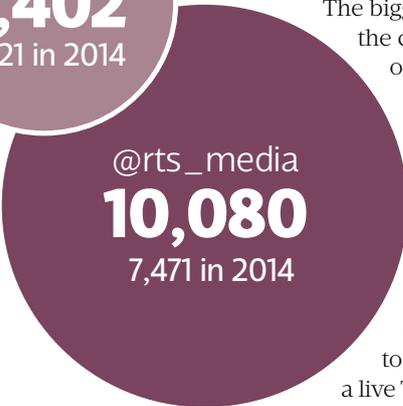
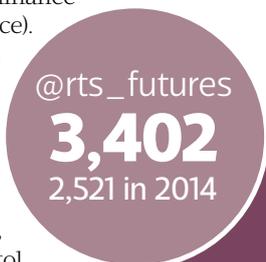
A special *Television* supplement was distributed to colleges in the third term to promote the RTS Undergraduate Bursaries, RTS Futures and RTS Student Television Awards. In addition to application details, the supplement carried reprinted articles on RTS Masterclasses and RTS Futures events.

13 RTS DIGITAL PRESENCE

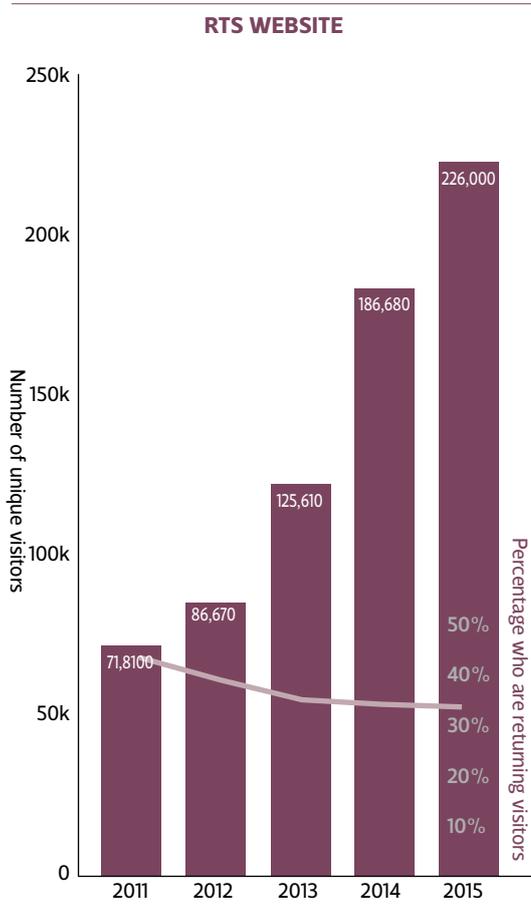
The biggest single achievement in this area in the course of the year was the launch in July of the RTS's new website. The new portal provides a far more flexible and robust platform to develop new services, as well as presenting a slicker and more attractive shop window for the Society's activities.

Illustrated reports of all national and RTS Futures events are uploaded to the RTS website by the morning following the event (more detailed reports continue to be published in *Television*) and there is also a live Twitter feed (@rts_now) from most events.

The digital content team have established a regular schedule for publishing new content,



RTS Twitter followers



such as daily news updates and the weekly “Tips Tuesday”, in order to increase the site’s “stickiness” for users.

The Society’s website had 226,000 site users during the calendar year (up from 168,679 in 2014; 160,000 in 2013), who viewed an average of 2.54 pages (2.89 pages in 2014; 3.07 pages in 2013); their average time spent on the site was 2 minutes 4 seconds (2’ 21” in 2014; 2’ 18” in 2013); 33% of them were returning visitors (34% in 2014; 35% in 2013). The relaunch of the website part-way through the year had a beneficial effect.

The most popular content on the site is around the major awards ceremonies, above all, the RTS Programme Awards.

Social media The RTS’s digital team continued to focus on social media, which drives an increasing amount of traffic to the Society’s website. They also live blogged from all RTS national events; created multimedia content to share; and produced sponsored Facebook posts.

The key statistics were:

▶ @rts_media had 10,080 Twitter followers at the end of 2015 (up from 7,471 in 2014 and 4,899 in 2013)

- ▶ @rts_futures had 3,402 Twitter followers at the end of 2015 (up from 2,521 in 2014 and 1,455 in 2013)
- ▶ Around 17% of all RTS website traffic comes from social media
- ▶ 40% of all visits to the site were made on a mobile or tablet device (up from 34% in 2014)

Video content Almost all RTS events and sessions are videoed. Once edited, they are uploaded to YouTube – an RTS International Patron – although this will not be apparent to most visitors as the videos appear to be embedded in the RTS site. Videos were previously hosted on the video-hosting service Vimeo (until April).

The total number of video streams (or “plays”) was 50,000 (compared with 9,633 in 2014 and 750 in 2013). Total watch time was 324,000 minutes of videos on the RTS channel (an average viewing time of six minutes per video).

A total of 260 videos were made (compared with 68 in 2014 and 30 in 2013). A slim minority were edited reports of RTS events (37 videos, comprising 15 conference sessions, six master-classes, 11 other events and five awards ceremonies). Most of the remainder were mini-programmes, generally with an educational theme. The digital production team has developed a number of branded formats, such as *Tips in 60 Seconds*, *Tips Tuesday* and *How To...* strands.

THE TOP 10 RTS VIDEOS, 2015: **No of plays**

1	RTS/IET Joint Public Lecture with Google DeepMind’s Demis Hassabis	12,462
2	Sarah Lancashire wins Best Actor – Female at the RTS Programme Awards	5,100
3	<i>RTS Behind the Scenes: Emmerdale</i>	2,712
4	Sian Gibson at the RTS North West Awards 2015	2,432
5	Amanda Mealing on turning the <i>Casualty</i> ship around	1,357
6	Part 2 of 2: <i>Click’s 360° Magic Trick</i> – RTS Cambridge Convention 2015	1,354
7	Session 1: Happy Valley or House of Cards? RTS Cambridge Convention 2015	956
8	Russell Tovey at the RTS Programme Awards	927
9	Part 1 of 2: <i>Click’s 360° Magic Trick</i> – RTS Cambridge Convention 2015	830
10	<i>RTS Behind the Scenes: Newsnight</i>	782

Online security In April, ITV Director of Delivery Assurance and Governance Paul Lynch made a presentation to all RTS staff and regular freelancers to raise awareness of security issues. The workshop covered best practice for protecting data held by the RTS, particularly members’ information. ◉



14 RTS CENTRES

The Society's centres hosted an impressive 119 events (125 in 2014) through the year, which are described in more detail on pages 34 to 45. These made up the majority of the 151 events held by the Society.

Programme awards ceremonies are normally the biggest events hosted by the Society in the nations and regions and a major focus of activity.

In 2015, Northern Ireland Centre put on its first awards of recent times, attracting more than 200 from the region's thriving TV and film production industry for the ceremony in Belfast.

More than 400 people attended the West of England Awards at the Bristol Old Vic, and the RTS North West Awards drew an audience of more than 450 people to the Hilton Deansgate.

The Society's Student Television Awards recorded healthy numbers of entries and attendees, as well as attracting work of consistently high quality. There was a full house of 100 at RTS Bristol's awards and more than 100 for London's ceremony. A bumper crowd of 250 gathered for RTS North West and there were more than 300 students in the audience at York Racecourse for the Yorkshire ceremony.

Northern Ireland held its second Student Television Awards. More than 150 students, politicians and media professionals attended the event, substantially more than the first awards in 2014, which attracted an audience of just over 100.

RTS Legends event with Jeremy Paxman (left) and Alastair Stewart OBE

North East and the Border (NETB) and Midlands centres combined their Programme Awards and Student Television Awards, with both ceremonies attracting audiences of more than 400.

Reflecting their educational remit, the centres hosted a number of events for students and young people during the year. On the same day as its Student Television Awards, RTS North West held a student conference, organised with Salford University. It attracted more than 200 media students to hear speakers from across the television genres.

Northern Ireland Centre's annual Media Careers Fair drew a crowd of more than 200, while Southern's sixth annual "Meet the professionals" forum was attended by 250 students, a satisfying increase on the 2014 attendance of 200. A further 180 journalism students (compared with 140 in 2014) attended Southern's "Working in journalism" event.

Yorkshire and NETB joined forces to host "How to get the best job in TV", which pulled in a capacity audience of 140 students. RTS Midlands held an ambitious series of careers workshops in secondary schools across the region.

Some of the television industry's leading lights gave lectures to centres during the year. Claire Enders, the founder of media research firm Enders Analysis, offered a robust defence of public service broadcasting to a sold-out audience when she delivered the RTS Scotland Campbell

Swinton Lecture. Sky Arts chief Phil Edgar-Jones visited Bristol and ITV Studios Managing Director Julian Bellamy presented NETB's Annual Lecture at Gateshead Old Town Hall.

Raye Farr, former Director of the Steven Spielberg Film & Video Archive at the US Holocaust Memorial Museum, gave the annual RTS Focal Jane Mercer Memorial Lecture in London. Richard Williams, Chief Executive of Northern Ireland Screen delivered the annual RTS Northern Ireland Dan Gilbert Memorial Lecture.

Talent from in front of and behind the camera was also prominent at events throughout 2015. Peter Kosminsky, director of one of the year's outstanding dramas, BBC Two's *Wolf Hall*, was interviewed at an RTS Southern event. Yorkshire Centre celebrated the 80th birthday of comedian and writer Barry Cryer, while award-winning writer Frank Cottrell Boyce delivered the Anthony H Wilson Memorial Lecture in Liverpool.

Some regions offered a first look at new television programmes. RTS North West hosted premieres, followed by a Q&A with the writers, film-makers and cast members, of dramas such as Channel 4's *Cucumber* and BBC One's *Ordinary Lies*, as well as the ITV documentary *The Day They Dropped the Bomb*.

Other regions turned the spotlight on older programmes: London examined how Channel 5's unscripted cop show, *Suspects*, is made; and Republic of Ireland Centre devoted evenings to two much-loved programmes, *It Came from Connemara!* and *I Created Dracula*.

Centres made progress in using social media to build their profile in the local television community and to raise attendance at events. RTS North West's Facebook page had a weekly reach of 22,600 people by the end of the year.

Trips to local facilities and production bases were a feature of many centres' calendars. Republic of Ireland Centre, for example, visited Ashford Studios in County Wicklow, where the historical blockbuster *Vikings* is made; RTS Wales members toured BBC Cymru Wales's Innovation Lounge and ITV Cymru Wales's new home in Cardiff Bay.

Two centres in particular – Thames Valley and London – hosted a number of technology events, continuing the Society's strong interest in broadcast engineering. Among the subjects covered were: Ultra-HDTV; media asset management; the international media technology exhibitions NAB and IBC; and video restoration. Both Thames Valley and NETB centres hosted demonstrations of video drones.

The Devon and Cornwall Centre is being re-established, with Kingsley Marshall taking up the position of Centre Chair. Plans for a programme of events in 2016 are under way.

Many regions joined forces with other organisations to host events. Partners during the year included the Writers' Guild, the Institution of Engineering and Technology, the Institute of Welsh Affairs and the Society of Motion Picture and Television Engineers. The generous financial and practical support given by broadcasters, production companies and universities to centres is recognised in their reports on pages 34 to 45.

15 IBC

The Society has an 18% shareholding in IBC, Europe's premier broadcast technology event, which is held each September in Amsterdam's RAI Centre. A record 55,122 visitors, together with more than 1,887 exhibiting companies, attended IBC 2015 (compared with 55,092 visitors in 2014 and 52,974 in 2013).

The week-long conference and exhibition was dominated by manufacturers' enthusiasm – and broadcasters' more guarded approach – for ultra-HDTV – which has at least four times the resolution of HDTV pictures.

The unsteady transition to the new format was a recurrent talking point, with many companies taking the view that the introduction of HDR (high dynamic range) pictures would prove a much more compelling proposition to consumers than merely increasing the number ▶

**RTS Enterprises
has an 18% stake in IBC, the
annual conference and exhibition show**





'Diversity – job done?' was an RTS early-evening event held in June

of pixels
on their living-
room sets.

The inevitable, but equally contested, transition from traditional cabling to IP (internet protocol) connectivity was also a major talking point among broadcasters, live programme-makers and post-production specialists.

Although not so fundamental to the economics of television production and distribution, virtual reality technology, wearables and drones commanded a lot of attention.

IBC has successfully widened its focus from broadcast engineering to add consumer electronics and social media to its remit. It has also expanded geographically, with its first three-day trade show and conference in Dubai, which covered the Middle Eastern and North African markets. "Content Everywhere MENA" events concentrate on the digital delivery of content to smartphones or connected TVs, rather than on IBC's traditional production and transmission hardware.

Two members of the RTS digital team were seconded to the IBC Marketing Manager to provide live Twitter streams from selected conference sessions. They also covered the IBC Awards and generated tweets and Facebook updates from the exhibition floor.

