

# ANNUAL REPORT

2017



ROYAL  
TELEVISION  
SOCIETY

# PATRONS

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## PRINCIPAL PATRONS

BBC	ITV
Channel 4	Sky

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## INTERNATIONAL PATRONS

A+E Networks International	NBCUniversal International
Akamai	The Walt Disney Company
CGTN	Turner Broadcasting System Inc
Discovery Networks	Viacom International Media Networks
Facebook	YouTube
Liberty Global	

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## MAJOR PATRONS

Accenture	ITN
Amazon Video	KPMG
Atos	McKinsey and Co
Audio Network	OC&C
Boston Consulting Group	Pinewood Studios
BT	S4C
Channel 5	Sargent-Disc
Deloitte	Sony
Endemol Shine	STV Group
Enders Analysis	TalkTalk
Entertainment One	UKTV
Finecast	Vice
FremantleMedia	Virgin Media
IBM	YouView
IMG Studios	

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## RTS PATRONS

Alvarez & Marsal LLP	Raidió Teilifís Éireann
Autocue	Snell Advanced Media
Digital Television Group	UTV Television
Lumina Search	Vinten Broadcast
PricewaterhouseCoopers	

# C O N T E N T S

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## FOREWORD

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In 2017, we celebrated our 90th anniversary. It was a year marked by a rise in membership, growing digital engagement with the public and a tremendous run of events across the nations and regions and in London. Arguably, our biggest success has been supporting 93 talented and resourceful RTS Bursary students at 39 UK universities – an impressive and lasting achievement.

This year, the bursary scheme supported a fourth cohort of television production and broadcast journalism students. We awarded 22 bursaries, though one student has since withdrawn. A third cohort of seven computer science and engineering students was also awarded bursaries. We are extremely grateful to All3Media, which is sponsoring two of the production bursaries.

Sixteen of our first cohort of bursary students graduated in 2017 and they have done us proud. Academically, they achieved seven firsts and nine 2:1s – an exemplary set of results.

Three were awarded places on the Edinburgh TV Festival Network and two on Channel 4's talent scheme; and, through their own persistence and talent, all of our graduates seeking jobs on leaving university have secured employment in a wide range of television companies. Several are freelancing productively.

To date, 18 students have received technology bursaries to study computer science or engineering on some of the foremost courses in the country. For the past two years, we have organised a "summer tour" of the industry, in partnership with a number of companies interested in recruiting talented individuals who might be unaware of the opportunities presented on the technology side of the television industry. This summer, we were very grateful for the opportunities offered by Arqiva, the BBC, BT, Channel 4, Ericsson, ITV, Sky, YouView and the Institution of Engineering and Technology (IET).

The participants all reported that they were now more likely to consider a career in the industry. The attraction has been borne out by the first cohort of five students (recruited in 2015), four of whom have taken up placements or internships with these companies, with the fifth hoping to do so this summer.

In partnership with the Media Society and in memory of the late, great Steve Hewlett, who died in February, we have set up a scholarship to support an undergraduate with an interest in current affairs. Our first scholarship was awarded this year and, thanks to the fundraising efforts led by the Media Society, we will be offering two Steve Hewlett scholarships to add to our planned 22 television production and broadcast journalism bursaries in 2018.



Our bursaries are designed to help improve social mobility. They are all targeted at students from low income backgrounds. In addition, of the 93 recipients to date, 11% are disabled and 30% are BAME.

The bursaries are an important aspect of the Society's role as an educational charity. Of course, all RTS activities are aimed at promoting understanding of television – masterclasses, skills training, public events, publications and our digital presence and conferences all play their part.

The RTS Cambridge Conference in September – co-chaired by Andrew Griffith and Gary Davey from Sky – was very well attended. The line-up of speakers was exceptional, and included James Murdoch, Ofcom's Sharon White, the Secretary of State at the time, the Rt Hon Karen Bradley MP, producers Andy Harries and Andy Wilman, A&E's Nancy Dubuc and Michelle Guthrie of ABC. We are indebted to Sky for its sponsorship of the event and for important support from 21st Century Fox, Accenture, Atos, BBC Worldwide, Discovery and Viceland.

For the fourth in our series of Joint Public Lectures, held with the IET, we were honoured to host Major Tim Peake – ESA astronaut and human being extraordinaire. We held three excellent "In conversation with..." events, with Peter Salmon, Peter Kosminsky and Lord Puttnam.

Other outstanding events included: "Deconstructing *The Crown*", with creator Peter Morgan and other members of the production team; a sold-out evening on fake news and "alternative facts" (one of the big themes of the year); and "The great history debate".

We think it is important to cover diversity and inclusivity issues both on- and off-screen. Highlights this year included a successful event at Channel 4, "Where have all the disabled people gone?"; an entertaining evening on "LGBTQ in soaps – job done?" and a discussion on how the industry can encourage more women into television technology jobs.

We were particularly pleased that representation on the juries for the RTS Programme Awards (chaired by Alex Mahon) continued to be nearly 30% BAME and 52% women.

For those in the early stages of their television careers, we held RTS Masterclasses and a series of RTS Futures events. "The Ultimate TV Careers Fair" attracted around 900 visitors.

We have developed the Society's digital presence thanks to our own in-house scheme to recruit and train digital juniors – on the London living wage – straight out of university. Over the past three years, the RTS has had eight interns – two of them are currently our digital editor and deputy digital editor, and the others have gone on to terrific roles in the industry. The

## STRATEGIC OBJECTIVES

RTS website secured more than 1 million page views and our videos had 357,000 views on YouTube.

The Society's deep-rooted presence in the nations and regions makes it unique among educational charities with a focus on television. Our 14 Centres in the nations and regions, all run by volunteers, continued to mount a magnificent variety of events and awards ceremonies. We are both immensely proud of their achievements and very thankful for their hard work and commitment. The Society's individual membership has passed the 4,500 mark, a key milestone, representing a more than three-fold increase since 2013.

Our ability to deliver this huge range of activities depends very much on our Patrons. They are the lifeblood of the Society, whether this takes the form of financial contributions, contributions in kind, the use of their brains or a combination of all three. We were delighted to welcome nine companies to our patron community this year; Akamai, Atos, Boston Consulting Group, Endemol Shine, Finecast, OC&C, Sony, TalkTalk and Viceland.

This has been a memorable 90th anniversary year for the Society, thanks to the tireless efforts of our members, Patrons, staff and, above all, our volunteers. We are optimistic about our future and that of our dynamic and creative television industry. Here's to the next 90 years.

**Tom Mockridge, Chair of the Board of Trustees, and Theresa Wise, Chief Executive**

- 1 To promote and enhance the benefits of learning and skills development associated with television, educating people across all ages, cultures and capabilities, with an emphasis on young people looking to a career in television
- 2 To engage the broader public in promoting a wider understanding of the relevance and enjoyment of television, recognising the importance of the medium to society worldwide
- 3 To promote thought leadership by providing a forum for discussion and research into the practice, technology, art and science of television
- 4 To promote and encourage the achievement of high standards of creativity and technology in television and its allied fields
- 5 To support the Society in the nations and regions in engaging with the industry, its members and the public
- 6 To promote and develop the Society's membership and volunteer base in pursuing industry aspirations and in contributing to industry learning
- 7 To ensure a sound and sustainable basis for continued operation and delivery of the Society's objectives

The RTS is an educational charity. Our objects are the advancement of public education in the practice, technology, art and science of television and allied fields 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.

Under charity law, an educational charity should demonstrably promote, sustain and increase individual

and collective knowledge and understanding of specific areas of study, skills and expertise. The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims.

Charity Commission guidance includes 'training (including vocational training) and life-long learning' and 'the development of individual capabilities, competences,

skills and understanding' within this remit. The Society conforms to Charity Commission guidance covering 'research foundations and think tanks... learned societies [and] organisations that educate the public in a particular subject [employing] information media such as the internet, radio, television... seminars, conferences and lectures'.

The Society is a registered charity 313728 and was founded in 1927.

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# Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2017, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