16 GOVERNANCE

The Board of Trustees met four times in the course of the year (in January, March, June and

October). The Trustees have complied with their obligation to have regard to the Charity Commission's guidance on public benefit. The guidance is the benchmark against which the Society's activities are measured.

Attendance at Trustees' meetings: John Hardie (Chair) 4/4; Tim Davie 2/4; Mike Green 4/4; Huw Jones 4/4; Jane Lighting 2/4; David Lowen 3/4; Graham McWilliam 2/4; Simon Pitts 4/4; Graeme Thompson 3/4; Jane Turton 1/1.

17 RECOGNITION

We thank our Royal Patron, HRH The Prince of Wales, the Trustees of the Society, all the RTS Committee Chairs, Centres Council Members and Officers for giving us so much of their time.

In September, Jane Turton, CEO of All3Media, accepted an invitation to join the Board of Trustees. In November, we were pleased to announce eight new Vice-Presidents: Channel 4 CEO David Abraham, Lord Bragg FRSL FBA FRS, ITV CEO Adam Crozier, BBC Director-General Lord Hall, Armando Iannucci, S4C CEO Ian Jones, Baroness Lawrence of Clarendon OBE and BT CEO Gavin Patterson.

The appointments reflect the respect in which they are held within the broadcasting industry and the wider community. Although the position is, technically, honorary, the Society is grateful for the support it receives from its Vice Presidents in attending Society events and helping lead debate on key issues in the television sector.

John Smith (former CEO of BBC World) and Mark Thompson (former Director-General of the BBC) both stood down as Vice-Presidents and the Society thanks them for their valuable support over many years.

The Society was delighted to welcome NBCUniversal as an International Patron and FTI Consulting as a Major Patron.

A Patron dinner was held on 10 November at Middle Temple after the RTS Masterclasses. RTS CEO Theresa Wise made a presentation on the Society's activities during the year, and Trustee Simon Pitts spoke about the RTS Technology Bursary scheme.

The Patrons were joined at the meal by 39 of the bursary students.

BEING CYNICAL IS THE ONE THING IN TELLY THAT PEOPLE HATE... YOU'VE GOT TO LOVE THE SUBJECT TO GET THROUGH THE DAY

18 RTS HISTORY ADVISORY GROUP

The Society's History Advisory Group was formed out of the History and Archive Group to support the RTS's aim of advancing awareness of all historical aspects of television among its members and the public.

In addition to answering specific questions from Trustees and executives, the group has reached out directly to educational institutions and to equivalent groups in museums, companies and other societies (including the IET and Society of Motion Picture and Television Engineers) to establish and consolidate an extended network of historical expertise.

The group assesses applications for the Shiers Trust grant and recommends one or more recipients to the Society. In 2015, the £2,000 award supported an oral history project organised by former Granada staffers Stephen Kelly and Judith Jones.

19 VOLUNTEERS

The Society was supported by a team of up to 12 full-time staff during the year, but the success of its activities has always been dependent on the expertise and dedication of nearly 900 volunteers who plan and deliver different aspects of its programme.

These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to *Television*, event speakers, panellists and producers.

Details of 896 volunteers were recorded for insurance and health and safety purposes in the course of the year.

20 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd, – continued to generate surpluses which have been covenanted back to the charity during the year to fund charitable activities.

RTS Enterprises Ltd held a number of awards events and a conference during the year.

RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition, held annually in Amsterdam.

National RTS events in 2015 (with attendance figures)

20 January	RTS early-evening event: Fixed-rig documentary: the story behind the lens	176
26 January	RTS Futures: Entry Level Training Fair	400
3 February	RTS early-evening event: Rona Fairhead CBE	259
18 February	RTS Television Journalism Awards 2013-2014	459
24 February	RTS early-evening event: No longer only buying eyeballs: why advertisers want to make programmes	149
24 February	RTS Futures: From runner to superstar	61
26 February	RTS Huw Wheldon Memorial Lecture: Lord Dobbs of Wyllye – PSB: a house of cards?	N/A
3 March	Conference: Making diversity pay. Organised jointly with the BBC (62 booked via RTS)	N/A
17 March	RTS Programme Awards 2014	768
25 March	RTS early-evening event: Armando Iannucci in conversation with Lucy Lumsden	270
27 April	RTS Futures: I made it in... digital	94
11 May	RTS Futures: First dates: falling in love with ideas	44
19 May	RTS Legends: General election 2015 – did TV come to the aid of the party?	123
19 May	RTS AGM	18
5 June	RTS Student Television Awards 2014	280
8 June	RTS Futures: How to be the best... researcher	73
22 June	RTS early-evening event: Diversity – job done?	125
14 July	RTS early-evening event: In conversation with Chris Bryant MP	104
16 July	RTS Futures summer party	214
16-18 September	RTS Cambridge Convention 2015	460
22 September	RTS Futures: In conversation with... Richard Holloway	90
5 October	RTS Futures: Speed date the content creators (50 booked)	32
13 October	RTS early-evening event: No laughing matter – how does comedy fight back?	112
27 October	RTS early-evening event: <i>Humans</i> – anatomy of a hit	200
4 November	RTS/IET Joint Public Lecture with Demis Hassabis	212
10 November	RTS Patron Dinner	109
10 November	RTS Student Programme Masterclasses	250
11 November	RTS Craft Skills Masterclasses	250
24 November	RTS early-evening event: The secret of soaps: the story behind the stories	115
30 November	Conference: Who benefits? How can poverty be better portrayed on TV? Organised jointly with BBC, NCVO and JRF	N/A
30 November	RTS Craft & Design Awards 2014-2015	372
8 December	RTS Futures Christmas party	172



TRUSTEES' REPORT - CENTRES

2

The RTS in the nations and regions

Bristol

The Centre's first event of the year, "Crossing the pond", brought producers from across the region to Aardman Animation's Bristol HQ to hear Grant Mansfield discuss US format markets. His new global production company, Plimsoll Productions, has opened an office in the city.

There was a full house of 100 at Bristol's Watershed in February for the Student Television Awards, with entries from all of the region's universities. In March, more than 400 people came to the West of England Awards (a capacity crowd of 500 attended in 2014) at the Bristol Old Vic. Dragonfly's *One Born Every Minute*, shot at Bristol's Southmead Hospital for Channel 4, took the Documentary prize and Love West's BBC One hit *The Great British Bake Off* triumphed in Factual Entertainment. The BBC Natural History Unit took five awards for its shows, which included *Hidden Kingdoms* and *Wonders of the Monsoon*.

The audience came from far and wide to the Watershed in June to celebrate design company BDH's 20 years in the business. Steve Burrell, John

Durant and Rob Hifle are well known for their award-winning titles, graphics, animation and film-making skills, with credits that include *Planet Earth*, *Antiques Roadshow* and *Seven Ages of Rock*.

Sky Arts chief Phil Edgar-Jones revealed the channel's ambitions at Bristol's Arnolfini in late September. He was joined by Sky commissioner Siobhan Mulholland as he outlined the opportunities for arts genres, including comedy, opera, ballet, drama and music, as well as the Sky Arts Amplify initiative, which brings together arts organisations and production companies to pitch ideas to the channel.

It was standing room only at October's RTS Futures event at Bath Spa University, which discussed how to get a foothold in the industry. More than 70 undergraduate film-makers and students from the city's Studio School quizzed a panel of seasoned professionals.

The annual Christmas quiz attracted 15 teams and was won by Dragonfly Productions.

The Centre is very grateful to Phil Ashby, long-time Treasurer and stalwart of the RTS, who stepped down this year.

Lynn Barlow, Chair

Southern Centre awards and (inset) RTS West of England award winner Patrick Aryee



London

The Centre's fortnightly events in the spring and autumn were often held at ITV's London Studios and the Centre is grateful to ITV for its continuing support. Fifteen public events (13 in 2014), plus two for members only, were held:

- ▶ The year began with a joint event on media asset management with the West London branch of the Institution of Engineering and Technology, which drew an audience of 79
- ▶ The Centre's Student Television Awards attracted more entries from a wider range of universities and colleges than in the past few years. For the first time, London offered a limited number of tickets to RTS Full Members, which was well received. The Centre plans to repeat these arrangements next year. The awards were attended by 112 people
- ▶ "Ultra high-definition and 4K TV" in February drew 63 people to the BBC Research & Development complex in Wood Lane. BBC staff explained how Ultra-HDTV is about more than just increasing the resolution of the TV picture
- ▶ In early March, an audience of 74 learned about

MIDLANDS CENTRE HELD 11 CAREERS WORK- SHOPS IN SCHOOLS ACROSS THE REGION

National Theatre Live, which, since its launch in 2009, has broadcast more than 40 productions live from the stage to over 2,000 cinemas in more than 40 countries around the world

- ▶ Later in the month, "Getting in and getting on" covered a wide range of career issues, from first steps to managing, from changing genres to coping with disasters. The event attracted 108 people
- ▶ Early April saw another visit to BBC Research & Development, this time to see how future technology is likely to affect the viewing and enjoyment of sport, with 53 people making the trip to West London
- ▶ Channel 5's *Suspects* – an unscripted cop show shot in the style of a fly-on-the-wall documentary – made for a compelling evening on improvised drama at the end of April. The event attracted an audience of 33
- ▶ In mid-May, the people behind Freeview Play revealed to an audience of 52 how they had developed their new connected TV service. This event was combined with the London Centre AGM
- ▶ The annual RTS Focal Jane Mercer Memorial Lecture was given by Raye Farr, whose working life has taken her from film researcher on ▶



Thames Television's landmark documentary series *The World at War* to Director of the Steven Spielberg Film & Video Archive at the US Holocaust Memorial Museum. The lecture drew an audience of 91

► London rounded off its spring season with a special event for RTS members. The tour of Pinewood Television Studios followed by a barbecue proved so popular that it was re-run for a second group of members one week later. The two visits were attended by 55 people

► The autumn season kicked off with a review of Amsterdam's annual media technology jamboree, IBC, which drew an audience of 45. Speakers included Simon Gauntlett, Nigel Walley, Peter Weitzel and Anna Patching, winner of the RTS Coffey Award for Excellence in Technology

► The Centre's review of September's RTS Cambridge Convention was chaired by Sue Robertson, the Executive Producer of the convention. Speakers at the event, which was held at BBC Broadcasting House and attended by 58 people, included Pat Younge, Toby Syfret and Nigel Walley

► In the first event of its kind for the Centre, renowned futurist David Wood gave his take on the digital revolution at a roundtable discussion chaired by Katz Kiely. The discussion was hosted by IBC. Attendance was limited to just 20, and the feedback was excellent. The Centre will run more of these members-only roundtables in the future

► "It started with a book" brought together executives from three dramas – *The Casual Vacancy*, *Treasure Island* and *Hank Zipzer* – to examine how books are adapted for TV. The discussion in early November drew an audience of 69

► *The Voice UK*'s digital team revealed some of the innovations planned for the new series of the BBC One talent show at the Centre's mid-November event. Sixty-three people were in the BBC Broadcasting House audience

► The early December visit to iBurbia in Chiswick allowed 35 members to revel in everything new and exciting in the world of TV technology

► The Christmas Lecture, which was attended by some 130 people, was given by Lorraine Heggessey, the first woman to run BBC One.

Kristin Mason, Chair



Top: Guests Denise Robertson (left) and Dianne Nemes at the RTS North East and the Border Awards. Above: the RTS Midlands Awards

had its grand finale at a ceremony hosted by the BBC at its Birmingham headquarters in June. Some 880 students took part in the education programme this year (around 800 in 2014), which was running for its second year. The workshops promoted careers in the media. The Centre also ran teachers' seminars to support those teachers delivering media courses in schools and colleges.

The Centre put on three road shows in Worcester, Nottingham and Birmingham to raise awareness of the RTS's work in the region. The Centre Committee plans to repeat these in 2016.

In early March, the Centre held a "Meet the media" seminar at Birmingham University for schools and colleges, which also involved leading arts and media organisations from the region.

October's "In conversation" event saw sci-fi and young-people's writer Phil Ford, co-creator

Midlands

In 2015, the Centre hosted 21 events and solidified some key relationships, as well as engaging with a wide range of industry professionals from the East and West Midlands.

As part of its education programme, the Centre organised 11 careers workshops in secondary schools across the region. A schools challenge competition, which was part of the programme,



RTS London's Christmas Lecture was given by Lorraine Heggessey. Kay Mellor (below) was one of the speakers at the joint North East and the Border and Yorkshire event, 'How to get the best job in TV'



with Russell T Davies of CBBC series *Wizards vs Aliens*, discuss his career in front of RTS Midlands and Writers' Guild members. Ford was quizzed by BBC One *Midlands Today* presenter Joanne Malin at the BBC Academy in The Mailbox, Birmingham.

In November, 413 guests attended the Programme Awards, which included the Student Television Awards, at the National Motorcycle Museum (350 attended in 2014). RTS CEO Theresa Wise presented the Baird Medal to Mark Williams, who also took the Best Acting – Male award for his performance in BBC One's *Father Brown*. The awards were hosted by *ITV News Central* presenter Sameena Ali-Khan, who was also named Best On-screen Personality.

At the end of the year, in an event held at the

Institution of Engineering and Technology in Birmingham, Dr Nicolas Lodge gave a lecture on immersive entertainment and discussed what happened when viewers' senses were stimulated by wide-angle displays, spatial audio systems and compelling content.

Isabel Clarke, Chair

North East and the Border

The year got off to a spectacular start with the RTS North East and the Border Awards at the Newcastle Gateshead Hilton in February. Hosted by *BBC Breakfast* presenter Steph McGovern, the event attracted more than 400 guests (much the same number as the 2014 ceremony) and included the regional Student Television Awards. Among the winners were BBC One detective series *Inspector George Gently* and *ITV Tyne Tees News* host Pam Royle. The prestigious Centre Award went to Jamie Hutchinson of facilities and kit-hire company Picture Canning North.

In April, the Centre joined forces with colleagues from the Yorkshire Centre to host "How to get the best job in TV". The day-long session at York St John University featured expert panels advising students about careers in television. The auditorium was packed with 140 students who had travelled from universities in Cumbria, Teesside, Newcastle, Sunderland, Leeds, Bradford and Sheffield. Among the speakers were writer Kay Mellor, the production team from BBC One's *The One Show*, Andrew Sheldon from True North and Sky News presenter Martin Stanford.

More than 150 schoolchildren attended the annual Young Peoples' Media Festival in May along with their parents, teachers and supporters (in 2014 the festival attracted almost 200 children). The two-day event in Sunderland showcased the work of more than 30 schools, colleges and youth groups. Rachel Teate, star of CBBC's *Wolfblood*, hosted the junior event, while BBC Senior Producer and Presenter Chris Jackson presented the senior session.

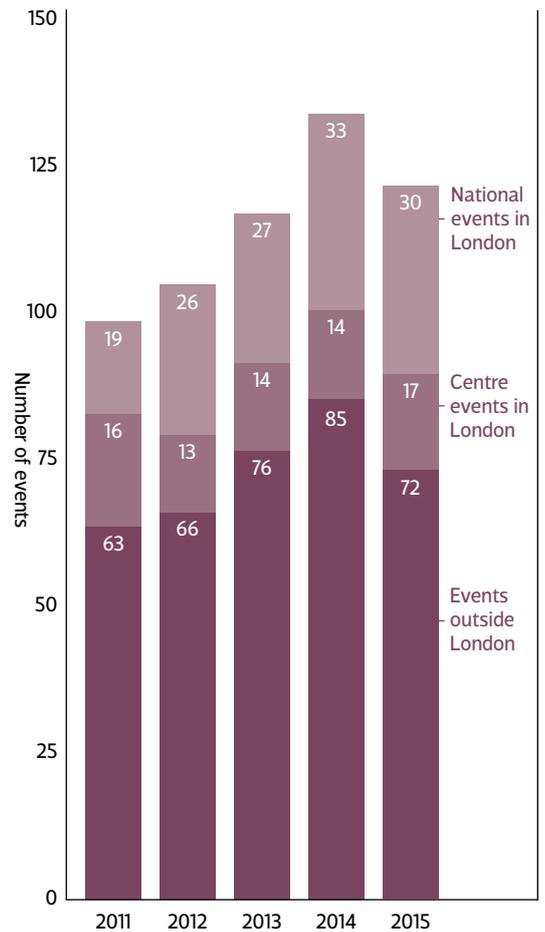
This celebration of young film-makers has been running in the region for more than two decades and has proved an important stepping stone for would-be producers and directors aged from five to 19.

An outdoor technical event – "Filming with drones" – attracted more than 100 people to the Royal Grammar School in Newcastle in June to see the latest drone technology demonstrated by aerial filming specialist Horizon AP and to learn from the BBC Academy's Mark Batey. 📍



RTS North West Awards winner Fisayo Akinade

GEOGRAPHICAL SPREAD OF RTS EVENTS



‘GETTING IN AND GETTING ON’ COVERED CAREER ISSUES FROM THE FIRST STEPS TO MANAGING

Two of the region’s first-year RTS Bursary students, Adam Mann and Chloe Thomas, were invited to attend a Centre Committee meeting in the autumn.

ITV Studios Managing Director Julian Bellamy delivered the Annual Lecture in October. He gave the audience at Gateshead Old Town Hall a preview of ITV’s new fantasy drama *Beowulf*, which is filmed in Weardale. The event was produced in association with the film and television charity the Cinema and Television Benefit Fund.

In early November, web futurist Stephen Whitelaw packed the house at the University of Sunderland for his predictions about the evolution of online content. “Rebel without a pause” also showcased the presenter’s astonishing ability to pack hundreds of slides and clips into a 90-minute session.

The traditional, end-of-year quiz, hosted by Tony Edwards and Graeme Aldous, drew 50 contestants from across the region to test their knowledge of all things televisual.

Each month the Centre held a networking session at Tyneside Cinema’s café bar in Newcastle. Committee members welcomed colleagues from across the TV and digital production sectors at these get-togethers.

Graeme Thompson, Chair

North West

The Centre enjoyed a very successful 2015, organising more activities than ever before. Twelve events, attracting an average audience of more than 200, were held during the year (compared with 10 in 2014):

- A screening of Russell T Davies’s Channel 4 dramas – *Cucumber*, *Banana* and *Tofu* – at the Imperial War Museum, Manchester, kicked off the year’s programme of events. It was followed by a Q&A with the writer and several of the cast
- In early February, the Student Television Awards, which were hosted by BBC presenters



Sky's Phil Edgar-Jones and Siobhan Mulholland addressing RTS members at Bristol's Arnolfini

Louise Minchin and Dan Walker, drew a high standard of entries and a full house of 250 people. This matched the previous year's attendance. On the same day, the North West Student Conference, organised with Salford University, featured speakers from many TV genres and attracted more than 200 media students

► In early March, the Centre screened an episode of BBC One drama *Ordinary Lies*, followed by a Q&A with writer Danny Brocklehurst and cast members, including Sally Lindsay. The event, which drew a capacity crowd of 260, was chaired by Head of BBC Studios Peter Salmon

► Award-winning writer Frank Cottrell-Boyce gave the Anthony H Wilson Memorial Lecture in the same month at the newly refurbished Everyman Theatre in Liverpool

► At the end of April, the Big Telly Quiz 2015 at the Lowry Theatre, Salford, featured an accordionist playing TV themes. It drew a bumper crowd of 235 (240 competed in 2014). Now in its fifth year, the quiz has become a stalwart of the RTS North West calendar

► In the same month, the Centre toured Liverpool's TV and film locations in an open-top bus

► In May, the Centre screened the ITV documentary *The Day They Dropped the Bomb* to commemorate the 70th anniversary of the destruction of Hiroshima. This was followed by a Q&A with film-maker Leslie Woodhead at the Compass Room, Lowry Theatre. This secured an audience of 220

► In September, some 95 judges came together over three days to draw up the short list for the North West Awards 2015. The Centre created a

web portal that enabled entrants to upload their submissions online. In October, 250 people attended the awards launch party at the Lowry, where CBBC's Lindsey Russell and Lauren Layfield revealed the shortlist of nominees

► The following month, the Centre put on an exclusive, free screening for children and their families of *Ten Pieces II* at the Lowry Vue Cinema. The film was introduced by Simon Webb, General Manager of the BBC Philharmonic, accompanied by young musicians who had been learning music featured in the first *Ten Pieces* film. The event was attended by 150 children and their parents and guardians

► "How to get into media" in early November saw students from Hyde Clarendon Sixth Form College learn about media employment from speakers who included BBC North West Political Editor Arif Ansari and Red Productions Producer Emily Feller

► The RTS North West Awards drew an audience of more than 450 people (matching the 2014 attendance) to a ceremony at the Hilton Deansgate, Manchester, which was hosted by Ted Robbins. Guest presenters included Jason Manford, Vic Reeves and

RTS Scotland Audio Post-production Masterclass





Sam and Mark, and the ceremony also featured several podium appearances by Peter Kay. "Who benefits? Poverty and TV" at the end of November looked at the portrayal of poverty on television. It was put on jointly by the BBC, RTS, National Council for Voluntary Organisations and Joseph Rowntree Foundation at Manchester Town Hall.

Alex Connock, Chair

Northern Ireland

This was another successful year for the Centre, which put on its first Television Awards of recent years. They proved a huge success.

In mid-March, RTS Futures NI organised a workshop, "How to make the news", at UTV. The workshop was hosted by UTV Live News Editor Chris Hagan, journalist Judith Hill and freelance camera/sound specialist John Mitchell. Together, they gave 15 students advice on how to write for news, present on camera and film content for television.

Later that month, the Centre held its second Student Television Awards at the Black Box in Belfast. More than 150 students, politicians – including Employment and Learning Minister Stephen Farry – and media professionals attended the event. (The first awards, in 2014, attracted an audience of more than 100.)

In June, RTS Futures NI put on "The pitch: there is no right way!", with Brendan Hughes,

Head of Tern TV Belfast, who advised his young audience on how to approach pitching a programme idea to broadcasters.

Later that month, the BBC hosted a visit to BBC Blackstaff for Centre members. The tour took in the New Technology Presentation and Vision departments. Camera and audio supervisors showcased all aspects of television production at BBC Northern Ireland.

The Centre Committee launched its Programme Awards in the summer, with the ceremony taking place as part of the Belfast Media Festival in early November.

Hosted by former BBC Chief Political Correspondent John Sergeant, the event was attended by more than 200 members of the Northern Ireland TV and film production industry.

A special Judges' Award was presented to Richard Williams, Chief Executive of Northern Ireland Screen, in recognition of his outstanding contribution to the province's creative industries.

The Centre Committee was delighted that RTS CEO Theresa Wise was able to attend the ceremony. The event had many broadcast and non-broadcast commercial partners, and succeeded in bringing together parts of the industry that seldom meet.

Northern Ireland Screen's Williams was the guest speaker at the annual RTS NI Dan Gilbert Memorial Lecture, which was also part of the Belfast Media Festival. A passionate debate followed about the future of television in the region.

At the end of November, the Centre held its



Above: RTS Midlands Awards winner Meera Darji. Opposite: BBC Northern Ireland visit by Centre members and (inset) RTS Republic of Ireland speaker Brian Reddin

annual Media Careers Fair at Queen's University Belfast. More than 200 students and young people (a similar number to 2014) attended the event and heard from industry experts from UTV, BBC NI, Creative Skillset and Stellify Media, among others, about how to build a career in the creative sector.

The Centre Committee would like to thank all those who have contributed to its events over the past year and especially BBC Northern Ireland, Ofcom and UTV for hosting meetings.

Michael Wilson, Chair

Republic of Ireland

The Centre was very pleased that RTÉ continued to offer its valuable patronage, enabling a strong programme of events to be staged:

- ◆ The Student Television Awards were held in early February at RTÉ's Studio One and attracted an audience of almost 100 members, students and guests (the attendance in 2014 was 70). RTÉ Channel One Controller Adrian Lynch presented the awards

- ◆ In March, Brian Reddin discussed his award-winning documentary about cult filmmaker Roger Corman's time in Ireland, *It Came from Connemara!* The B-movie legend opened a studio outside Galway in the 1990s. More than 40 Members and guests attended the event

- ◆ In May, Noel Hayes from the Compu b Apple reseller store in Dublin hosted a very informative session, "An Apple a day", on using the iPhone and iPad

- ◆ The Chair and a number of the Centre Committee attended a showcase of the work of the Institute of Art, Design and Technology in Dún Laoghaire in the same month

- ◆ The Centre arranged a visit to the IMC cinema complex in Dún Laoghaire, which included a tour of the new digital screen projection technology

- ◆ Using 19 movie excerpts, former RTÉ producer/director Peter McEvoy discussed the use of music in film. The event, in early September at RTÉ in Dublin, drew an audience of nearly 50

- ◆ The Centre celebrated Halloween with a screening of *I Created Dracula* at the end of October. Director Ian Graham answered questions about his 1994 film for RTÉ One

- ◆ Members of the Centre Committee were delighted to be invited to attend the Northern Ireland Centre's Television Awards in Belfast in early November

- ◆ The Centre's final event of the year was a visit to Ashford Studios in County Wicklow, where Series 4 of History's blockbuster *Vikings* was being shot.

Charles Byrne, Chair

Scotland

The Centre held five events during the year and plans to expand its programme in 2016.

The Student Television Awards ceremony was held in early February in the Viewing Theatre at BBC Scotland. As in 2014, there was a capacity audience of 50.

In May, the RTS Scotland Awards at Oran Mor in Glasgow were attended by 220 guests (200 in 2014). More than 170 entries were received from



32 different production companies (150 and 32, respectively, in 2014), which were judged by a total of 66 jurors.

The RTS Scotland Award went to STV Deputy Director of Channels Elizabeth Partyka for her many years of outstanding service to television in Scotland.

In October, the Centre welcomed students and sound engineers to its “Audio post-production masterclass” at BBC Scotland. Speakers included Avid Pro Tools specialist Simon Sherbourne and dubbing mixer Paul Wilson, whose credits include BBC One’s *Panorama*.