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

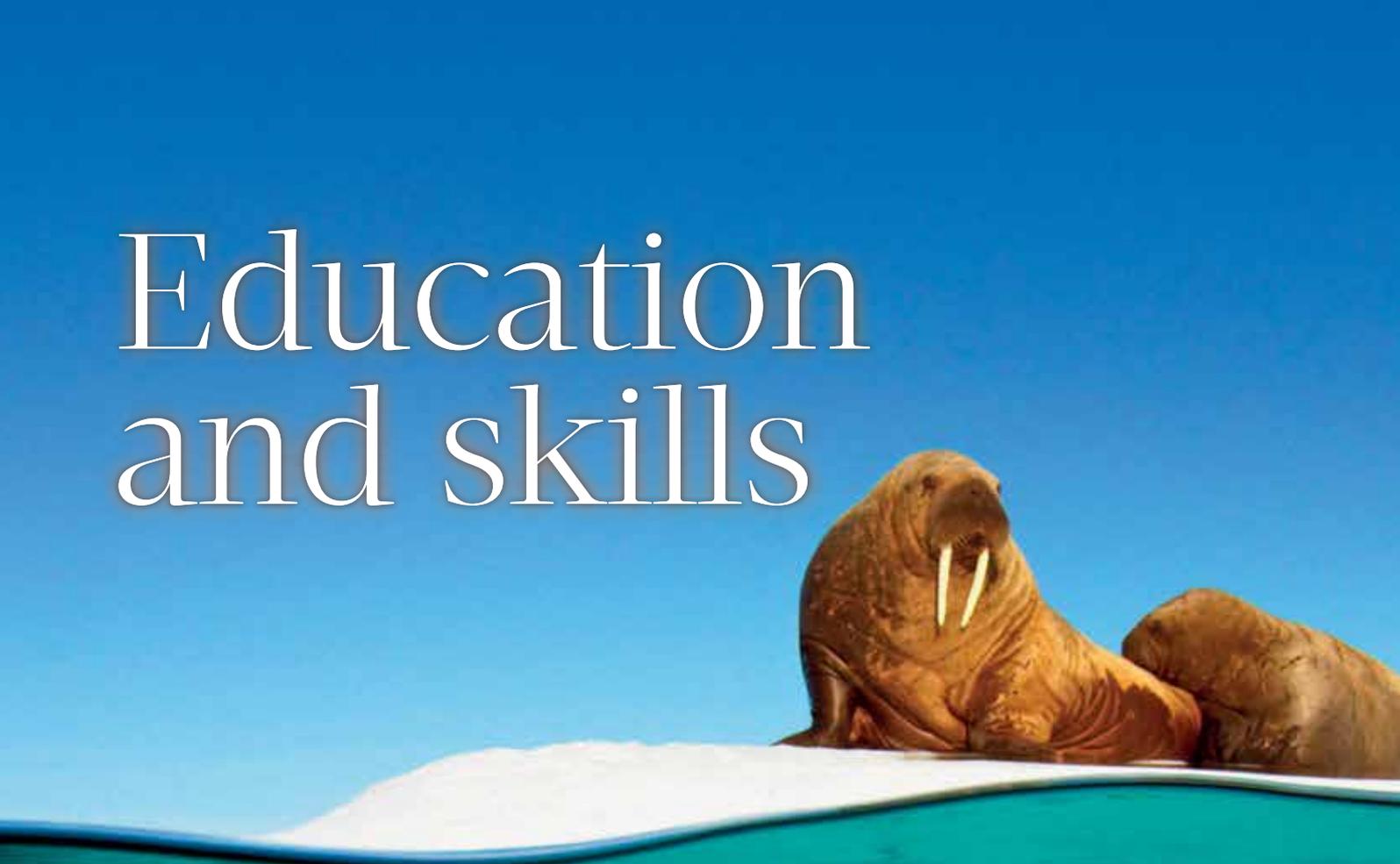
In 2017, a three- to five-year strategy was adopted by the Board of Trustees, which will build on the achievements of the five-year strategic plan for growth adopted in 2012. The main thrust of this plan is to strengthen relationships with industry stakeholders to consolidate the Society's considerable achievements over recent years of expanding its educational work, membership and public engagement.

The overall theme of nurturing successful initiatives will be supplemented by appropriate cost management to ensure that resources are available to sustain and improve the quality of RTS activities.

ESA astronaut Tim Peake in conversation with the BBC's Tim Davie at the RTS/IET Joint Public Lecture



# Education and skills



1

To promote and enhance the benefits of learning and skills development associated with television, educating people across all ages, cultures and capabilities, with an emphasis on young people looking to a career in television

## 1 RTS UNDERGRADUATE BURSARIES

The RTS awarded 29 bursaries in 2017, representing a commitment of nearly £90,000.

Twenty-two of these were RTS Production and Broadcast Journalism Bursaries, contributing to a total of 82 since the scheme was launched in 2014. This was two more than in 2016, thanks to the generosity of All3Media, which sponsored two additional bursaries.

One of the 22 bursaries was named the Steve Hewlett Scholarship this year, in remembrance of the late, great media journalist, and part-funded through the Steve Hewlett Memorial Fund, set up by the Media Society with assistance from the RTS.

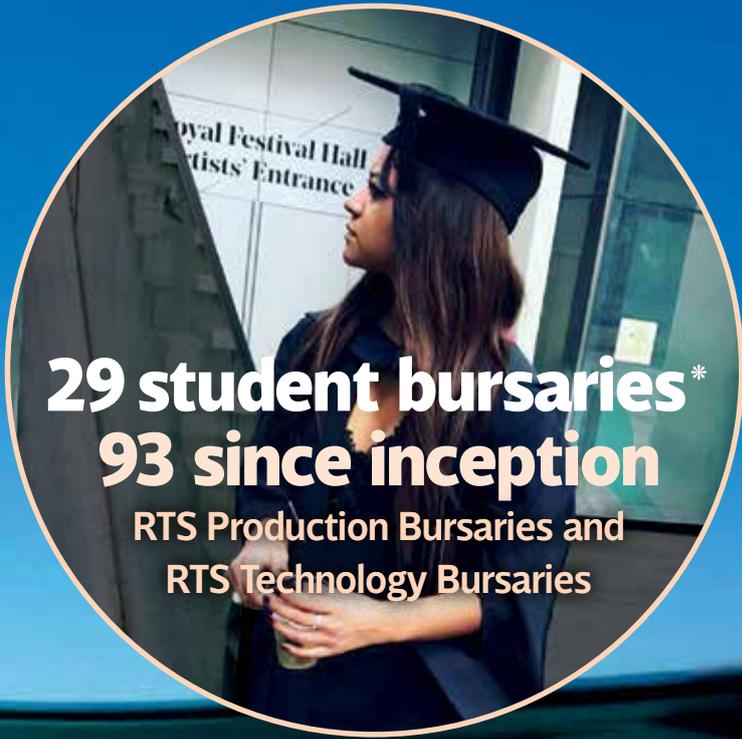
RTS Production and Broadcast Journalism Bursaries are offered to students from less affluent backgrounds

wishing to study accredited television production and broadcast journalism degree courses, with the goal of widening participation in television and its related industries.

Seven RTS Technology Bursaries were awarded, for a combined total of 19 (18 currently supported) since they were launched in 2015. These are aimed at encouraging some of the most talented students to consider a career in television, and are available to students studying computing and engineering at several British universities. We hope that these bursaries will help narrow the skills gap in our industry in these important areas.

One student in the 2017 RTS Production and Broadcast Journalism cohort withdrew from university during the year, so the total number of recipients dropped to 28.

BBC One series *Blue Planet II*



**29 student bursaries\***  
**93 since inception**  
 RTS Production Bursaries and  
 RTS Technology Bursaries

All recipients receive £1,000 per year of their studies (with an additional £1,000 awarded to the Steve Hewlett scholar from the memorial fund), as well as free membership of both the RTS and affiliate membership of The Hospital Club while studying and one year's free membership of the RTS post-graduation. They are also invited to RTS conferences, masterclasses and Patron dinners.

As part of the RTS Technology Bursaries scheme, places were offered on a summer tour of nine organisations: Arqiva, the BBC, BT, Channel 4, Ericsson, ITV, Sky, YouView and the IET.

All final-year students have been matched with prominent industry mentors, and this has been extended to most of the second-year students. The Society has built up a database of more than 90 industry practitioners, many of them drawn from the RTS members and patrons base, who have expressed an interest in mentoring.

At the end of 2017 the Society was supporting 93 students at 39 universities. The feedback from students has been enormously positive. To quote one student: "The RTS Bursary has been excellent. Obviously, the financial support was great, but the real help came from the dinners. At each dinner I gained valuable industry contacts. In particular, at the third dinner last year. I was seated at a table with a lot of influential people and took their contact details for work-experience opportunities."

## 2 RTS MASTERCLASSES

Two RTS Masterclasses for students and young entrants to the industry were held on successive days in mid-November. Audiences were broadly similar to 2016: 365 for the first day, which was devoted to programme genres (418 in 2016), and 341 (340) for that

focused on craft skills. Both were held at the Institution of Engineering and Technology in central London; in 2016, the BFI Southbank, London, hosted the masterclasses.

**RTS Student Programme Masterclasses** On 14 November, four distinguished programme-makers working in different arenas offered their insights. Andy Harries, CEO and co-founder of Left Bank Pictures, was interviewed about creating TV drama by Alex Graham, joint CEO of Two Cities Television.

Harries, whose company makes the award-winning Netflix drama *The Crown*, said: "Writers are what it's all about. The key to my career as a scripted [producer] has always been my relationship with writers."

Bafta award-winning documentary film-maker David Nath discussed his career with Ruth Pitt, creative director at *Under the Moon*. "You have to be a chameleon in documentaries", he argued, which meant "getting on with everybody and anybody, from the chief executive of a multinational to someone cleaning the streets".

Nath and fellow film-maker Peter Beard recently co-founded Story Films to make both documentaries and fiction. "We look at the most visceral way of telling [the story] – it could be documentary or it could be drama," said Nath.

*Channel 4 News* home affairs correspondent Darshna Soni spoke to Deborah Kelly, head of training and communications at the Thomson Foundation, about the importance of getting under the skin of a news story. She said: "Don't be lazy, don't just look on Twitter and Facebook. Get out there yourself and actually see what's happening."

Angela Jain, Managing Director of ITV Studios

Ophelia Taylor-Brennan (above), one of the first cohort of RTS Bursary recipients, graduated with a BA in television production and is now a producer at Cellcast

**5,237**  
**RTS Futures**  
**subscribers**  
 2016: 5,200

\*Although 29 bursaries were awarded, in 2017, one recipient left university, taking the number supported to 28



RTS Careers Fair: Television magician Dynamo being interviewed by Media Trust film crew

Entertainment, discussed the “steeliness” one needs to survive in television. In conversation with Boyd Hilton, entertainment director of *Heat* magazine, she said: “You have to be pretty Teflon-coated, because working in TV can be a bit of a roller-coaster ride.” Jain also urged people from all backgrounds to consider TV as a career.

**RTS Craft Skills Masterclasses** Six experts talked about their areas – sound, camerawork and editing – in three sessions held on 15 November.

Sound supervisor Kevin Duff talked to Andrew Sheldon, creative director at True North, about the “buzz” of working on live shows such as ITV’s *The Voice*. Sound recordist Mick Duffield is usually found on location, including the Alps for the Bafta award-winning documentary film *Touching the Void*. He had to capture sound from a crevasse in a glacier, 4,000 metres above sea level and with temperatures far below zero. “Part of the wonderful thing about the job is that you get put in the most extraordinary situations and have privileged access to all kinds of environments,” he said.