In mid-November, BBC Scotland hosted the RTS Scotland Campbell Swinton Lecture, at which Claire Enders, the founder of media research firm Enders Analysis, offered a robust defence of public service broadcasting to a filled-to-capacity Viewing Theatre. The lecture was followed by a Q&A session chaired by STV Director of Channels Bobby Hain.

Later the same month, the Centre launched the 2015 RTS Scotland Awards, when it announced new award categories for Director, On-screen Personality and History. The event featured previous winners as well as the Chair of Judges, April Chamberlain.

This programme would not have been possible without the support of many volunteers. The Centre enjoyed the backing of the BBC, Channel 4 and STV, which have hosted meetings and events, and sponsorship and support from a number of organisations, including: Avid, Mediaspec, Creative Clyde and CVP. A team of students from City of Glasgow College supported the Centre’s activities by helping to organise and record events. James Wilson, Chair



RTS Southern Student Television Awards winners

Southern

The year began with the RTS Southern Centre Awards in early March, attended (as in 2014) by more than 200 people and hosted by the South’s star presenters, ITV’s Fred Dinenage and the BBC’s Sally Taylor.

The coveted Best Regional News Programme went to *ITV Meridian East* for its timely programme reacting to the Eastbourne Pier fire. Retiring BBC South News Editor Lee Desty was honoured by his colleagues for his services to *BBC South Today*. There was also an excellent range of student work on display from five universities in the region.

A presentation from Peter Salmon, then-BBC Director, England, provided a great start to the Southern Centre’s sixth annual “Meet the professionals” event at Bournemouth University in the same month. Two hundred and fifty Southern-





THE TWO-DAY EVENT SHOWCASED THE WORK OF MORE THAN 30 SCHOOLS, COLLEGES AND YOUTH GROUPS

Above: Ken Skates AM addressing RTS Wales and the Institute of Welsh Affairs members. Left: Southern Centre's 'Working in journalism' event

based production students – a significant increase on the 2014 attendance of 200 – heard Salmon declare that there had never been a better time to enter the creative industries.

The event was also attended by: Richard Klein, Director of Factual at ITV; Channel 4 Head of Documentaries Nick Mirsky; independent producer Kate Beal; and international acquisitions expert Georgia Brown. They were joined by 15 professionals from indies that included Topical Television, Lion Television and Shift 4 Productions, and a range of recent graduates and freelancers, including three BBC apprentices.

Wolf Hall Director Peter Kosminsky admitted to being totally surprised by the overwhelming response to the BBC Two drama, which drew audiences of up to 4.5 million, when he spoke at a Centre meeting at Bournemouth University in April. Kosminsky was interviewed by Centre Chair Gordon Cooper.

One hundred and eighty journalism students (compared with 140 in 2014) from Highbury College and the universities of Winchester, Bournemouth and Southampton Solent attended the Centre's "Working in journalism" event at Highbury College in Portsmouth in November. The event discussed changing journalistic practice and provided students with informal access to 15 working journalists.

Kevin Shaw and Keith Nicholas of BBC Digital Media Services offered a useful and timely presentation on the importance of digital re-mastering at a Centre event in November, which was held at Queen Mary's College, Basingstoke.

The Centre enjoyed excellent working relationships with regional producers and educational institutions, from which it drew in-kind support, sponsorship and professional expertise. These organisations included Southampton Solent University, Bournemouth University, Arts University Bournemouth, Winchester University, Highbury College, Woodcut Media, Topical Television, That's Solent, Arqiva, ITV Meridian and BBC South. Gordon Cooper, Chair

Thames Valley

During the year, Thames Valley organised seven events, generally at Pincent's Manor in Reading, and one visit. The Centre strengthened its links with the Society of Motion Picture and Television Engineers, the Institution of Engineering and Technology and local television technology companies.

► The Centre's year began in February with a panel discussion, "The future of QC", which



looked at the quality control of file-based workflows in video and audio production

► In March, the Centre's Annual General Meeting was followed by a presentation from Adam Bishop, Commercial Director of Information TV, on how to launch niche channels. "The Wicked Fairy", a YouTuber, gave attendees an insight into smaller-scale output

► In May, the Centre assembled a panel to discuss NAB, the annual broadcasting convention in Las Vegas. Journalist Dick Hobbs chaired the event, which covered, among other issues, the latest developments in Ultra-HDTV

► In July the Centre hosted a display of drone technology, featuring daring fly-past stunts from Skypower's Russell Cleaver. Broadcast Networks brought an unmanned airborne command and control vehicle to the event, which was followed by Thames Valley's summer barbecue

► More than 50 people attended "An evening with Brian Cuff" in October, which featured renovated and reconstructed television sets and radios from the early days of broadcasting

► In early November, the Centre organised a visit to BBC Studios and Post Production in West London. Kevin Shaw and Keith Nicholas from the corporation's Digital Media Services discussed the restoration and preservation of historical film and video

► The Centre's 25th anniversary Dinner Dance at King's Meadow was attended by 402 guests. John Lloyd, creator of BBC panel show *QI*, was the after-dinner speaker

► For its final event of the year in December, the Centre hosted an evening with technology author John Watkinson. The wide-ranging discussion was appreciated by an audience of 50. Penny Westlake, Chair



Harry Gration (right) was presented with the RTS Yorkshire Centre Award by Nick Hewer

Institute of Welsh Affairs, brought together a panel of broadcasters and indies at Aberystwyth University to ask, "Is there a future for Welsh broadcasting?"

► This year's "Breaking into the media" session was held at the Zoom Youth Film Festival at Bridgend College at the end of March. The Centre's Student Television Awards ceremony was also part of the festival

► "Post-production in the palm of your hand" in April offered students in Cardiff a demonstration of the latest kit to edit and grade productions

► In May, the Centre joined the Carmarthen Bay Film Festival to celebrate the centenary of Dylan Thomas's birth

► Later in the same month, the Centre held a "Meet the makers" speed-dating event at which 80 freelancers met the heads of Wales's leading independent companies

► In August, at the National Eisteddfod in Meifod, the Centre hosted a Welsh-language discussion on the roll-out of super-fast broadband.

Ofcom, S4C and the Welsh Government explained the impact this could have in rural Wales

► In October, members visited Celtic Prop Hire, which supplies anything from tankards to phone boxes to shows such as *Doctor Who*, *Casualty*, *Stella* and *The One Show*

THE EVENT DISCUSSED CHANGING JOURNALISTIC PRACTICE AND PROVIDED STUDENTS WITH INFORMAL ACCESS TO 15 WORKING JOURNALISTS

Wales

During the year, the Centre offered a varied programme of 14 events, one more than in 2014:

► RTS Wales's first joint event with the Institution of Engineering and Technology was held in Bridgend in January. Centre Chair Tim Hartley gave a lecture on "Technology and TV: a threat or a challenge?"

► A visit to BBC Wales's Innovation Lounge in early February showed programme-makers the newest and neatest kit for the job

► Later that month, Centre members visited ITV Cymru Wales's new home in Cardiff Bay and sat in on its nightly news programme, *Wales at Six*

► In March, the Centre, in conjunction with the

► Later in the same month, the Centre again joined the Institute of Welsh Affairs to debate the future of Welsh broadcasting, this time at Glyndŵr University in Wrexham

► RTS Wales joined an international project examining the "challenges and opportunities for TV in small nations". The opening conference, at the University of South Wales in mid-November, looked at the future for drama

► In the same month, Centre members visited the National Library to see clips from the archive of ITV Wales, ably assisted by former presenter David Lloyd

► The year ended with a Christmas quiz at the Jongleurs Club, which was won by a team from Made in Cardiff TV.

Tim Hartley, Chair



RTS Wales members visited the ITV Cymru Wales studios

Yorkshire

In March, as part of Leeds Trinity University's annual Journalism Week, the Centre organised a session, "The future of news", to coincide with the publication of the first stage of the BBC's report into the future of news. Helen Thomas, head of BBC Yorkshire and Lincolnshire and one of the senior managers involved in producing the report, took part in a lively Q&A session with just over 50 RTS members and students.

In April, RTS Yorkshire joined forces with the North East and the Border Centre to stage an event at York St John University. "How to get the best job in TV" featured four panels from: Rollem Productions and Red Productions; Sky News; *The One Show*; and True North, and attracted a capacity audience of 140 students from 10 universities across the two regions.

Channel 4 *Countdown* presenter Nick Hewer hosted the Centre's annual Programme Awards, which were held in June at the Royal Armouries in Leeds.

The overall quality of the entries was higher than in previous years and the general feedback from the 280 guests (264 attended in 2014) was highly positive. BBC presenter Harry Gration was a popular choice as the recipient of the Yorkshire Centre Award.

In October, the Centre put on "An evening with Barry Cryer", the Leeds-born comedian and

scriptwriter, who celebrated his 80th birthday earlier in the year. Cryer was in conversation with author and broadcaster Louis Barfe at the atmospheric Holy Trinity Church in Leeds. He kept the audience of some 80 people laughing throughout the evening with a succession of anecdotes.

In November, the Centre staged a debate on the future of local TV. There was a lively discussion around the theme of "Local TV: sanity or vanity?". Just over 50 people attended.

At the end of the month, the Centre held its Student Television Awards at York Racecourse. Although the number of entries fell, the quality of the winning entries was high. The event was held on a Sunday evening for the first time and attracted just over 300 students and staff (a record number of almost 400 attended in 2014) from nine universities and colleges in the region.

In December, the Centre held its annual Christmas quiz, which is increasing in popularity every year. The winning team was from Daisybeck Productions.

On a sad note, one of the Centre's strongest supporters and friends, Allen Jewhurst, died in 2015. He was the founder of Leeds-based Chameleon TV, which had an international reputation for creativity and quality that spanned factual, drama, news and entertainment. He was also the worthy recipient of the Yorkshire Centre Award at the 2014 Programme Awards.

Mike Best, Chair



FINANCIAL REPORT

II

Governance and finance

I Structure, governance and management

CONSTITUTION

Royal Television Society is a company limited by guarantee and a registered charity governed by its Memorandum and Articles of Association.

ORGANISATIONAL STRUCTURE

The Society is UK-based with its head office in London. It has Centres in Bristol, Devon & Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley, Wales and Yorkshire.

The Society has two trading subsidiaries, RTS Enterprises Limited and RTS (IBC) Limited, whose principal activities are the organising and staging of courses, exhibitions and other events related to television and broadcasting.

The Society's governing body is the Board of Trustees, which comprises:

- ▶ The Chair of the Board of Trustees (two-year term, renewable for a second term);
- ▶ The Vice Chair of the Board of Trustees (two-year term, renewable for a second term);
- ▶ The Honorary Secretary (three-year term, renewable for a further three-year term, and eligible for re-appointment for such number of further terms as the Board of Trustees shall consider appropriate);
- ▶ The Honorary Treasurer (three-year term, renewable for a further three-year term, and eligible for re-appointment for

such number of further terms as the Board of Trustees shall consider appropriate);

- ▶ One person elected by the Principal Patrons Group (two-year term, renewable for a second term);
- ▶ One person elected by those members of the Centres' Council who represent Centres in Scotland, Wales, Northern Ireland and the Republic of Ireland (two-years, renewable for a second term);
- ▶ One person elected by those members of the Centres' Council who represent Centres in England (two-years, renewable for a second term); and
- ▶ Such number (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide (two-years, renewable for a second term).

Trustees receive a briefing document that includes rules and background on the governance of the Society. The Society ensures that Trustees are fully aware of their duties and responsibilities to the charity and these are discussed at the regular meetings of the Board of Trustees and the Centre Officers.

PATRONS AND VICE PRESIDENTS

The Society has appointed a Royal Patron, a President and Vice Presidents, who contribute to the Society but without a functional role in its governance. The Society is proud that HRH The Prince of Wales has been its Royal Patron since 1997.

The President and Vice Presidents are distinguished figures in the television and wider community, available to add support to the Trustees and activities of the Society, though not holding the position or responsibilities of a Trustee or engaging in the Society's governance.

The range and composition of the Vice Presidents are regularly reviewed by the Honorary Secretary and Trustees.

PAY POLICY FOR SENIOR STAFF

The Directors consider the Board of Directors, who are the Society's Trustees, and the Chief Executive, Theresa Wise, comprise the key management personnel of the Charity who are responsible for the running and operation of the Society on a day-to-day basis. All Trustees give of their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in Note 18 to the accounts.

The Chief Executive's salary was benchmarked at the time of her appointment against the average for a group of charities with creative and educational objectives. The salary of the Chief Executive is reviewed annually and has not increased for the past 3 years. The Chief Executive also receives a performance-related bonus of up to one third of her salary. The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. The bonus award as a percentage of salary in 2015 was 25.7% (2014: 26.6%).

RISK MANAGEMENT

The major risks to which the Society is exposed as identified by the Board of Trustees are and will continue to be regularly reviewed and systems have been and will be established and, where appropriate, professional advisors have been or will be appointed, to mitigate those risks.