In the camerawork session, wildlife cinematographer Sophie Darlington and director of photography Christopher Titus King were in conversation with Helen Scott, a former head of factual at ITV Yorkshire. Both Darlington and King use the latest kit, but the duo argued that the photographer’s eye matters more. “How you control the light that you capture in the lens,” said King, “and what you choose to [shoot] makes you a cameraperson.” Darlington added: “It doesn’t matter what camera you have, if the story’s no good you’re on to a loser.”

Johnny Rayner and Samuel R Santana discussed editing with Ruth Pitt. Santana, a documentary editor, told students not “to be sniffy” about working on low-budget films, because they can be a “fantastic experience”.

Film editor Rayner learned his trade at a commercials production house: “That wasn’t what I wanted to do, but I was willing to do anything and learn what everyone did on set.”

### 3 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 universities, colleges and schools by many RTS regional centres.

**The Ultimate TV Careers Fair** Some 900 tickets were sold for RTS Futures’ most successful careers fair yet. It was held at the Business Design Centre in London on 1 February, and supported by Creative Skillset and the Edinburgh International Television Festival. In 2015 and 2016, the careers fair was held at central London’s Hallam Conference Centre and attracted a capacity attendance of 400 people in both years.

Eight sessions during the day featured some of the big names in television as well as its rising talent. More than 30 broadcasters, indies and industry bodies took stands in the exhibition hall, offering advice to those



wanting to break into TV or currently working at its lower levels. TV magician Dynamo and *ITV News* presenter Charlene White also made guest appearances during the day.

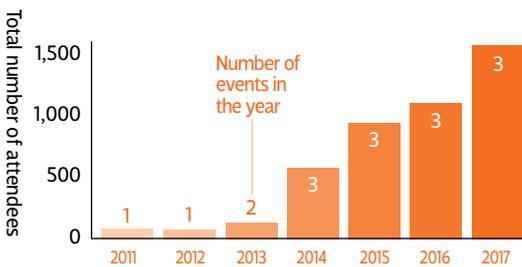
The day's sessions included: tips from RTS Awards winners; a masterclass on interview technique; and panels discussing how to generate ideas and how to be a successful TV researcher. Participating organisations included the BBC Academy, BBC Resourcing & Talent,

Following a change in the leadership of the RTS Futures Committee, the focus has shifted to larger-scale events.

Ticket prices were held at an affordable £10 for RTS Futures subscribers; tickets for RTS Full Members were complimentary.

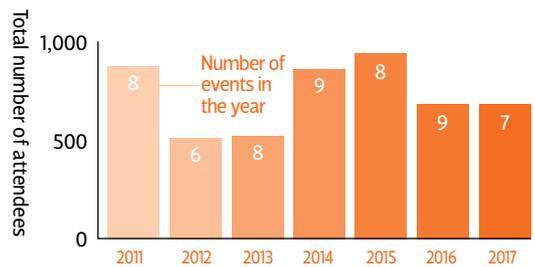
**You're hired! Nail the perfect CV** Industry experts offered advice on how to compose an effective CV at this RTS Futures event in April, which was hosted

#### RTS MASTERCLASSES AND CAREERS EVENTS



RTS Futures evening events (right) attracted 682 attendees. A further 1,500 attended the daytime masterclasses and careers fair (left)

#### RTS FUTURES EVENTS



Bectu, Betty, Blast! Films, Channel 4 Talent, Delamar Academy, Diva, Endemol Shine UK, Envy, FremantleMedia UK, Hat Trick, the Indie Training Fund, ITV Studios, Lime Pictures, Mama Youth Project, the Media Trust, the National Film and Television School, Presenter Promotions, RDF Television, Sara Putt Associates, Shooting Partners, Sky, Studio Lambert, The Talent Manager, Timeline Television, The TV Collective, True North, UKTV, Viacom and Warner Bros.

#### 4 RTS FUTURES

This strand of educational events is aimed at younger people interested in a career in television, or just beginning to work in the industry. The number of people signed up for RTS Futures communications grew to 5,237 (from 5,200 in 2016 and 4,962 in 2015).

Seven events, excluding the careers fair, were held (two fewer than in 2016) at venues in central London and they continued to attract strong audiences. Average attendance was lower than in 2014-15 because there was more emphasis on smaller-scale workshops.

by recruitment expert Audrey Cairo. Alex Lawrence, founder of content creation agency Clearhead, highlighted the three things he looks for on a CV: "What you've done, what you're doing and what you're going to do."

The panel also warned that an unprofessional social-media presence could undermine a person's chances of getting a job.

**VFX and animation: meet the experts** The following month, UKTV head of design Peter Allinson, Dazzle Ship creative designer Alex Donne-Johnson and Canuk Productions founder Lindsay Watson discussed their work and offered advice on how to get in and on in the animation and effects industry.

"As creatives, we're all striving to come up with original, brilliant ideas and then realising them in animation," explained Allinson. Donne-Johnson admitted, however, that visual effects work is time-consuming: "It can lead to a lot of late nights." The panel was chaired by Luke Franks, the presenter of weekend CITV show *Scrambled!*.



**1** Jay Davidson, BBC: RTS Futures event speaker

**2** Amy Sutton, journalist: RTS Southern event speaker

**3** Sophie Darlington, wildlife cinematographer: RTS Masterclass speaker

**4** Ria Hebden, presenter: RTS Futures event host

**5** Kiran Nataraja, Channel 4: RTS Futures event speaker

**6** Rob Shead, ITV: RTS Futures event speaker

**7** Andrew Sheldon, True North: RTS Masterclass session chair

**8** Hilary Rosen, UKTV: RTS Futures event speaker

**9** Sophie Petzal, writer: RTS Futures event speaker

**10** Oliver Cummins-Hilton, Steve Hewlett Scholar

**11** Mansura Schirsad, Moby: Television company profile

**12** David Nath, Story Films: RTS Masterclass speaker

**13** Eric Romero: RTS Scotland Student Television Awards winner

**14** Darshna Soni, Channel 4 News: RTS Masterclass speaker

**15** Sue Perkins, presenter: RTS Futures event host

**16** Ruth Pitt, media consultant: RTS Masterclass session chair



**From YouTube to TV** In June, RTS Futures welcomed a panel of: Janine Smith, head of digital entertainment, comedy and drama at ITV; Georgia Moseley, creative lead at the digital arm of BBC Studios; Matt Campion, the founder and creative director of Spirit; and YouTube football freestyler Daniel Cutting. They discussed whether YouTube sensations can transfer to TV – and bring their huge fan base with them.

The panel suggested that talent doesn't necessarily need TV to build a career and isn't always successful when it tries to migrate. "I've seen lots of YouTube stars who have been commissioned because of [the size of] their audience and they fell completely flat on television – it doesn't always cross over well," said Campion.

**Breaking into broadcasting** In September, executives from the UK's five major TV channels discussed some of television's more interesting but less common jobs – acquisitions, commissioning, marketing, media law and scheduling. The panel comprised: Sky acquisitions manager Jack Oliver; BBC Two and BBC Four assistant commissioner Jay Davidson; ITV2 marketing manager Rob Shead; Channel 5 business affairs chief Paul Fagan; and Channel 4 channel manager Kiran Nataraja. Capital FM and 4Music host Vick Hope chaired the event.

Sky Atlantic series *The Tunnel*

**Scriptwriting for TV drama** The following month, a panel of TV dramatists revealed how they came up with ideas, penned words – and even dealt with writer's block. John Jackson, whose writing credits include Sky Atlantic's *The Tunnel*, chaired a panel composed of: Sophie Petzal (who wrote on BBC Two's *The Last Kingdom*); Rachel Flowerday (BBC One's *The Moonstone*); Daisy Goodwin (ITV's *Victoria*); Left Bank Pictures script executive David Hancock; and drama development producer Rachele Constant. "You have to apply the seat of the pants to the seat of the chair and stay there and write – set yourself a target and don't move until you've done it," advised Goodwin.

**Taskmaster masterclass: Get your idea on TV** The hit Dave game show in which celebrities perform ridiculous challenges – such as painting a horse while riding a horse and concealing pineapples on their person – came under the RTS Futures microscope in November.

The team behind *Taskmaster* – comedian Alex Horne, creator and co-presenter (with Greg Davies); Hilary Rosen, UKTV deputy director of commissioning; Andy Devonshire, executive producer and series director; and series producer Andy Cartwright – revealed how TV's oddest game show was made.

Not all tasks work, revealed Cartwright, who



Angela Jain, MD of ITV Studios Entertainment in conversation with *Heat* magazine's Boyd Hilton at the RTS Student Programme Masterclasses 2017

explained how “Burst the bubble wrap” was tried and failed in three series. “Everyone ended up stamping on it,” he said, which made for dull viewing. The same task cropped up in the Swedish version of the show but worked: “They were allowed to use petrol and torched it, which got rid of the bubbles very quickly.”

**RTS Futures Christmas Quiz** In December, comedian Sue Perkins and *Naked Attraction*'s Anna Richardson, ably assisted by presenter Ria Hebden, hosted the festive quiz. Young RTS Futures members joined forces with industry heavyweights to battle it out across eight rounds of TV trivia. The Mile Sky Club were crowned champions; the Hairy Baubles, Discovery's team, limped home last.

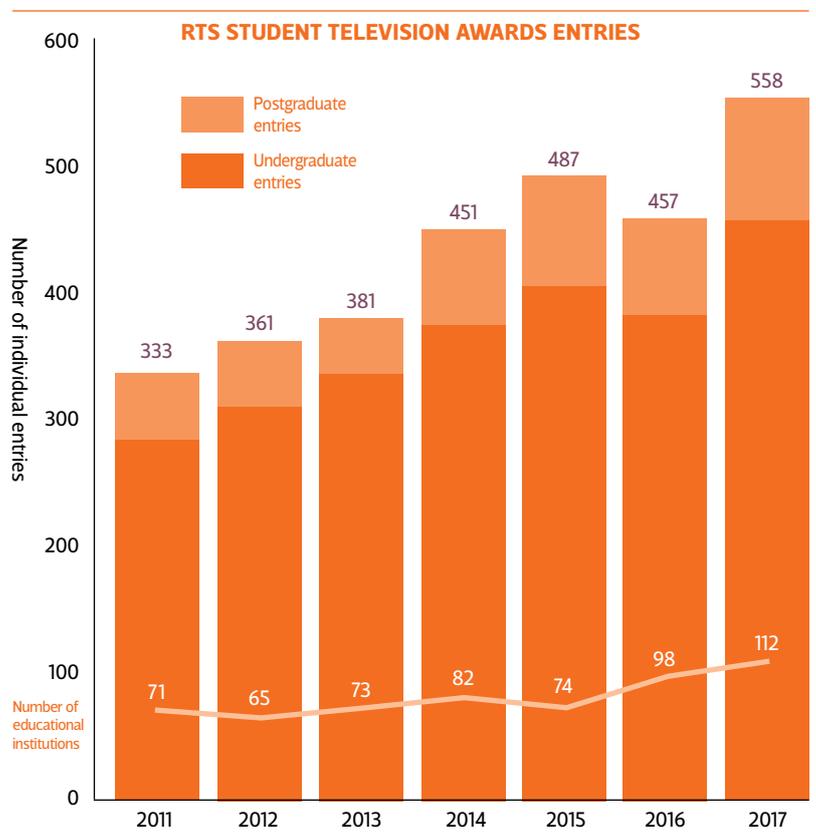
The Society is extremely grateful for the hard work of the RTS Futures Committee during the year.

### 5 RTS STUDENT TELEVISION AWARDS

The 2017 ceremony in June at the BFI Southbank in London was attended by 258 students and teachers (compared with 279 in 2016 and 280 in 2015).

Undergraduate and Postgraduate Awards were judged in six categories: Animation; Comedy & Entertainment; Drama; Factual; News; and Short Feature (the last one only at undergraduate level).

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 for each category and the



Undergraduate Craft Skills  
– Production Design winners  
at the RTS Student Television  
Awards 2017



winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate Awards were also judged in four craft skill categories: Camerawork, Editing, Production Design and Sound. There was also a Judges Award.

A total of 20 awards were presented. The winners and nominees came from a wide spread of media colleges. Students at the National Film and Television School won seven of the Postgraduate Awards. The ceremony was hosted by comedian Katherine Ryan.

### **6 RTS YOUNG TECHNOLOGIST OF THE YEAR**

The 2017 award was presented to Kathleen Gray from NEP UK Broadcast Services. Gray graduated from Southampton Solent University with a BSc in live and studio sound. The runner-up prize, the Coffey Award for Excellence in Technology, was made to Matthew Carroll, a trainee broadcast engineer at the BBC.

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 is endowed by the family of the distinguished engineer AM Beresford-Cooke and gives the winner the opportunity to attend the IBC technology show, which is held in Amsterdam every September.

RTS Student  
Television Awards

**558 entries** from

**112 colleges** in

**12 RTS centres**

**170 jurors** chose

**229 nominees**

Total number of entries to  
12 centre and one national  
awards contests

# Engaging with the public

②

To engage the broader public in promoting a wider understanding of the relevance and enjoyment of television, recognising the importance of the medium to society worldwide

BBC journalist Nick Robinson delivered the inaugural Steve Hewlett Memorial Lecture



RTS home page

## 7 RTS DIGITAL PRESENCE

New website content was created daily, and the RTS digital production team of two full-timers and two interns actively promoted this and Society events and initiatives on social media.

Content ranged from backstage video interviews with winners at RTS awards (uploaded to social media during the ceremonies) to daily updates on television news (such as new commissions, talent searches and new channel launches). Award nominee interviewees included Victoria Derbyshire, Krishnan Guru-Murthy and Tom Bradby (for the RTS Television Journalism Awards) and Phoebe Waller-Bridge, Ant and Dec and Nadiya Hussain (for the RTS Programme Awards)

The digital team produced a series looking at how Sky News prepared for its 2017 general election coverage, which included interviews with Beth Rigby, Lewis Goodall and Peter Lowe. The website also featured interviews with industry figures including comedian Lolly Adefope, continuity announcer Corie Brown, explorer Levison Wood and producer Lydia Hampson.

A video celebrating 90 years of the RTS, featuring interviews with Sanjeev Bhaskar, Sally Wainwright and Hugh Dennis, was produced and shown at a number of national and regional events.

The team has developed a number of branded video formats, such as *Tea Break Tips*, *RTS Behind the Scenes* and *Tips from the Experts* strands, all of which have a strong educational theme.

All national RTS events were filmed at broadcast quality, as were conference and masterclass sessions. Once edited, they were uploaded to YouTube – an RTS International Patron – although this would not have

been apparent to most visitors as the videos appeared to be embedded in the RTS site. Highlights videos were also produced for several RTS Futures events.

Illustrated reports of all national and RTS Futures events were uploaded to the RTS website by the morning following an event (more detailed reports continued to be published in *Television* – and subsequently uploaded with the rest of the magazine content) and there was also a live Twitter feed (@rts\_now) from many events.

The digital team did most of the design work for the RTS Cambridge Convention app, which was sponsored by Accenture.

**RTS website** The Society's website was accessed by 468,958 users during the year (up by 27.2%, from 368,700 in 2016 and 226,000 in 2015), who accounted for 1,204,173 page views (a rise of 8.5% from 1,110,300 in 2016). They viewed an average of 1.95 pages (2.24 pages in 2016 and 2.54 pages in 2015); their average time spent on the site was 1 minute 27 seconds (1'43" in 2016 and 2'4" in 2015); 25.1% of them were returning visitors (27% in 2016 and 33% in 2015).

An RTS Futures microsite was launched in January. The most popular content on the main RTS site related to the major awards ceremonies, particularly the RTS Programme Awards.

The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.

The top five countries for website visitors were:

1	UK	478,478	(2016: UK, 394,566)
2	USA	54,587	(2016: USA, 33,901)
3	Australia	7,421	(2016: Ireland, 6,128)
4	Ireland	7,038	(2016: Australia, 5,846)
5	Germany	5,142	(2016: Russia, 4,627)

Source: Google Analytics

RTS website  
**469,000**  
users  
2016: 368,700

RTS website  
**1,204,200**  
views  
2016: 1,110,300

RTS YouTube  
**1,128**  
subscribers  
2016: 540

**49,000 views**

for *Who's who in Versailles?*  
Average viewing time:  
Eight minutes

RTS YouTube  
**356,600**  
views  
2016: 142,800

## Top 10 most popular RTS web pages in 2017

	No of page views
1 RTS homepage	64,017
2 <i>Who's who in Versailles?</i> A guide to the French court	49,015
3 Awards homepage	32,947
4 2017 Programme Awards page	24,865
5 <i>The Island with Bear Grylls 2017: Meet the contestants</i>	20,741
6 Membership join us page	15,967
7 Events homepage	15,573
8 RTS Television Journalism Awards 2017 page	15,227
9 News and features homepage	13,929
10 Levison Wood: 'I'm done with walking'	13,030

Source: Google Analytics

## Top 10 RTS website articles in 2017

	No of page views
1 <i>Who's who in Versailles?</i> A guide to the French court	49,015
2 <i>The Island with Bear Grylls 2017: Meet the contestants</i>	20,741
3 Levison Wood: 'I'm done with walking'	13,030
4 Channel 4 on the hunt for new northern writers	10,490
5 <i>Riviera: Who's who in Sky's latest drama</i>	9,421
6 Chris Chibnall: The man who reinvented the cliffhanger*	8,313
7 'Crime and Punishment' season coming to ITV	7,399
8 Walter Presents to premiere new drama <i>Case</i> on Channel 4	7,314
9 Discovery commissions Ed Stafford survival series <i>Left for Dead</i>	5,249
10 <i>Ackley Bridge: Who's who in Channel 4's latest drama</i>	4,962

\*Online version of *Television* article. Source: Google Analytics

## Top 10 RTS videos in 2017, by total viewing time

Ranked by duration	Total watch time (mins)	No of views
1 <i>The Crown: Deconstructing the Coronation – full video</i> [2017]	1,317,961	199,109
2 Joint Public Lecture: Google DeepMind's Demis Hassabis [2015]	365,009	24,599
3 <i>Poldark: Anatomy of a Hit – full video</i> [2016]	87,962	5,153
4 Drama masterclass with Sally Wainwright [2016]	44,855	5,827
5 Show Me the Money! session from RTS Cambridge 2017	42,746	3,852
6 David Baddiel in conversation with Danny Baker [2016]	39,134	4,288
7 RTS Behind the Scenes: <i>A League of Their Own</i> [2015]	24,186	6,229
8 Editing masterclass with Rupert Houseman and Yan Miles [2016]	20,302	2,453
9 Sian Gibson at the RTS North West Awards 2015	11,726	12,999
10 Meet James Longman, broadcast journalist [2017]	11,614	6,845

Source: Google Analytics

**Social media** The RTS's digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website.

They also live blogged from RTS national events and created multimedia content to share. The team live-streamed the 2017 RTS Programme Award nominations, presented by Anita Rani, on the RTS Facebook page, and live-streamed RTS Student Programme Masterclasses. A news article about Rochelle Humes and David Walliams joining *Teletubbies* trended on Facebook in January. And on Twitter, the hashtag #RTSCambridge trended nationally on 13 September, the first day of the RTS Cambridge Convention.

The key statistics were:

- @RTS\_Media had 16,370 Twitter followers at the end of 2017 (up from 12,880 in 2016 and 10,080 in 2015)
- @RTS\_Futures had 4,960 Twitter followers at the end of 2017 (up from 4,100 in 2016 and 3,400 in 2015)
- @RTS\_Now had 890 Twitter followers at the end of 2017 (up from 540 in 2016 and 360 in 2015)
- The RTS YouTube channel had 1,130 subscribers (up from 740 in 2016 and 210 in 2015)
- 16%\* of all RTS website traffic came from social media (compared with 21% in 2016 and approximately 17% in 2015). The most popular channels for acquisition were Twitter, Facebook, LinkedIn, Reddit and Instagram, in that order.
- 54% of all visits to the site were made on a mobile or tablet device (up from 49% in 2016 and 40% in 2015).