The RTS keeps a risk register, which is reviewed and updated twice a year by the Audit Committee and overseen by the Board of Trustees. Key risks include: reputation; keeping focus relevant, particularly at major conferences; the digital hub; and the current performance of IBC.

The Audit Committee, chaired by Jane Lighting, meets twice a year. The committee takes delegated responsibility on behalf of the Board of Trustees for ensuring there is a framework of accountability for examining and reviewing all systems and methods of control, both financial and otherwise. This includes risk analysis and risk management, and ensuring that the charity is complying with all aspects of the law, relevant regulations and good practice.

In 2013, the Audit Committee evaluated the performance of the external auditors, Arram Berlyn Gardner LLP, particularly with respect to independence in view of the length of time the engagement partner had been in place. The evaluation, which was presented to the March 2014 Committee meeting, concluded that the audit process was effective and that Arram Berlyn Gardner LLP had sufficient checks and procedures in place to ensure that it can maintain its independence and objectivity.

In 2014 the Committee reviewed an investment policy (that was subsequently agreed by the Board of Trustees) to help the Society get best value from its surplus funds in a period of continuing low interest rates.

2 Objectives and activities

The Society's objects and its principal activity are the advancement of public education in the science, practice, technology and art of television; and the advancement of the arts and culture, in particular by promoting and encouraging the achievement of high standards of creativity in television and allied fields. The Society seeks to maintain and strengthen its position as the leading impar-

tial platform for delivering these objects through events organised nationally and through its 13 regional Centres.

The wider public can access and contribute to the charity's activities through its magazine, website and open events. The Trustees meet four times a year to consider the strategy for delivering public benefit and specialist committees are established to organise events.

ACTIVITIES 2015

In 2015 the Society has produced a large number of events to fulfil its strategic and charitable objects. Some of the most significant events are detailed in other parts of this report. The Society is fortunate to be able to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme.

3 Financial review

RESERVES POLICY

In line with Charity Commission guidance, the Board of Trustees has adopted a formal reserves policy. This recognises that the income of the Society does not arise evenly year on year, or across each year, and so it is prudent to hold appropriate free reserves to enable the Society to properly plan its activities.

The policy also recognises that the reserves that represent the fixed assets and the restricted and designated funds of the Society are not freely available and thus need to be distinguished from free reserves.

The future structure of television, broadcasting and related audio-visual enterprises remains uncertain, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated.

The organisations that are currently the Society's main funders are being affected in different ways and this may impact on our major sources of revenue.

As we implement our strategic plan, we intend to increase annual expenditure to enhance our digital media, educational, youth and regional offerings, during a period in which new revenues are yet to emerge. It is therefore the intention of the Board of Trustees to hold free reserves representing no more than four years' average annual expenditure. The Board has taken account of the subsidiaries' reserves when determining this figure. Free reserves exclude designated funds

In 2012 any remaining funds that had previously been designated for projects completed in the year were transferred to general reserves. A new fund of £1m was designated from general reserves for the implementation of the strategy plans (the "Transformation Fund"). The balance on the Transformation Fund stood at £0.5m at the end of 2015 (£0.6m in 2014).

Based on the results for the two years ended 31 December 2015, the Society's reserves policy would stipulate an amount of free reserves of no more than £8.2m. The level of free reserves as at 31 December 2015 was £5.7m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plans bed in.

The Board of Trustees reviews the reserves policy and the level of reserves at least once a year in the light of current and anticipated levels of income and of the Society's planned activities. ➤



FUNDING SOURCES

The principal funding sources during the year continued to be the profits gifted by the charity's subsidiaries, patron donations and membership fees.

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £59,421 (2014: £3,132) and £991,168 (2014: £1,200,927) respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees are satisfied with the current performance of both subsidiaries, which provide sufficient additional funds for the charity to meet its charitable objectives.

Voluntary income remains an invaluable source of income for the charity. During the year income from patrons was £384,105 (2014: £397,530).

INVESTMENT POWERS, POLICY AND PERFORMANCE

Under the Memorandum and Articles of Association, the Society has the power to make any investment that the Board of Trustees sees fit.

The Board of Trustees approved a new investment policy in the year and have appointed an investment manager to ensure that a reasonable return is generated on free reserves, allied to an acceptable appetite for risk and liquidity considerations.

As at the year-end the group had cash balances of £2,860,194 (2014: £6,052,264) of which £2,612,917 (2014: £5,886,961) was held on deposit and with the investment manager, generating interest income of £22,099 (2014: £50,746) over the course of the year. The sum held with the investment manager at the year end amounted to £3,014,379 (2014: £Nil), generating investment income of £18,626 (2014: £Nil).

In the consolidated balance sheet an investment of £54,000 (2014: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £991,168 (2014: £1,200,927) during the year, which is included in funding sources above, and the Board of Trustees is happy with the continued return on this investment.

4 Plans for future periods

As noted elsewhere in this Report, the Society will be implementing its strategic plan over the next three to five years and enhancing its range of activities.

5 Administrative details

LEGAL DETAILS

Legal entity

Company limited by guarantee and registered charity

Governing instrument

Memorandum and Articles of Association

Date of incorporation	Company number	Charity number
12 July 1930	00249462	313728

ADMINISTRATIVE DETAILS

Registered office and principal address

3 Dorset Rise
London EC4Y 8EN

Bankers

National Westminster Bank plc
PO Box 11302
332 High Holborn
London WC1V 7PD

Auditors

Arram Berlyn Gardner LLP
30 City Road
London EC1Y 2AB

Patron

HRH The Prince of Wales

President

Sir Peter Bazalgette

Vice Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVO CBE FRS

Baroness Floella Benjamin OBE

Dame Colette Bowe OBE

Lord Bragg of Wigton

John Cresswell

Adam Crozier

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Ashley Highfield

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

Rt Hon Baroness Jowell of Brixton DBE PC

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

DIRECTORS AND TRUSTEES

The Trustees of the charitable company ("the charity") are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Board of Trustees. As set out in the Articles of Association the Chair of the Board of Trustees is elected by the Board of Trustees for a two-year term. The Trustees serving during the period of the report are as follows:

Chair of the Board of Trustees**John Hardie****Vice Chair of the Board of Trustees****Tim Davie****Honorary Secretary****David Lowen****Honorary Treasurer****Mike Green****Trustees****Tim Davie** (Elected by the Board of Trustees)**Mike Green****John Hardie****Huw Jones** (Elected by the centres who represent Scotland, Wales, Northern Ireland and the Republic of Ireland)**Jane Lighting** (Co-opted by the Board of Trustees)**Graham McWilliam** (Elected by the Board of Trustees)**David Lowen****Simon Pitts** (Elected by the Principal Patrons Group)**Graeme Thompson** (Elected by the centres in England)**Jane Turton** (Co-opted 3 November 2015)**Rob Woodward** (Co-opted 2 February 2016)**Chief Executive****Theresa Wise****Deputy Chief Executive****Claire Price** (until January 2015)**Standing Committees of the Board of Trustees****Audit Committee****Jane Lighting** (Chair)**Tim Davie****Mike Green****Huw Jones****Remuneration Committee****John Hardie** (Chair)**Mike Green****David Lowen****Executive Management Group****John Hardie** (Chair)**Mike Green****David Lowen****Simon Pitts****Graham McWilliam****Theresa Wise****AUDITORS**

Arram Berlyn Gardner LLP are deemed to be appointed as auditors and will be proposed for reappointment at the forthcoming Annual General Meeting.

TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under that law the Trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of affairs of the Society at the year end and of its incoming resources and resources expended during that year. In preparing those financial statements, the Trustees are required:

- ▶ To select suitable accounting policies and then apply them consistently
- ▶ To observe the methods and principles in the Charities SORP
- ▶ To make judgements and estimates that are reasonable and prudent
- ▶ To state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- ▶ To prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Society will continue in business.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the Society and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Society and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Society's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

STATEMENT OF DISCLOSURE TO AUDITOR

- 1 So far as the Trustees are aware, there is no relevant audit information of which the Society's auditors are unaware, and
- 2 They have taken all the steps that they ought to have taken as Trustees in order to make themselves aware of any relevant audit information and to establish that the Society's auditors are aware of that information.

This report has been prepared in accordance with Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015) and in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

APPROVAL

This Report was approved by the Board of Trustees on 17 March 2016 and signed on its behalf by:

John Hardie

Chair of the Board of Trustees



Consolidated financial statements for the year ended 31 December 2015

Independent auditors' report to the Members of the Royal Television Society

We have audited the financial statements of Royal Television Society for the year ended 31 December 2015, which comprise the Consolidated Statement of Financial Activities/Income and Expenditure Account, the Group and Charity's Balance Sheet, the Group and Charity's cash flow statement and the related notes. The financial statements framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

This report is made solely to the charity's Members, as a body, in accordance with Chapter 3 of Part 16 of The Companies Act 2006 and to the charity's Trustees, as a body, in accordance with Section 151 of the Charities Act 2011, and the regulations made under Section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's Members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's Members as a body, for our audit work, for this report, or for the opinions we have formed.

RESPECTIVE RESPONSIBILITIES OF THE TRUSTEES AND AUDITORS

As explained more fully in the Trustees' Responsibilities Statement set out on page 49, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

We have been appointed auditor under the Companies Act 2006 and Section 151 of the Charities Act 2011 and report in accordance with those Acts. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

SCOPE OF THE AUDIT OF THE FINANCIAL STATEMENTS

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have consistently been applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements.

In addition, we read all the financial and non-financial information in the Trustees' Annual Report to identify material

inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

OPINION ON FINANCIAL STATEMENTS

In our opinion the financial statements:

- ▶ Give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 December 2015 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- ▶ Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ▶ The financial statements have been properly prepared in accordance with the Companies Act 2006 and the Charities Act 2011.

OPINION ON OTHER MATTER PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- ▶ The parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- ▶ The parent charitable company financial statements are not in agreement with the accounting records and returns; or
- ▶ Certain disclosures of Trustees' remuneration specified by law are not made; or
- ▶ We have not received all the information and explanations we require for our audit; or
- ▶ The Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees' Annual Report.

Paul Berlyn (Senior Statutory Auditor)
For and on behalf of
Arram Berlyn Gardner LLP
Chartered Accountants
Statutory Auditor

Date: 12 April 2016

30 City Road,
London EC1Y 2AB

Consolidated statement of financial activities (SOFA)/ income and expenditure account for the year ended 31 December 2015

	Notes	2015 Restricted	2015 Unrestricted	2015 Total	2014 Total
		£	£	£	£
Income					
Donations and legacies	3	–	384,105	384,105	397,530
Income from charitable activities:					
Events, conferences and awards	5	–	344,736	344,736	312,732
Subscriptions and sponsorship	5	–	21,053	21,053	14,675
Income from members	5	–	185,914	185,914	118,690
Income from other trading activities:					
Commercial trading operations	11	–	1,964,593	1,964,593	1,835,837
Investment income	4	569	40,156	40,725	50,746
Total income		<u>569</u>	<u>2,940,557</u>	<u>2,941,126</u>	<u>2,730,210</u>
Expenditure					
Costs of raising funds:					
Fundraising costs of generating voluntary income	6	–	149,169	149,169	186,847
Fundraising trading; cost of goods sold and other costs	6	–	1,096,268	1,096,268	909,408
Expenditure on charitable activities:					
Events, conferences and awards	6	2,418	1,801,147	1,803,565	1,688,946
Magazine publications	6	–	215,927	215,927	197,169
Total expenditure		<u>2,418</u>	<u>3,262,511</u>	<u>3,264,929</u>	<u>2,982,370</u>
Net income (expenditure) and net movement in funds before gains and losses on investments		(1,849)	(321,954)	(323,803)	(252,160)
Net gains/(losses) on investments	11	–	14,379	14,379	–
Net movements in funds		(1,849)	(307,575)	(309,424)	(252,160)
Total funds brought forward		95,489	6,530,741	6,626,230	6,878,390
Total Funds carried forward	14,15	<u>93,640</u>	<u>6,223,166</u>	<u>6,316,806</u>	<u>6,626,230</u>

The statement of financial activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities. The notes on pages 55 to 65 form part of these financial statements.



Consolidated balance sheet as at 31 December 2015

	Notes	2015		2014	
		£	£	£	£
Fixed assets					
Intangible assets	9		128,340		-
Tangible assets	10		88,124		103,861
Investments	11		3,068,459		54,080
			<u>3,284,923</u>		<u>157,941</u>
Current assets					
Debtors	12	730,096		1,030,196	
Cash at bank and in hand		2,860,194		6,052,264	
		<u>3,590,290</u>		<u>7,082,460</u>	
Creditors: amounts falling due within one year	13	<u>(558,407)</u>		<u>(614,171)</u>	
Net current assets			3,031,883		6,468,289
Net assets			<u>6,316,806</u>		<u>6,626,230</u>
Funds					
Restricted income funds					
Memorial funds	14		93,640		95,489
Unrestricted funds					
General fund	15		5,716,093		5,927,952
Revaluation fund	15		14,379		-
Total unrestricted funds			5,730,472		5,927,952
Designated					
Transformation Fund	15		492,694		602,789
Total funds	16		<u>6,316,806</u>		<u>6,626,230</u>

The trustees have prepared group accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the Board of Trustees on 17 March 2016 and signed on its behalf by
John Hardie, Chair of the Board of Trustees

Company Registration Number: 00249462

The notes on pages 55 to 65 form part of these financial statements.