**RTS online video** The total number of video streams (or "views") was 356,600, up 150% on the previous year (142,800 streams in 2016 and 42,600 in 2015). The total watch time was 2,249,073 minutes of videos on the RTS channel and the average viewing time was 6'18" (compared with 1,297,700 minutes and an average viewing time of 9'05" minutes per video in 2016).

The most popular video was of the RTS event "Netflix's *The Crown: Deconstructing the Coronation*", which was viewed 199,100 times.

The second most popular video was Demis Hassabis delivering his 2015 RTS/IET Joint Public Lecture, which racked up 24,600 views, taking its total viewership over three years to 97,400.

The website also hosted video diaries of RTS Bursary recipients.

\*The drop in website traffic from social media probably reflects the rise of the RTS website in search rankings, coupled with increased mobile browsing, which tends to exaggerate the effect of a high search ranking.

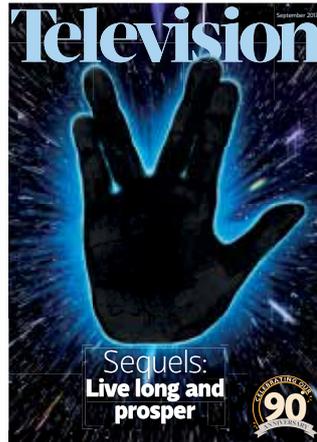
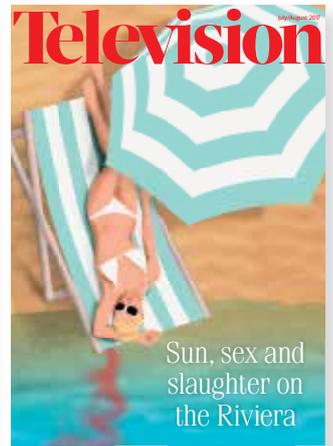
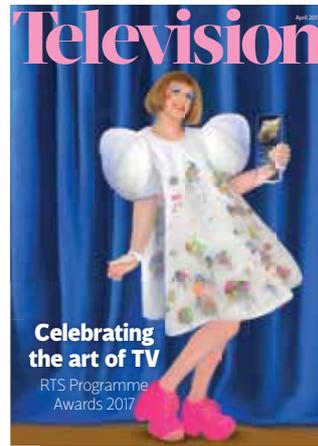


The full video of 'The Crown: Deconstructing the Coronation' was the most-viewed RTS video of the year

RTS YouTube  
**6'18"**  
average viewing  
time  
2016: 9'05"

RTS YouTube  
**2,249,100**  
watch time  
in minutes  
2016: 1,297,700

@RTS\_Media  
**16,380**  
Twitter  
followers  
2016: 12,880



## 8 PUBLICATIONS

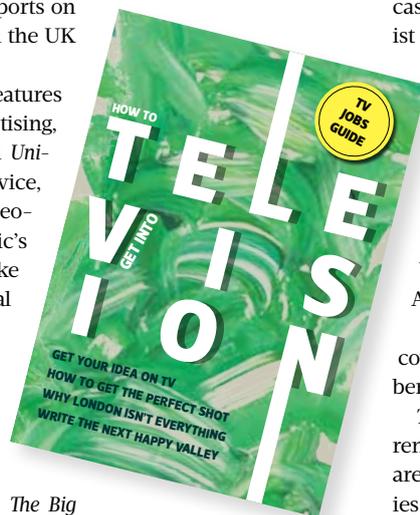
The Society's highly regarded monthly magazine, *Television*, offers rigorous coverage of current media debates and developments. It also includes reports on Society news, events and awards from around the UK and Ireland.

*Television* cast its net wide in 2017, with features including fake news, women's sport, TV advertising, satire, politics shows, BBC series *Hospital* and *University Challenge*, BBC Three's online-only service, high-end English-language drama; National Geographic, TV soundtracks, sequels, Sky Atlantic's *Riviera*, Left Bank Pictures, social media, Mike Darcey on Premier League rights, and medieval TV dramas.

The magazine also looked at the work of key industry figures and talent such as *Grey's Anatomy* creator Shonda Rhimes, new BBC Chair David Clementi, A+E's Heather Jones; MP Damian Collins; *Today* editor Sarah Sands; new *Doctor Who* showrunner Chris Chibnall; *The Big Bang Theory* creator Chuck Lorre; and Eurosport boss Peter Hutton.

*Television*'s "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included: Alan Clements from Scotland; Steve Carson from Northern Ireland; Graeme Thompson from the North East; John Whiston from the North; Nikki O'Donnell from the East; Cat Lewis from the North West; and Simon Bucks from Forces TV.

The column sometimes offered an international view, with pieces by Mark Thompson from New York,



Marcus Ryder from Beijing and Guy Freeman from Kiev.

One of the magazine's most popular features is the in-depth profile of a major figure in the UK broadcasting landscape, which is penned by *Times* journalist Andrew Billen. In 2017, he profiled Miranda Curtis, Peter Fincham, Sophy Ridge, Andrew Griffith and Alison Kirkham.

The TV diarists featured in *Television* covered a huge variety of subjects and included the comedian Alex Horne, the BBC's Fatima Salaria, Syrian film-maker Waad al-Kateab, writer Vinay Patel, BBC media editor Amol Rajan, 5 News presenter Sian Williams, writer Daisy Goodwin, indie boss Kenton Allen and politician Baroness Floella Benjamin.

The bumper October issue was devoted to in-depth coverage of the RTS Cambridge Convention for the benefit of those unable to attend this important event.

*Television* is published 10 times a year. Its print run remained at around 6,000 during the year. Most copies are posted to RTS Full Members, and nearly 1,150 copies are distributed via the larger Patron companies. Some 400 of these go directly to their senior staff; the remaining 750 are placed in news-stands in the lobby areas of 17 Patron buildings across the UK for staff and visitors to read or take away.

In February, the Society published a TV jobs guide, *How To Get Into Television*, to coincide with the RTS Futures TV Careers Fair, which was held at the Business Design Centre in London. The 32-page publication offered advice on how to become a runner, get an idea on TV, become an editor, handle a camera, work in sound, present a programme, become an entertainment



reporter, write for soaps, design a set, write an effective CV and cover letter, succeed in interviews and find the best training courses. The content was created in-house by the RTS Digital Team. The guide was well received and reprinted due to public demand.

## 9 JOINT EVENTS

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, the Society jointly organised three national and also local activities with partners. Details of the local events can be found on pages 48 to 57.

**LGBTQ in soap: job done?** At this joint event with ITV and Pride in the City in mid-July, a panel of experts argued that the fight against prejudice was, in fact, not yet won. The panel – actors, writers and producers from the country’s leading soaps, *Coronation Street*, *EastEnders*, *Emmerdale* and *Hollyoaks* – was chaired by TV presenter June Sarpong.

“Soaps are incredibly powerful in terms of being able to get a message out and in changing people’s perceptions,” said Daniel Brocklebank, who plays gay vicar Billy Mayhew in *Coronation Street*.

Bryan Kirkwood, the executive producer of Channel 4’s *Hollyoaks*, said that it was part of his channel’s remit “to deliver shows for a minority audience”, adding: “I think it is our responsibility to deliver storylines for a young LGBT audience [so they can] see themselves reflected [on TV] for the first time.”

The soap features headteacher Sally St Claire, who is played by Annie Wallace, the first transgender actor to play a transgender character regularly in a British soap. At the RTS event, she said: “Until a few years ago, we weren’t visible, either because nobody was interested in talking to us or because, like myself, we kept our heads down and didn’t come out.

“More and more trans performers are coming out of the woodwork and are having the confidence to say, ‘I am a trans actor’”

**Steve Hewlett Memorial Lecture** BBC broadcaster Nick Robinson, a friend and colleague of the late Steve Hewlett, gave the first annual lecture at this event, which was jointly organised with the Media Society. Robinson argued that for broadcasters to thrive in an era of social media they need to emulate some of the best qualities of Hewlett’s journalism.

Robinson, a former political editor at both the BBC and ITV, said that attacks on the media were “part of

a guerrilla war being fought on social media, day after day, hour after hour”. He called for a new journalism of engagement – a “mission to engage” – in order to win back public trust. Engagement involved “finding new ways to ensure on-air diversity – not just gender, ethnicity and age but, crucially, background, too: class, region, nation and education”.

The broadcaster also said that news organisations needed to make the case for impartiality; relaxing rules would risk UK news becoming like the US where audiences watch the news that most corresponds to their world view.

**RTS/IET Joint Public Lecture: Tim Peake** The astronaut, interviewed by BBC Worldwide CEO Tim Davie, offered a masterclass in communication skills during a compelling performance at this joint event with the Institution of Engineering and Technology. Peake, who spent six months on the International Space Station, argued that “softer skills, such as communication, decision-making and leadership”, are now as important as “test-pilot qualifications”.

He discussed the likelihood of space missions to Mars and beyond: “The ability of humans to live in space for extended periods of time is going to be the main challenge; maybe, we’ll have people living on Mars permanently.” Peake also defended state investment in space exploration, arguing that there was a healthy return for governments, and a huge benefit in terms of scientific and medical research. But, that aside, he said there was also wider community benefit, including “the inspiration that it gives to children and their subsequent careers”.

## 10 EARLY-EVENING EVENTS

Eleven events were held in 2017 (compared with nine in both 2015 and 2016). The Society’s early-evening events provide an accessible, low-cost way for members and the public to hear and question television’s top talent and leaders on a wide range of issues; most are free for members.