Society balance sheet as at 31 December 2015

	Notes	2015		2014	
		£	£	£	£
Fixed assets					
Intangible assets	9		128,340		-
Tangible assets	10		88,124		103,861
Investments	11		3,014,383		4
			<u>3,230,847</u>		<u>103,865</u>
Current assets					
Debtors	12	755,880		902,831	
Cash at bank and in hand		2,756,701		6,018,095	
		<u>3,512,581</u>		<u>6,920,926</u>	
Creditors: amounts falling due within one year	13	<u>(426,622)</u>		<u>(398,561)</u>	
Net current assets			3,085,959		6,522,365
Net assets			<u>6,316,806</u>		<u>6,626,230</u>
Funds					
Restricted					
Memorial funds	14		93,640		95,489
Unrestricted					
General fund	15		5,716,093		5,927,952
Revaluation fund	15		14,379		-
Total unrestricted funds			5,730,472		5,927,952
Designated					
Transformation Fund	15		492,694		602,789
Total funds	16		<u>6,316,806</u>		<u>6,626,230</u>

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Approved by the Board of Trustees on 17 March 2016 and signed on its behalf by
John Hardie, Chair of the Board of Trustees

Company Registration Number: 00249462

The notes on pages 55 to 65 form part of these financial statements.



Consolidated and Society statement of cash flows for the year ended 31 December 2015

	Notes	Group 2015	Group 2014	Society 2015	Society 2014
		£	£	£	£
Cash flows from operating activities:					
Net cash provided by (used in) operating activities	21	(31,256)	(394,468)	(99,391)	(321,144)
Cash flows from investing activities:					
Interest from investments		40,725	50,746	39,536	49,621
Proceeds from the sale of tangible fixed assets		-	847	-	847
Purchase of intangible fixed assets		(192,510)	-	(192,510)	-
Purchase of tangible fixed assets		(9,029)	(15,021)	(9,029)	(15,021)
Purchase of investments		(3,000,000)	(62)	(3,000,000)	-
Net cash provided by (used in) investing activities		<u>(3,160,814)</u>	<u>36,510</u>	<u>(3,162,003)</u>	<u>35,447</u>
Cash flows from financing activities:					
Net cash provided by (used in) financing activities		-	-	-	-
Change in cash and cash equivalents in the reporting period		<u>(3,192,070)</u>	<u>(357,958)</u>	<u>(3,261,394)</u>	<u>(285,697)</u>
Cash and cash equivalents at the beginning of the reporting period		6,052,264	6,410,222	6,018,095	6,303,792
Cash and cash equivalents at the end of the Reporting period	22	<u>2,860,194</u>	<u>6,052,264</u>	<u>2,756,701</u>	<u>6,018,095</u>

Notes to the financial statements for the year ended 31 December 2015

1 Accounting Policies

1.1 ACCOUNTING CONVENTION

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Royal Television Society meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

The accounts are prepared on the going-concern basis. The use of this basis is appropriate as the Trustees consider that there are no material uncertainties about the Society's ability to continue as a going concern. The Trustees review the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future.

1.2 GROUP FINANCIAL STATEMENTS

These financial statements consolidate the results of the Society, its centres and its wholly owned trading subsidiaries, RTS Enterprises Limited and RTS (IBC) Limited, on a line-by-line basis.

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. The total income for the charity for the year ended 31 December 2015 were £2,191,683 (2014: £2,200,706) with the negative net movements in funds being £309,424 (2014: £252,160).

1.3 INCOME RECOGNITION

All income is recognised once the Society has entitlement to the income, it is probable that the income will be received and the amount of income can be measured reliably.

Donations and legacies are recognised upon receipt and is deferred only when the Society has to fulfil conditions before becoming entitled to it (such as the service or benefit being provided) or when the donor has specified that the income is to be expended in a future period. No amounts are included in the financial statements for services donated by volunteers.

Other trading activities are recognised as earned (as the related goods and services are provided).

Income from investments is recognised on a receivable basis.

1.4 EXPENDITURE AND IRRECOVERABLE VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that

settlement will be required and the amount of the obligation can be measured reliably.

A designated fund is established for expenditure, which has been committed to projects, but remains unspent at the year-end.

Expenditure on raising funds is those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Expenditure on charitable activities comprises all expenditure identified as wholly or mainly attributable to achieving the charitable objectives of the charity. These costs include staff costs, wholly or mainly attributable support costs and an apportionment of general overheads.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Support costs, which include central office functions, have been allocated across the categories of charitable expenditure, governance costs and the costs of generating funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.5 OPERATING LEASES

Rentals payable under operating leases are charged on a straight-line basis over the term of the lease.

1.6 INTANGIBLE FIXED ASSETS

Intangible fixed assets, which represent the costs of the digital hub, are stated at cost less accumulated amortisation.

Amortisation is calculated using the straight line method to allocate the depreciable amount of the assets to their residual value, over their estimated useful life, which is three years.

Where factors, such as technological advancement, indicate that residual value or useful life have changed, the residual value, useful life or amortisation rate are amended prospectively to reflect the new circumstances. The assets are reviewed for impairment if the above factors indicate that the carrying amount may be impaired.

1.7 TANGIBLE FIXED ASSETS

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, as follows:

- ▶ **Leasehold improvements:** Straight line over the life of the lease
- ▶ **Computer equipment:** Three years straight line
- ▶ **Fixtures, fittings and equipment:** Five years straight line

1.8 INVESTMENTS

Fixed-asset investments are stated at cost or fair value in accordance with paragraph 10.53 of the Charities SORP (FRS 102).

1.9 DEBTORS

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.



1.10 CASH AT BANK AND IN HAND

Cash at bank and cash in hand includes cash and short-term, highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar amount.

1.11 CENTRES

Centres' income and expenditure is recognised in the period in which the group is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the Society has to fulfil conditions before becoming entitled to it.

1.12 CREDITORS AND PROVISIONS

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.13 EMPLOYEE BENEFITS

The Society provides a range of benefits to employees, including annual bonus arrangements, paid holiday arrangements and a defined pension contribution plan.

Short-term benefits, including holiday pay and other similar non-monetary benefits are recognised as an expense in the period in which the service is received, where material.

The Society operates a defined contribution scheme. Contributions are charged in the accounts as they become payable in accordance with the rules of the scheme.

1.14 TRANSITION TO FRS 102

In preparing the accounts, the Trustees have considered whether, in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102, the restatement of comparative items was required. The transition date was 1 January 2014. An explanation of how transition to FRS 102 and the Charities SORP FRS 102 has affected the reported financial position and financial performance is given in note 24.

1.15 FINANCIAL INSTRUMENTS

The Society only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.16 FUNDS ACCOUNTING

Funds held by the Society are:

► **Unrestricted general funds:** These are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees

► **Designated funds:** These are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects

► **Restricted funds:** These are funds that can only be used for particular restricted purposes within the objects of the Society.

Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanations of the nature and purpose of each fund is included in the notes to the accounts.

1.17 JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical judgements

The following judgements (apart from those involving estimates) have had the most significant effect on amounts recognised in the financial statements.

Intangible and Tangible fixed assets

Accounting for intangible and tangible fixed assets involves the use of estimates and judgements for determining the useful lives over which these are to be depreciated or amortised and the existence and amount of any impairment.

Tangible or intangible fixed assets are depreciated or amortised on a straight line basis over their estimated useful lives and taking into account their expected residual values. When the Group estimates useful lives, various factors are considered including expected technological obsolescence and the expected usage of the asset.

The Trustees regularly review these asset lives and change them as necessary to reflect the estimated current remaining lives in light of technological changes, future economic utilisation and physical condition of the assets concerned. A significant change in asset lives can have a significant change on depreciation and amortisation charges for the period.

Impairment of debtors

The Group makes an estimate of the recoverable value of trade and other debtors. When assessing impairment of these debtors, the Trustees consider factors including the current credit rating of the debtor, the ageing profile of debtors and historical experience.

Impairment of other investments

The Group makes an estimate of the recoverable amount of other investments. When assessing impairment of other investments, the Trustees consider factors including the current economic climate and historical experience.

2 Net income/(expenditure) for the year

	2015	2014
	£	£
Net income/(expenditure) for the year is stated after charging:		
Group		
Operating lease expense	119,556	117,940
Amortisation of intangible assets	64,170	-
Depreciation of tangible assets	24,766	34,919
Auditors' remuneration		
– Audit	20,900	20,500
– Non audit	6,525	5,200

3 Donations and legacies

	2015	2014
	£	£
Patrons	<u>384,105</u>	<u>397,530</u>

4 Income from investments

	2015	2014
	£	£
Bank interest receivable	<u>40,725</u>	<u>50,746</u>

5 Income from charitable activities

The income was primarily from the Royal Television Society's charitable activities.

	2015	2014
	£	£
Events, conferences and awards	344,736	312,732
Magazine sales and other	21,053	14,675
Income from members	185,914	118,690
	<u>551,703</u>	<u>446,097</u>

Membership income receivable in the year amounted to £253,103 (2014: £168,527) and the sum of £67,189 (2014: £49,837) has been deferred at the year-end in accordance with the Society's accounting policies.



6 Total expenditure

	Direct costs	Support costs	2015 total	2014 total
	£	£	£	£
Costs of raising funds:				
Fundraising costs of generating voluntary income	–	149,169	149,169	186,847
Fundraising trading; cost of goods sold and other costs	740,432	355,836	1,096,268	909,408
	<u>740,432</u>	<u>505,005</u>	<u>1,245,437</u>	<u>1,096,255</u>
Expenditure on charitable activities:				
Events, conferences and awards	748,057	1,018,193	1,766,250	1,644,457
Magazine publications	215,927	–	215,927	197,169
Governance costs	9,011	28,304	37,315	44,489
	<u>972,995</u>	<u>1,046,497</u>	<u>2,019,492</u>	<u>1,886,115</u>
Total resources expended	<u>1,713,427</u>	<u>1,551,502</u>	<u>3,264,929</u>	<u>2,982,370</u>

7 Analysis of support costs

The charity allocates its support costs as shown in the table below.

	Cost of generating funds	Charitable activities	Governance costs	Total
	£	£	£	£
Support costs				
Management and other costs	38,054	119,855	5,538	163,447
Premises costs	114,863	172,295	–	287,158
Employee costs	253,274	461,450	–	714,724
Finance, legal and professional and IT costs	98,814	264,593	22,766	386,173
	<u>505,005</u>	<u>1,018,193</u>	<u>28,304</u>	<u>1,551,502</u>

Support costs included within expenditure in the SOFA have been allocated on the basis of salary percentage or on the proportion of floor area occupied by the activity. The cost allocation includes an area of judgement and the charity has had to consider the cost benefit of detailed workings and record keeping.

Included in the above within finance, legal and professional and IT costs and premises costs are transformation expenses of £110,095, of which the sum of £44,038 has been allocated to the cost of generating funds and the sum of £66,057 has been allocated to charitable activities.

8 Taxation

The company is a registered charity and no provision is considered necessary for taxation.

In the accounts of RTS Enterprises Limited there was no tax charge (2014: £nil) and for RTS (IBC) Limited there was a tax charge of £753 (2014: £5,716). The group tax charge has been included within direct governance costs in note 6.

9 Intangible assets

	Digital Hub
	£
Group and Society	
Cost	
At 1 January 2015	-
Additions	192,510
At 31 December 2015	<u>192,510</u>
Amortisation	
At 1 January 2015	-
Charge for year	64,170
At 31 December 2015	<u>64,170</u>
Net Book Values	
At 31 December 2015	<u>128,340</u>
At 31 December 2014	<u>-</u>

10 Tangible assets

	Land and buildings leasehold (short)	Fixtures, fittings and equipment	Total
	£	£	£
Group and Society			
Cost			
At 1 January 2015	118,665	177,757	296,422
Additions	-	9,029	9,029
Disposals	-	(10,452)	(10,452)
At 31 December 2015	<u>118,665</u>	<u>176,334</u>	<u>294,999</u>
Depreciation			
At 1 January 2015	34,489	158,072	192,561
Charge for year	12,023	12,743	24,766
Disposals	-	(10,452)	(10,452)
At 31 December 2015	<u>46,512</u>	<u>160,363</u>	<u>206,875</u>
Net Book Values			
At 31 December 2015	<u>72,153</u>	<u>15,971</u>	<u>88,124</u>
At 31 December 2014	<u>84,176</u>	<u>19,685</u>	<u>103,861</u>



11 Fixed Asset Investments

	Group		Society	
	2015	2014	2015	2014
	£	£	£	£
Shares in subsidiary undertakings	-	-	4	4
Other unlisted investments (at cost)	54,080	54,080	-	-
Other investments held with investment managers (at fair value)	3,014,379	-	3,014,379	-
	<u>3,068,459</u>	<u>54,080</u>	<u>3,014,383</u>	<u>4</u>

All the fixed asset investments are held in the UK. The Board of Trustees considers it appropriate to state the fixed asset investments at cost, apart from those held with the investment managers, which are held at fair value.