**False news, unverified claims and alternative facts: What is the future for honest journalism?**

The year’s season of events began in February with a call to arms against fake news. BBC broadcaster Nick Robinson argued for “impartiality as a legal requirement for television news”. Without it, as in the US, where “right-wingers watch Fox News and liberals watch MSNBC”, he said, “there are no shared facts. Good public-policy decision-making requires shared facts.”

Fellow panellist and Conservative MP John Whittingdale, the former culture secretary, offered a contrasting view. “I don’t see anything wrong with partiality,” he said. “I would have no objection to someone starting a left- or right-wing TV channel if they brand it as that.”

Journalist Anne McElvoy, a senior editor at the *Economist*, argued that social media platforms such as Facebook have done too little to stem the flow of fake news. Addressing fellow panellist and Facebook EMEA director of media partnerships, Patrick Walker, McElvoy called on the social-media giant to “invest a bit more in journalism. Get off the fence and think about whether you should be supporting public-interest journalism.”

Robinson challenged the online companies to help their users “find the facts”, rather than “just following people you already blooming well agree with”.

He continued: “When people have a massive decision to make, like whether we should stay in or leave the EU, there [should be] somewhere on these sites where they can get facts.” Former ITN Chief Executive Stewart Purvis CBE chaired the event.

**In conversation with John Petter** The following month, BT Consumer boss John Petter defended his company’s £1.2bn splurge on European football rights in a wide-ranging and candid conversation with Sally Bundock, who presents *World Business Report* on the BBC News Channel.

Describing the style of BT’s coverage, he said: “What we were trying to do on BT Sport was to move away from the suited and booted, slightly American uber-professionalism that you have with Sky, and to make BT Sport very entertaining and inclusive.”

Petter also discussed BT’s first steps into drama, but refused to be drawn on any plans for expansion. He argued that “the business case for other content is more challenging than the business case for sport”.

**The Crown: deconstructing the coronation** Later in March, Peter Morgan, the creator of Netflix drama *The Crown*, revealed that he felt “liberated” working for the streaming giant: “They don’t micro manage or interfere. They trust me.” Although, he added, “as soon as we mess up, they’ll jump in. I promise.”

Joining Morgan on the panel were: director Philip Martin; executive producer Suzanne Mackie from the programme’s producer, Left Bank Pictures; production designer Martin Childs; and Alex Jennings, who plays the Duke of Windsor. *Times* journalist Andrew Billen chaired the event.

Morgan discussed casting *The Crown*: “Finding Claire Foy [to play Elizabeth II] took a while because we saw quite a number of people. We met a number of Philips, then I saw Matt [Smith] and Claire together.”

Casting John Lithgow as Winston Churchill, said Mackie, “was the most difficult one for us. We received brilliant guidance from [casting director] Nina Gold. I thought that we couldn’t cast an American as one of the most iconic characters from British history. But she was absolutely right.”

Jennings admitted that he “became quite obsessed with [the Duke]. I have to be careful about championing him, because people can have very strong views.”

**Where have all the disabled people gone?** In April, Paralympics medal winner Ade Adepitan – who co-hosted Channel 4’s coverage of the 2012 London and 2016 Rio Paralympics – chaired a discussion on the representation and employment of disabled people on TV.

Deborah Williams, CEO of the Creative Diversity Network, was forthright in her views: “Just book disabled people, just use us, whether it is behind the screen or on the screen. We are all mature enough and have our shit together enough to do a job.”

Researcher Rosie Jones recalled seeing a character with, like her, cerebral palsy being bullied on BBC children’s show *Grange Hill*. “Why was she the only person I had to be compared to?” she asked. “Why wasn’t there an ultra-cool, ultra-funny person exactly like me?”

The comedian and co-host of Channel 4 show *The Last Leg*, Adam Hills, asked: “Why are disabled people on TV always portrayed as being nice all the time?”

Actor, writer and broadcaster Shannon Murray argued that British TV was doing better in the factual genre than in drama. However, she was concerned that some factual entertainment shows were little more than freak shows: “It is a cheap way in and a way of ticking a box.”

**Breaking barriers: how can the TV industry encourage more women into technology jobs?**

Later that month, a top-notch panel, chaired by TV science specialist Maggie Philbin, offered some solutions to a problem – a lack of tech-savvy women – that affects not just TV, but the UK economy as a whole.

“We have to work really hard to catch children early, before they opt out of [science],” said UKTV chief technology and operations officer Sinead Greenaway. “There are people who will go into science, engineering or tech no matter what – I was one of them,” said Dr Maggie Aderin-Pocock, space scientist and a panellist on Sky 1 popular science show *Duck Quacks Don’t Echo*. “But there are other people who are not exposed to science. We have a responsibility to get out there and tell people about the amazing things we’re doing.”

Broadcasters and the major indies offer training schemes and career paths to women working in technology roles. However, much of the TV workforce is now freelance. “It’s very hard in the freelance world,”



**1** Ade Adepitan, presenter:  
joint-event speaker

**2** Charlene White, *ITV News*  
presenter: RTS Futures  
Careers Fair speaker

**3** John Petter, *BT*: RTS early-  
evening event speaker

**4** Lindsay Watson: RTS  
Futures event speaker

**5** Sophy Ridge, *Sky News*:  
*Television profile*

**6** Matt Brittin, *Google*: RTS  
early-evening event speaker

**7** Anna Dobbie, *M&M Global*:  
RTS event chair

**8** Lord Puttnam: RTS event  
speaker

**9** Peter Salmon, *Endemol  
Shine Group*: RTS early-  
evening event speaker

**10** Deborah Williams,  
*Creative Diversity Network*:  
joint-event speaker

**11** Peter Morgan, writer:  
RTS event speaker

**12** Leanne Klein, *Wall to Wall*:  
RTS Futures event speaker

**13** Daisy Goodwin, writer:  
RTS Futures event speaker

**14** Peter Fincham,  
*Expectation Entertainment*:  
RTS conference session chair

**15** Anne McElvoy, the  
*Economist*: RTS event chair

**16** Marcus Ryder, *CGTN  
Digital*: *Television* columnist

said Sara Putt, deputy chair of Women in Film and Television (UK). She revealed that the country's leading film schools were enrolling lots of women on their cinematography, sound and design courses, "but you look 10 years down the line and the imbalance is really kicking in – there are all sorts of challenges".

**Is targeted advertising the future of TV?** In May, an expert panel discussed whether targeted advertising would help level the playing field with Google and Facebook. Sky, represented by Jamie West, and Channel 4 (Jonathan Lewis) had already gone down this route. "It gives us the opportunity to talk to highly targeted advertisers, and to local and regional audiences," said West. Lewis revealed that three-quarters of All 4's revenues came from targeted advertising based on data from the broadcaster's user base.

Nationwide's Chris Ladd pointed out that smart advertising was still worth only 5% of total UK TV ad sales. However, YouView's Simon Cook suggested that – provided personalised TV advertising was sold properly – it could eventually account for a fifth of Britain's total ad revenue.

Rich Astley from media agency GroupM warned that, currently, set-top boxes were not always sophisticated enough to insert targeted online ads in real time. Anna Dobbie, a reporter at M&M Global, chaired the event.

**In conversation with Peter Salmon** In early July, Endemol Shine chief creative officer Peter Salmon looked to the future – and to his long past at the BBC at an event chaired by the journalist Kate Bulkley. Over three decades, Salmon worked in almost every part of the corporation and he cast an eye back to the highs and lows.

In 1997, he recalled, Katrina and the Waves won the Eurovision song contest for the UK, which meant the country had to host the event the following year: "We went to Birmingham and it stripped £7m out of the BBC One schedule money – I had to play *Blankety Blank* on a loop that summer."

Salmon took charge of BBC Sport in 2000, and it was the launch of the TV charity Sport Relief that he remembered most fondly: "It was wonderful public service entertainment and it's now raised £200m – it was a brilliant thing to have been involved in." He argued that public service broadcasters still had a part to play today in covering sport: "There's so much sport and so many different ways of filleting and packaging sport."

Turning to his new job, Salmon discussed the challenge of attracting the best creative talent to the super-indie Endemol Shine: "God, it's so competitive, particularly in the scripted space." He described the cost of buying talent as "prohibitive", adding: "We try

really hard to hold on to talent that we've nurtured – like Charlie Brooker, from researcher/scriptwriter to global brand."

**Peter Kosminsky in conversation with Fatima Manji**

Following a break for the summer, the Society's series of early-evening events continued at the end of August, with *Channel 4 News* reporter Fatima Manji interviewing Peter Kosminsky. The writer/director argued that television remains "an incredibly powerful medium". But, he added, "most of the time we use it for escapist tosh. I believe that it should be used to ask awkward questions of society."

Kosminsky's commitment to political drama is unflinching, as *The State*, which aired on Channel 4 in

**RTS EARLY-EVENING EVENTS**



summer 2017, demonstrated. It followed a group of British jihadis who travel to Syria to join Islamic State, but quickly lose their ardour for an organisation that he described as a "blood-drenched death cult".

**"You ain't seen nothin' yet!": Lord Puttnam in conversation with Ed Vaizey MP**

In early October, David Puttnam predicted a bleak, post-Brexit world overshadowed by climate change and data capitalism in a hard-hitting lecture. The veteran film producer suggested that democracy itself was threatened by the US online giants: "Tech monopolies – Google, Amazon, Facebook – are taking over the internet. A pernicious form of corporatism could, under the wrong set of circumstances, replace democracy."

It was nonsense that these companies were too big to regulate, insisted Puttnam, adding: "As democracy struggles, data capitalism could well prove to be uncontrollable."

The former deputy chair of Channel 4 also argued that, only by exposing the claims of politicians through



robust journalism and extending media regulation, could citizens operate effectively in a fully functioning democracy.

**The great history debate** Later in the month, Sir Tony Robinson – Baldrick in the classic BBC historical comedy *Blackadder* – tried and failed to define history: “To me, it’s a bit like comic timing – I know how it works and I know what people’s reactions to it are, but precisely what it is, I haven’t a clue.”