Included in other investments held with investment managers is a revaluation gain of £14,379.

At 31 December 2015, the Society owned all of the ordinary share capital of RTS Enterprises Limited (company no 01999837) and RTS (IBC) Limited (company no 03631477), which organise and stage courses, exhibitions and other events related to the television industry. At 31 December 2015, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2015	2014	2015	2014
	£	£	£	£
Total Assets	318,765	344,803	449,203	563,825
Creditors: amounts falling due within one year	(318,763)	(344,801)	(449,201)	(563,823)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>

As at the year-end £118,955 (2014: £184,705) of income had been deferred in the accounts of RTS Enterprises Limited, with £184,705 (2014: £188,995) being released to the profit and loss account.

RTS Enterprises Limited and RTS (IBC) Limited pay their profits to the charity by a deed of covenant. A summary of the trading results of each subsidiary is shown below:

	RTS Enterprises Limited	RTS (IBC) Limited	Total	
	Limited	Limited	Total	
	2015	2015	2015	2014
	£	£	£	£
Turnover	960,818	1,003,775	1,964,593	1,835,837
Cost of sales	(738,903)	-	(738,903)	(514,810)
Gross profit	<u>221,915</u>	<u>1,003,775</u>	<u>1,225,690</u>	<u>1,321,027</u>
Administration expenses	(164,967)	(10,570)	(175,537)	(112,377)
Operating profit	<u>56,948</u>	<u>993,205</u>	<u>1,050,153</u>	<u>1,208,650</u>
Other interest receivable and similar income	2,473	606	3,079	3,015
Interest payable	-	(1,890)	(1,890)	(1,890)
Taxation	-	(753)	(753)	(5,716)
Profit on ordinary activities after taxation	<u>59,421</u>	<u>991,168</u>	<u>1,050,589</u>	<u>1,204,059</u>
Payment under deed of covenant	(59,421)	(991,168)	(1,050,589)	(1,204,059)
Retained profit for the year	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

12 Debtors

	Group		Society	
	2015	2014	2015	2014
	£	£	£	£
Trade debtors	166,908	258,548	38,842	18,920
Amounts due from subsidiary undertakings	-	-	131,510	60,078
Other debtors	563,188	771,648	585,528	823,833
	<u>730,096</u>	<u>1,030,196</u>	<u>755,880</u>	<u>902,831</u>

13 Creditors: Amounts falling due within one year

	Group		Society	
	2015	2014	2015	2014
	£	£	£	£
Trade creditors	64,788	123,371	61,261	105,782
Taxation and social security costs	26,206	28,824	25,453	23,108
Other creditors	101,213	260,621	101,213	75,916
Deferred income	366,200	201,355	238,695	193,755
	<u>558,407</u>	<u>614,171</u>	<u>426,622</u>	<u>398,561</u>

14 Restricted Funds: Group and Society

	London Awards Fund	Shiers Memorial Fund	Beresford-Cooke Fund	Total
	£	£	£	£
Group and Society				
At 1 January 2015	3,373	62,668	29,448	95,489
Interest received	-	388	181	569
Expenditure	-	(2,000)	(418)	(2,418)
At 31 December 2015	<u>3,373</u>	<u>61,056</u>	<u>29,211</u>	<u>93,640</u>

The Society received a bequest from the estate of the late Mrs F Shiers to establish the George and May F Shiers Memorial Fund. The income of the fund that is under the control of the Society's Board of Trustees is to be devoted to the study, collection and presentation of material concerning the history of television.

The Society received a bequest from the estate of the late Mrs Beresford-Cooke to establish the RTS Young Television Engineer Award. The income of the fund is under the control of the Society's Board of Trustees and is to be used to assist the recipient of the Award to attend the IBC Conference in Amsterdam.

The London Awards Fund has been set up so as to recognise excellence in a young technologist.



15 Unrestricted funds: Group and Society

	Revaluation Fund	General Fund	Transformation Fund	Total
	£	£	£	£
At 1 January 2015	-	5,927,952	602,789	6,530,741
Income	-	2,940,557	-	2,940,557
Transfer of Funds	-	110,095	(110,095)	-
Expenditure	-	(3,262,511)	-	(3,262,511)
Gains on investment	14,379	-	-	14,379
At 31 December 2015	<u>14,379</u>	<u>5,716,093</u>	<u>492,694</u>	<u>6,223,166</u>

The Transformation Fund represents the amount committed by the Board of Trustees to implement various initiatives arising from the strategic review undertaken in 2012.

16 Analysis of net assets between funds

Fund balances at 31 December 2015 are represented by:

	Unrestricted Funds	Restricted Funds	Total Funds
	£	£	£
Intangible fixed assets	128,340	-	128,340
Tangible fixed assets	88,124	-	88,124
Investments	3,068,459	-	3,068,459
Net current assets	2,938,243	93,640	3,031,883
Total net assets	<u>6,223,166</u>	<u>93,640</u>	<u>6,316,806</u>

17 Liability of members

The Society is limited by guarantee without any share capital. In the event of the Society being wound up, each member is liable to contribute for the payment of the debts and liabilities of the Society such amount as may be required, but not exceeding £1.

18 Employees

The average number of full-time equivalent employees (also the average monthly head count) of the Group (including Trustees) during the year was as follows:

	2015	2014
Management and other	10	11
Membership	1	1
Events and conferences	5	6
Finance and IT	2	2
	<u>18</u>	<u>20</u>

	2015	2014
	£	£
Employment Costs		
Wages and salaries	627,537	635,681
Social security costs	55,339	62,824
Other pension costs	21,564	31,663
	<u>704,440</u>	<u>730,168</u>

The number of employees who received emoluments in excess of £60,000 was as follows:

	2015	2014
£90,001–£100,000	1	-
£100,001–£110,000	-	1
£200,001–£210,000	1	1

The key management personnel of the Group comprise those of the Society and the key management personnel of its wholly owned subsidiaries, RTS Enterprises Limited and RTS (IBC) Limited. The key management personnel of the Society and the Group is the Chief Executive, whose employee benefits total £207,577 (2014: 208,636).

The total contributions in the year to money purchase pension schemes for higher-paid employees were £15,000 (2014: £23,346). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 1 (2014: 2).

No members of the Board of Trustees received any remuneration in the year. Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses incurred by the trustees during the year were £1,532 (2014: £3,269). The number of Trustees who had expenses reimbursed amounted to 3 (2014: 2).

Included in employment costs above is the sum of £95,000 (2014: £Nil) relating to redundancy payments paid to an employee following a staff reorganisation.

19 Financial commitments

As at 31 December 2015, the group had the following future minimum lease payments under non-cancellable operating leases for each of the following periods:

	2015	2014
	£	£
Within one year	121,747	117,940
Two to five years	37,321	132,606
	<u>159,068</u>	<u>250,546</u>

20 Related party transactions

During 2014 the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platform and online presence. Mike True is the partner of Theresa Wise, CEO of the RTS. Before contracting with Mike True the day rates of other providers were market tested. In the opinion of the Trustees the day rate agreed provides good value for money when compared to practitioners with similar levels of experience. The Trustees agreed the contract and receive progress reports and approve payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £42,154 (2014: £41,541), with £1,384 (2014: £3,720) remaining unpaid and included in creditors at the balance sheet date.



21 Reconciliation of net income/(expenditure) to net cash flow from operating activities

	Group		Society	
	2015	2014	2015	2014
	£	£	£	£
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(309,424)	(252,160)	(309,424)	(252,160)
Adjustments for:				
Amortisation charges	64,170	-	64,170	-
Depreciation charges	24,766	34,919	24,766	34,919
Net gain on investments	(14,379)	-	(14,379)	-
Interest from investments	(40,725)	(50,746)	(39,536)	(49,621)
Decrease/(Increase) in debtors	300,100	(229,667)	146,951	(164,759)
(Decrease)/Increase in creditors	(55,764)	103,186	28,061	110,477
Net cash provided/(used in) activities	<u>(31,256)</u>	<u>(394,468)</u>	<u>(99,391)</u>	<u>(321,144)</u>

22 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2015	2014	2015	2014
	£	£	£	£
Cash at bank	2,860,194	6,052,264	2,756,701	6,018,095
	<u>2,860,194</u>	<u>6,052,264</u>	<u>2,756,701</u>	<u>6,018,095</u>

23 Financial instruments

	Group		Society	
	2015	2014	2015	2014
	£	£	£	£
Carrying amount of financial assets:				
Measured at amortised cost	3,027,102	6,310,812	2,927,053	6,097,093
Measured at cost less impairment	54,080	54,080	4	4
Measured at fair value	3,014,379	-	3,014,379	-
Total	<u>6,095,561</u>	<u>6,364,892</u>	<u>5,941,436</u>	<u>6,097,097</u>
Carrying amount of financial liabilities				
Measured at amortised cost	<u>64,788</u>	<u>123,371</u>	<u>61,261</u>	<u>105,872</u>

24 Reconciliations on adoption of FRS 102 and Charities SORP FRS 102

Reconciliation of fund balances

	<u>2014</u>
	<u>£</u>
Fund balances as reported under previous SORP 2005 and under FRS 102 and Charities SORP FRS 102 as at 1 January 2014 and 31 December 2014	<u>6,878,390</u>

Notes to reconciliations on adoption of FRS 102 and Charities SORP FRS 102

There are no material FRS 102 or Charities SORP FRS 102 transitional adjustments in respect of the transitional and comparative periods.



NOTICE OF AGM

Royal Television Society

Annual General Meeting 2016

The 87th Annual General Meeting of the RTS will be held on
Tuesday 24 May 2016 at 6:00pm
in the Board Room, RTS, 3 Dorset Rise, London EC4Y 8EN

AGENDA

- 1 To approve the Minutes of the previous Annual General Meeting held on 19 May 2015.
- 2 To approve the 2015 Annual Report.
- 3 To receive the Financial Statements for the year ended 31 December 2015.
- 4 To appoint Arram Berlyn Gardner LLP as auditors for 2016/2017 and to authorise the Board of Trustees to fix their remuneration.
- 5 Any other business.

VOTING BY PROXY

Under Article 24, members of the Society are empowered to appoint a proxy to attend and vote at the AGM. The completed proxy form, on page 49, should reach Head Office no less than 48 hours before the meeting.

FORM OF PROXY

If you wish to appoint another member please insert the name of your proxy here. You may delete reference to the Honorary Treasurer and Chair. Initial the alteration

I,,
of
being a member of the above named Society and entitled to vote hereby appoint
.....,

or, failing him, the Honorary Treasurer, or, failing him, the Chair of the meeting, as my proxy to vote for me and on my behalf at the AGM of the Society to be held on 24 May 2016 at 6:00pm and at any adjournment thereof. In respect of the resolutions referred to in the Notice of the Meeting, I desire my proxy to vote as indicated:

Please insert 'x' in the appropriate box if you wish to instruct your proxy on how to vote

		For	Against	Abstain
1.0	Approve minutes of the previous meeting held on 19 May 2015:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.0	Approve the 2015 Annual Report:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.0	To receive and adopt Financial Statements for the year ended 31 December 2015:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.0	To appoint Arram Berlyn Gardner LLP as auditors for 2016/17 and to authorise the Board of Trustees to fix their remuneration:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(If this form is signed without any indication as to how the proxy shall vote, the proxy will exercise his or her discretion both as to how he or she votes or abstains from voting)

Signature Date

Form of proxy notes

- 1 Under Article 24, members of the Society are empowered to vote at the AGM by proxy. To be valid, this form of proxy must be deposited at the Royal Television Society, 3 Dorset Rise, London EC4Y 8EN not less than 48 hours before the meeting.
- 2 The proxy, who must be a member of the Society, must attend the meeting in person to represent you.
- 3 Unless otherwise directed, the proxy will vote or abstain as he or she sees fit.



Minutes of AGM 2015

Minutes of the 86th Annual General Meeting of the Royal Television Society, held on Tuesday 19 May 2015 at the Royal Television Society, 3 Dorset Rise, London EC4Y 8EN

Present:

John Hardie, Chair, Board of Trustees (in the chair); Sarah Arnold; Jim Bartlett; Duncan Bell; Paul Berlyn, Auditor, Arram Berlyn Gardner; Stuart Burrage; Charles Byrne; Keith Clement; Tim Dickens, Digital Editor; Mike Green, Honorary Treasurer; Maggie Greenhalgh, Centres' Co-ordinator; Richard Lipman; David Lowen, Honorary Secretary; Kingsley Marshall; Mel Mackie; Dr John McAdam; Graham McWilliam; Mike Snalam; Theresa Wise, Chief Executive;

John Hardie welcomed everyone to the 86th Annual General Meeting of the Royal Television Society. It was his fourth year in the chair and a time to reflect on and discuss the activities of the Society during that period.

Apologies were received from Graham Benson, Mel Bexalel, Huw Jones, Dr Tom Kinninmont, Ian Rudd and Sarah Thane.

1 APPROVAL OF MINUTES OF THE PREVIOUS ANNUAL GENERAL MEETING, HELD ON 20 MAY 2014

The Minutes of the Annual General Meeting 2014 were approved unanimously. There were no proxy votes.

Proposed: Charles Byrne

Seconded: John McAdam

2 APPROVAL OF THE 2014 ANNUAL REPORT

John Hardie recorded his thanks and those of the RTS to Claire Price, the Deputy Chief Executive, who had left in January 2015 after being involved in the Society for very many years.

He also wanted to record the passing of two distinguished RTS figures – the former Chief Executive Michael Bunce and the former Honorary Secretary Tony Pilgrim, and to pass on the condolences of the Society to their families and friends.

The 2014 Annual Report was introduced with a short video made by John Durrant

from the Bristol Centre to set the activities of the Society in context. Theresa Wise said that it was not intended to be a full description of the RTS (which was available online), but a quick, sharp engagement with what we did, such as awards, conferences, student bursaries and masterclasses.

She divided her report into two parts: an update on the Strategic Initiative and Business as Usual.

1 Strategic Initiative

Digital Hub: A new editorial team had been put in place, tasked with helping to create content, optimise events and improve social media. The previous back-office systems were not fit for purpose and the Society was introducing automatic booking for events, direct debit membership, etc. The minimum viable product would be completed by the end of July 2015.

Membership: This was a high priority. A year previously, it had been 1,900; 2,740 at the end of 2014; 3,212 today; with a target of 3,800 by the end of 2015. She was keen to recruit more members outside London. The membership team had been reorganised, data cleansing undertaken and communication with members improved. The new membership pack and card had been sent to all members at the end of 2014.

Education: Twenty bursaries had been awarded to less-well-off students enrolled on Skillset-accredited courses in media production and broadcast journalism, to cover the three years of their degrees. In addition, in 2015, there would be five new bursaries aimed at the skills gap, to be awarded to students studying engineering and computer sciences. Partnerships with Sky and the BBC Academy continued and the Society had introduced an RTS Craft Skills Masterclass in addition to the RTS Programme Masterclasses.

New Patrons: EY, Fujitsu, IBM, Lumina Search, Turner Broadcasting System Inc, Virgin Media, YouTube and YouView.

Nations and regions: Theresa Wise had attended awards and events in almost all the Centres and was continually finding

more buried treasure outside London. The second RTS Scotland Awards would be held the following evening and she looked forward to meeting the nominees in the year of the independence referendum and the Commonwealth Games.

Partnerships/Alliances: The Society had collaborated with the IET on a number of things during the year, including RTS Young Technologist of the Year and the first of the prestigious Joint Public Lecture series with Dr Mike Lynch. The next one would be in November with Demis Hassabis, an expert in artificial intelligence. Sir Paul Nurse was booked for 2016. *Broadcast* magazine had partnered with RTS Futures and on diversity events and collaboration had continued with Creative Skillset, the BBC, Sky and The Hospital Club.

Public Lectures: Dr Mike Lynch gave the first of this prestigious series, held jointly with the IET. The next speakers would be Demis Hassabis and Sir Paul Nurse.

Television magazine had been redesigned, and use made of original cover illustrations. Increased membership meant that distribution had increased. It was a powerful medium. The RTS logo had been refreshed and the Annual Report redesigned.

Head office resources: The new digital team was on board and other contractors had been bought in to build the website and administer the bursary scheme.

2 Business as Usual

Some 360 people had attended the London Conference, which was sponsored by STV, a week before the Scottish independence referendum. There had been an improved balance of female to male attendees. The RTS was reviewing the event, in particular taking a look at the finances.

There had been some great head-office events. Increased attendance at early-evening events had been aided by online booking. The *Doctor Who* evening had been a standout event, with over 300 attending. Support, both in terms of attendance and those willing to participate, was much improved. The RTS Student Television

Awards ceremony had moved from the Barbican to BFI Southbank and had its best-ever attendance. The RTS Craft & Design Awards had been outstanding, and new a style of production had been introduced for the RTS Programme Awards.

Costs had increased and revenue improved. Transformation costs aside, the Society generated a small surplus.

John Hardie added that the Trustees thought that 2014 had been a year of good performance. The Society was two years into a multi-year transition programme that included: using finances to better effect, recognising the important role of technology, putting in place a new team led by Theresa Wise, investing in new programmes, reaching out to new membership in the television industry, recognising the education purpose of the Society, making the brand more attractive and addressing the dislocation between head office and the regions.

Progress had been good in all areas. The Trustees were very satisfied with the progress that the CEO and the team had made and with the work in the nations and regions.

Charles Byrne thought the Annual Report was superb – much improved.

The 2013 Annual Report was approved unanimously. There were no proxy votes.

Proposed: Mike Green

Seconded: David Lowen

3 FINANCIAL REPORT, BALANCE SHEET AND ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2014

Mike Green reported that, although 2014 was a London Conference year and a reduced surplus from the previous year was to be expected, it was also the year when transformation expenditure had accelerated. The Society had generated a deficit in the year of £252,000 compared with a surplus of £306,000 in 2013.

Transformation costs contributed £329,000 to the deficit, so the business-as-usual surplus was £77,000 – compared with £157,000 in 2012, the last year that a London Conference was held.

Income, at £2,730,000, was lower than in 2013 by around £120,000. There had been an increase in Patron income as new

Patrons were added but, although membership was up, membership income was broadly flat due to a change in the method of accounting. Without this change membership income would have been £50,000 higher, based on cash received.

RTS Enterprises' surplus, as expected, fell in a non-Cambridge year. IBC had its best ever year (again!) and was looking to expand its operations beyond the annual exhibition in Amsterdam. Investment income continued to be affected by low interest rates and the Trustees had taken the decision to invest surplus funds in a balanced portfolio, with investment managers being selected after the year end.

Overall costs, including transformation costs, in 2014 were higher than in 2013, at £2,982,000 versus £2,544,000 – an increase of £438,000. The transformation project had contributed £261,000 of this increase. Our increased involvement with the young via masterclasses and a faculty day had added another £100,000 to costs.

The balance sheet remained strong, with total funds of £6,626,000, compared with £6,878,000 in 2014, represented mainly by cash. The designated fund for transformation costs stood at £602,000, so about a third had been spent in 2014 and a spend of around £250,000 was as we anticipated (including capex) for 2015.

Keith Clement asked for clarification of RTS Enterprises' profit on Page 51. Mike Green said that the principal difference was Cambridge. This year, the London Conference had made a loss.

Charles Byrne asked about the investment managers. Mike Green said they had met three weeks ago to agree long-term investments and they had also put forward a medium-term proposal for consideration. The managers intended to funnel the balance over a period of up to six months and would provide regular reports to the Trustees.

The Financial Report was accepted unanimously. There were no proxy votes.

Proposed: David Lowen

Seconded: Charles Byrne

4 APPOINTMENT OF AUDITORS

Arram Berlyn Gardner were appointed unanimously as auditors for 20015/16 and

the Board of Trustees authorised to fix their remuneration. There were no proxy votes.

Proposed by: Mike Green

Seconded by: David Lowen

5 ANY OTHER BUSINESS

Charles Byrne proposed that the Society send a note to Arthur Pigott, who had been very consistent in highlighting the role of technology in television.

Keith Clement had attended the RTS Legends lunch that day and he asked that the Society give some thought to its future. The chair and most of the committee were due to retire, eminent speakers were increasingly hard to find and, unfortunately, people didn't turn up unless there was a really good name.

The original intention had been to provide lunch with a speaker and a chance for those who had retired from broadcasting, or were approaching the end of their careers, to talk over old times. The nature of the events had changed. They were more prestigious, anyone could come, companies could book a table, they had become more expensive and were now very like Bafta dinners used to be.

He thought that the new committee would have to decide whether to run prestigious events or be content to run events where older, retired people had a voice.

Theresa Wise said they would take this issue away and reflect. David Lowen said it was already being discussed. The original idea had been for low-key, low-cost events organised by the people who attended. The events had recently ramped up quite significantly. They would give some thought to the future.

Jim Bartlett had noted at the end of the last AGM that it was a great pity that more people didn't attend. This year was much improved. He had also asked at the last AGM if the minutes could be circulated to those who had attended fairly soon after the meeting. John Hardie said that governance decreed that minutes be brought out at the same time as the Annual Report and the notification of the AGM.

As there was no other business, John Hardie thanked everyone for attending, closed the meeting at 6:45pm and invited everyone for a glass of wine.



Who's who at the RTS

PATRON

HRH The Prince of Wales

PRESIDENT

Sir Peter Bazalgette

VICE PRESIDENTS

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVO CBE FRS

Baroness Floella Benjamin OBE

Dame Colette Bowe OBE

Lord Bragg of Wigton

John Cresswell

Adam Crozier

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Ashley Highfield

Armando Iannucci

Ian Jones

Baroness Lawrence of Clarendon OBE

Rt Hon Baroness Jowell of Brixton DBE PC

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

OFFICERS

Chair

John Hardie

Vice Chair

Tim Davie

Honorary Secretary

David Lowen

Honorary Treasurer

Mike Green

BOARD OF TRUSTEES

John Hardie (Chair)

Tim Davie

Mike Green

Huw Jones

Jane Lighting

Graham McWilliam

David Lowen

Simon Pitts

Graeme Thompson

Jane Turton (joined November 2015)

Rob Woodward (joined February 2016)

CENTRES' COUNCIL

Lynn Barlow – Chair, Bristol Centre

Mike Best – Chair, Yorkshire Centre

Charles Byrne – Chair, Republic of Ireland Centre

Isabel Clarke – Chair, Midlands Centre

Alex Connock – Chair, North West Centre

Gordon Cooper – Chair, Southern Centre

Tim Hartley – Chair, Wales Centre

Kingsley Marshall – Chair, Devon and Cornwall Centre

Kristin Mason – Chair, London Centre

Graeme Thompson – Chair, North East and the Border Centre

Penny Westlake – Chair, Thames Valley Centre

James Wilson – Chair, Scotland Centre

Michael Wilson – Chair, Northern Ireland Centre

COMMITTEE CHAIRS

Archives Advisory Group
Steve Bryant

Awards Policy and Fellowship
David Lowen

Craft & Design Awards
Cheryl Taylor

Diversity
Marcus Ryder

Early Evening Events
Dan Brooke

Education Committee
Graeme Thompson

History Advisory Group
Don McLean

IBC Conference Liaison
Terry Marsh

Programme Awards
David Liddiment

RTS Futures
Camilla Lewis (until December 2015)

RTS Legends
Paul Jackson (until May 2015)

Student Television Awards
Stuart Murphy

Television Journalism Awards
Stewart Purvis CBE

HEAD OFFICE

Chief Executive **Theresa Wise**
Deputy Chief Executive **Claire Price** (until January 2015)
Personal Assistant/Office Manager **Elaine Berg**
Accountant **Breda O'Donoghue**
Assistant Accountant **Angela Sacre**
Receptionist **Lucy Evans** (maternity leave from July 2014, resigned July 2015)
Archivist **Clare Colvin** (part-time)
Centre Liaison **Maggie Greenhalgh** (part-time)
Business Development Manager **Nigella Mayes** (from July 2015)

Events

Events Manager **Jo Mitchell**
Events Organiser **Jamie O'Neill**
Assistant Events Coordinator **Callum Stott** (until March 2016)

Membership

Membership Services Manager **Ken Mackenzie** (until April 2015)
Membership Services Manager **Lewis Butcher** (from March 2015)

Publications

Television Editor **Steve Clarke** (freelance)
Television production and design
Gordon Jamieson (freelance)
Editorial Adviser **Sue Robertson** (freelance)

Digital hub

Digital Editor **Tim Dickens** (freelance until January 2016)
Online Journalist **Pippa Shawley** (freelance until January 2016)
Intern **Ed Gove** (from November 2015)
Interns are usually employed on three-month contracts. Internships were held by:
Sandrine Tabalo (from July 2015 until March 2016)
Rebecca Stewart (from June 2014 until July 2015)
Alistair Ballantyne (February to May 2015)
Layla Haidrani (June to September 2015)
Sarah Carson (October to November 2015)

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Founded 1927



Picture credits

All pictures by Paul Hampartsoumian except:

- Page 9: 2 CPL; 3 Endemol Shine; 10, 15 and 16 by Richard Kendal
- Page 15: 5 ITN; 8 Channel 4; 4, 9, 11 and 15 by Richard Kendal
- Page 25: Richard Kendal
- Page 26: Richard Kendal
- Page 35: Main picture Howard Lucas; inset Jon Craig
- Page 36: Top Steve Brock; bottom Andrewf.com
- Page 39: Jon Craig
- Page 41: Steve Brock
- Page 42: Howard Lucas
- Page 44: Paul Harness



ROYAL
TELEVISION
SOCIETY

3 Dorset Rise, London EC4Y 8EN
Tel: 020 7822 2810 info@rts.org.uk
www.rts.org.uk