Robinson was chairing a debate on the current state of TV history. The panel’s consensus was that British TV makes great history programmes in a multiplicity of styles – but not enough of them. “Genres go through cycles and I feel a lack of confidence about the genre at the moment across British broadcasting,” argued the BBC’s history commissioner, Tom McDonald.

Historian and broadcaster David Olusoga argued that, despite airing fewer history programmes, television had a “pretty healthy ecosystem of different approaches that allows us to tell almost any story we can imagine”.

Wall to Wall CEO Leanne Klein was positive about the genre’s future: “History is telling stories about the past and there are a huge amount of stories to tell.” She said that most of her indie’s current output told “women’s stories or the stories of groups of people who have never had a voice”. Despite being a “bleak watch”, Klein ascribed the popularity of *The Victorian Slum* to the fact that “a lot of people know that they come from that background”.

**In conversation with Matt Brittin** At the final early-evening event of the year, in November, Google’s head of business and operations in Europe, the Middle East and Africa had some soothing words – mixed with criticism – for his television audience.

“It’s a wonderful industry, but it’s incredibly inward-looking in the UK,” he said. “Don’t take this as me being rude, but, as a Brit who’s proud of, and has grown up with, our amazing content,” he urged broadcasters to experiment “with different platforms and technologies – I really believe that there’s an enormous opportunity for original British content”.

Brittin, who was grilled by journalist Kate Bulkeley, argued that YouTube (which is owned by Google) was sufficiently regulated: “We have to comply with all the rules in all the countries in which we operate. We’re not a broadcaster, but we do have responsibilities and regulations that we need to comply with.”

The Google exec denied that the company had “any ambition to follow” the model of subscription video-on-demand companies such as Netflix. “YouTube will remain overwhelmingly this enormous platform where people can share and find content of all sorts,” he said.

ITV’s *Victoria*

A man with dark hair and glasses, wearing a dark suit jacket over a white shirt, is shown from the chest up. He is looking slightly to the left of the camera with a thoughtful expression. His hands are clasped in front of him. The background is a solid light blue color.

3

To promote thought leadership by providing a forum for discussion and research into the practice, technology, art and science of television

# Promoting thought leadership

## 11 RTS CAMBRIDGE CONVENTION

The biennial RTS Cambridge Convention, this year entitled “A world of opportunity”, was held 13–15 September. Attendance over the two and a half days was 408 (460 in 2015 and 308 in 2013). The Advisory Committee, which drew up the programme, was jointly chaired by Sky group chief operating officer Andrew Griffith and MD of content Gary Davy. The RTS is extremely grateful to Sky, as the principal sponsor of the conference, and to 21st Century Fox, Accenture, Atos, BBC Worldwide, Discovery and Viceland for their support.

In a post-conference satisfaction survey, delegates praised the quality of content and speakers – each received a satisfaction score of 95% (both were over 84% in 2015), and more than half of the respondents rated the speakers as excellent. Comments included “brilliantly curated”, “a great balance of creative, strategic and policymaking” and “a superb opportunity to explore current issues, future musing and networking”.

The event also generated extensive press coverage, particularly for James Murdoch’s speech.

**1 A world of opportunity** Opening the convention, the Co-Chairs – Sky’s Andrew Griffith and Gary Davy – were joined on stage by Lindsey Clay, CEO of Thinkbox, and David Rowan, editor-at-large of *Wired UK*. Their presentations looked, respectively, at the prospects for advertising-supported broadcasters and the cultural shifts that are remaking audiences for all forms of television.

**2 International keynote: Nancy Dubuc, A+E Networks** Interviewed by Jay Hunt, the outgoing chief creative officer of Channel 4, the A+E Networks President and CEO explained how a domestic US network had, in the course of just 15 years, reinvented itself as a global content producer and channels business.

She also gave a revealing account of her company’s approach to risk: “Half of what we do fails, at least – and that’s a pretty good batting average... You’ll get fired for doing nothing; you won’t get fired for a show not working.”

Dubuc also emphasised the importance of maintaining a healthy diversity of programming: “I don’t ever want to be known for just one genre.” One aspect



Cambridge Convention speakers Nancy Dubuc of A+E Networks (above) and James Murdoch of 21st Century Fox (left)

of this had to be a willingness to constantly remake the company and to “zig while others zag”.

**3 Show me the money** This became known as the “Two Andys session” when veteran producers Andy Harries and Andy Wilman met for the first time to discuss their game-changing deals with, respectively, Netflix and Amazon. In conversation with Peter Fincham, Co-CEO of Expectation Entertainment, both insisted that their huge budgets came with an unprecedented degree of creative freedom.

They also forecast that the biggest impact of their deals on British broadcasters would be an outflow of talent to those commissioners, such as the streaming giants, that offered more creative freedom and bigger budgets.

### 4 Keynote: Sir David Clementi

The newly appointed Chair of the BBC laid out his vision for the corporation and its fundamental public purposes. He also robustly defended his journalists from harassment at home and abroad – he said that truth and accuracy were under attack like never before. The session

was chaired by Lorna Tilbman, executive director of Numis Securities.

**5 In whose news do we trust?** This compelling session saw news executives wrestle with how and when to break emerging details of a fast-developing, but hypothetical, terrorist attack. Aply chaired by journalist Barbara Serra, the panellists were: BBC director of news and current affairs James Harding, *ITV News* director of newsgathering Julie Hulme, Sky News director of newsgathering and operations Jonathan Levy and BuzzFeed head of news Stuart Millar.

With each new twist in the scenario, media consultant and former Ofcom Content Board member Chris Banatvala assessed the regulatory implications of the executives’ decisions. Audience members used the conference app to vote on what they would do at each stage. Some 44% of attendees rated it as their favourite session.

**6 In conversation with Sharon White** Interviewed by Kirsty Wark, the Ofcom CEO fielded questions ranging across BBC regulation, fake news, diversity and 21st Century Fox’s bid for Sky.

On diversity, she said that much of the television industry’s performance had been “shocking” and



Cambridge Convention speaker and Ofcom CEO Sharon White

“woeful”, particularly at senior levels. Addressing the executives in the audience, White said that they needed “to take responsibility at the top of the organisation to set targets and take action”.

**7 In conversation with James Murdoch** The CEO of 21st Century Fox argued that an appetite for disruption was an essential ingredient for success in the digital world. He said that, at Fox and Sky, “we always talk about change as a tool, an energy that must be deployed”, not something to erect “hardy defences against”.

“Going forward,” he said, “scale and simplicity are going to be fundamental” – hence Fox’s need to own all of Sky. Murdoch was grilled by his interviewer, Sarah Sands, about the political opposition to the proposed

Sky takeover. He said that he was confident that the complete separation of News UK’s newspapers from the TV businesses would see Fox’s bid succeed.

**8 All the world’s a stage** An expert panel considered how UK creatives could increase their post-Brexit international programme and format sales, bearing in mind that the UK’s share of global exports in 2016 had been 25%, down from the 40% high reached during the previous decade.

The panellists were: Cécile Frot-Coutaz, CEO of FremantleMedia Group; Michelle Guthrie, MD of the Australian Broadcasting Corporation; David Lynn, President and CEO of Viacom International Media Networks; and Rebecca Yang, CEO of International Programme Content Network, which specialises in sales to China. The discussion was chaired by Sophie Turner Laing, CEO of Endemol Shine Group.

**9 Keynote: Secretary of State** The Rt Hon Karen Bradley MP, Secretary of State for Digital, Culture, Media and Sport, said that it was her job to ensure that public service television served the entire public. She therefore called on broadcasters and programme-makers to raise their commitment to production in the nations and regions of the UK. Interviewed by the *Guardian’s* joint political editor, Anushka Asthana, Bradley said that Channel 4 should move much of its decision-making outside London. She also called on the BBC to lead by example on employment diversity and on closing its gender pay gap.

**10 What is the future for digital advertising?**

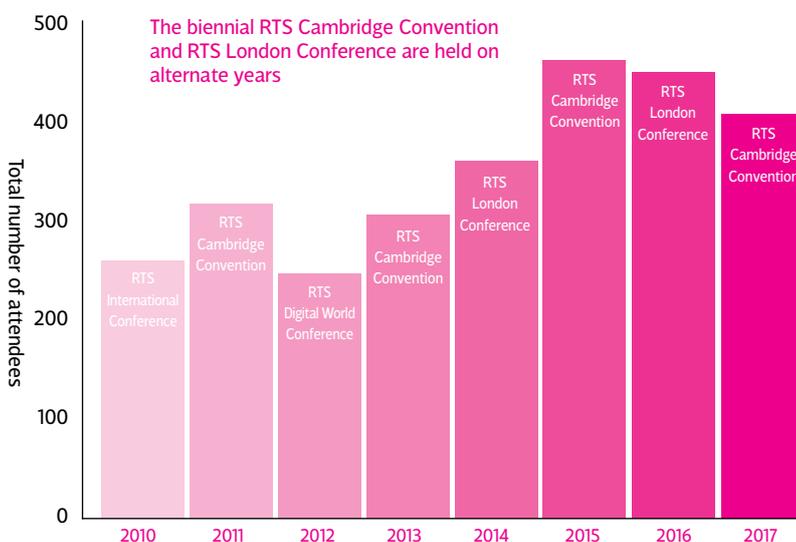
Recent scandals of adverts appearing next to hate videos on YouTube provided the jumping-off point for a fascinating discussion. The negative publicity did not appear to have dented the rise of online advertising, agreed the panellists – Argos’s Nicki Brown, Ben McOwen Wilson of YouTube, *Times* journalist Alexi Mostrous and ITV’s Kelly Williams.

Nor did the astonishing statistic that 30% of online ads were viewed only by robots, rather than humans, seem to provide broadcast TV with a decisive counter-offer to advertisers. There was, however, “a massive opportunity for TV”, said Brown, to combine its content with personal data in the form of addressable advertising. The session was chaired by Hugh Dennis.

**11 A league of our own?** This session examined the challenges of developing and maintaining hit entertainment shows such as *Strictly Come Dancing* and *Britain’s Got Talent*. The panellists were Philip Edgar-Jones, Siobhan Greene and Kate Phillips, respectively the entertainment chiefs of Sky, ITV and the BBC.

The session’s chair, producer and presenter Richard Osman, asked why so many new shiny-floor shows flopped. Greene said that all entertainment shows

#### ATTENDANCE AT RTS ANNUAL CONFERENCES





**1** Barbara Serra, Al Jazeera English: RTS Cambridge Convention session chair

**5** Sir David Clementi, BBC: RTS Cambridge Convention speaker

**9** Sophie Turner Laing, Endemol Shine Group: RTS Cambridge session chair

**13** Tim Hincks, Expectation Entertainment: RTS Cambridge session chair

**2** Andrew Griffith, Sky: Co-Chair, RTS Cambridge Convention

**6** Rebecca Yang, IPCN: RTS Cambridge Convention speaker

**10** Hugh Dennis, comedian: RTS Cambridge Convention session chair

**14** Heather Jones, A+E Networks: RTS Cambridge session chair

**3** Sara Geater, All3Media: RTS Fellowship recipient

**7** Gary Davey, Sky: Co-Chair, RTS Cambridge Convention

**11** Anne Bulford, BBC: RTS Fellowship recipient

**15** Cécile Frot-Coutaz, FremantleMedia: RTS Cambridge speaker

**4** James Harding, BBC: RTS Cambridge speaker

**8** Julie Hulme, ITV: RTS Cambridge speaker

**12** Damian Collins MP: RTS APPG Chair

**16** Siobhan Greene, ITV: RTS Cambridge speaker



needed “time to bed in” – *Stars in Their Eyes* “took five series to genuinely bed in”. Phillips said that all the broadcasters were putting money into development and that the BBC alone had around 50 shows it was working on to find new hits.

**12 A world of opportunity – for all?** Television’s very mixed record on diversity, both on and off screen, was at the heart of this discussion. Session chair Tim Hincks, Co-CEO of Expectation Entertainment, asked why class and social mobility seemed to be “a slight afterthought” in the industry’s attempts to improve diversity.

Panellist Anne Mensah, Sky head of drama, said it was “a commercial imperative” for her company to reflect the whole country: “On a basic level, diversity means diversity of stories.”

Her fellow panellists – former BBC Director-General Greg Dyke, actor Julie Hesmondhalgh, *Spectator* editor Fraser Nelson and James Purnell, BBC director of radio and education – shared their own thoughts on how the under-representation of people from working-class backgrounds in the industry had been allowed to become so marked.

Divergent views were offered on how to improve employment statistics, recruitment processes and ensure fairness in internships.

**13 Talent – how to find it, nurture it, pay for it and keep it** The discovery and retention of talent was critical to the success of television companies, agreed the panellists in this session – but they disagreed about the extent to which a crisis was looming. Jon Thoday, founder of talent agency and producer Avalon, worried that less money was being spent on developing new talent than at any time in his career.

Culture secretary Rt Hon Karen Bradley MP was interviewed by Anushka Asthana of the *Guardian* at the RTS Cambridge Convention

Wayne Garvie, of Sony Pictures Television, argued that channels needed to rethink the role of the commissioner. Many more people were now involved in the programme-making process but “it hasn’t changed the success/failure ratio in any way”.

Jill Offman, who runs several Paramount-owned channels, said: “There is only new talent and big hits and there isn’t very much in the middle.”

Channel 4’s Ed Havard said much of the talent involved in its online comedy shorts had stayed with the broadcaster because of the creative freedom they had been given.

The session was chaired by Heather Jones of A+E Networks.

**14 Seizing the opportunity** A panel of the industry’s leading figures reflected on the convention’s themes and debates, and looked at how their organisations were positioning themselves for a future increasingly shaped by the technology giants. The one panellist without a corporate interest, Damian Collins MP, described the scale of the challenge posed by the behemoths: “We’ve got companies with almost unlimited budgets that can make investment decisions in television where they might not see any money back for six or seven years.”

However, Virgin Media CEO Tom Mockridge was optimistic: “The demand on our network is growing at 50%–plus a year.” He foresaw a better environment for all video producers.

Sky’s chief strategy and commercial officer, Mai Fyfield, said that Sky did not see Netflix as a major rival in the UK, but called for a rebalancing of the regulatory load between the internet and broadcast platforms to create a more even playing field. David Abraham, the



outgoing CEO of Channel 4, also thought that “mainstream TV will still be culturally dominant in 10 years’ time”.

The session was chaired by Tim Hincks, Co-CEO of Expectation Entertainment.

## 12 RTS ALL-PARTY PARLIAMENTARY GROUP

The RTS APPG was re-established in December, under the chairmanship of Damian Collins MP, Chair of the Digital, Culture, Media and Sport Committee. The other officers are Baroness Bonham-Carter of Yarnbury, Paula Sherriff MP and Baroness Benjamin. The group held one event in 2016 and one this year.

**The Crown** To mark the release of its second season on Netflix, a pre-Christmas event at the House of Commons heard creator and writer Peter Morgan, executive producer Suzanne Mackie and director Philippa Lowthorpe talk about how they made the award-winning series.

The audience at the RTS All-Party Parliamentary Group event, which was hosted by Damian Collins MP and Baroness Bonham-Carter, Lib Dem media spokesperson in the Lords and a former TV producer, was treated to a screening of episode 5 from the second season, “Marionettes”, directed by Lowthorpe.

Morgan revealed that he was currently “immersed, planning and plotting” series 3 and 4, which will feature a totally new cast.

“Our attitude is that we’re going to cast the best people available, as if we were doing it from scratch, rather than thinking we need someone to look like the previous incarnation,” said Morgan. “We’re going to recast and start all over again.”

Cambridge Convention speakers (from left) Andy Harries of *Left Bank* and *The Grand Tour* producer Andy Wilman

## 13 PUBLIC LECTURES

The Society organises a number of annual and periodic lectures. Some are put on by centres, such as the RTS London Christmas Lecture, the RTS Midlands Baird Lecture, the RTS Northern Ireland Dan Gilbert Memorial Lecture and Wales Centre’s Welsh-language lecture at the National Eisteddfod and its joint lecture with the National Assembly. The 2017 Dan Gilbert Memorial Lecture was given by RTÉ Director-General Dee Forbes, while the Baird Lecture was delivered by BBC Natural History Unit creative director Mike Gunton.

Others, such as the RTS/IET Joint Public Lecture and the Huw Wheldon Memorial Lecture, are national RTS events.

### National lecture series

RTS/IET Joint Public Lecture	(2014-present)
RTS Huw Wheldon Memorial Lecture	(1987-present)
RTS Steve Hewlett Memorial Lecture	(2017 onwards)

### London Centre

Christmas Lecture	(2012-present)
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### Midlands Centre

The Baird Lecture	(2006-present)
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### Northern Ireland Centre

Dan Gilbert Memorial Lecture	(1997-present)
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### Wales Centre

RTS/IET Lecture	(2015-present)
RTS annual lecture in partnership with the National Assembly	(2012-present)
Annual RTS Welsh-language event	(2005-present)

4

To promote and encourage the achievement of high standards of creativity and technology in television and its allied fields

# Awards and recognition

Sky Sports' coverage of the Anthony Joshua vs Wladimir Klitschko fight would go on to win an RTS Programme Award



## 14 RTS AWARDS

The Society's awards are highly respected throughout the television industry. The ceremonies, which are produced by RTS Enterprises, are well attended because of: the integrity of the judging process; the refinement of award categories that take into account 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. These events help to fund the Society's charitable activities, but the RTS keeps ticket prices as low as possible.

**RTS Television Journalism Awards 2017** The awards were presented in March at the London Hilton, Park Lane. A total of 484 people attended the ceremony, which was hosted by Barbara Serra of Al Jazeera English (compared with 539 people in 2016 and 459 in 2015). Twenty awards were made.

*Channel 4 News's* Matt Frei was named Journalist of the Year, while Waad al-Kateab won both the Young Talent of the Year and Camera Operator of the Year categories.

The Channel 4 programme also scooped the Daily News Programme of the Year and News Coverage – International awards, and helped Hoodwink



Grayson Perry won the Presenter award at the RTS Programme Awards for *Grayson Perry: All Man*

Productions to win the Independent award for its report, “The Last Flower Seller of Aleppo”.

*ITV News at Ten*’s Tom Bradby was named Network Presenter of the Year and Sky News’s Faisal Islam picked up the Interview of the Year award for his pre-Brexit grilling of David Cameron. Steve Hewlett, the television producer, commissioner, writer and broadcaster, who died shortly before the ceremony, was the recipient of the Judges’ Award. The BBC won four awards, including News Channel of the Year for BBC News.

**RTS Programme Awards 2017** Held at the Grosvenor House Hotel, London, at the end of March and hosted by Sandi Toksvig, the awards attracted a bumper audience of 872 (compared with 823 in 2016 and 768 in 2015).

Sophie Okonedo won the Actor – Female award for her role in BBC One’s *Undercover*, while the Male acting award went to Robbie Coltrane for *National Treasure*. The Channel 4 drama also won the Mini-Series award. The channel enjoyed further success with *Grayson Perry: All Man*, which won the Arts award and Presenter award for Perry.

The Lifetime Achievement award went to Julie Walters, while the Judges’ Award was presented to Sally Wainwright, who was also named best Writer for *Happy Valley*. The BBC One cop show also picked up a second award – for Drama Series.

BBC Three enjoyed a successful evening, winning the new RTS Channel of the Year award. Phoebe Waller-Bridge bagged two awards, taking home the Writer – Comedy award for BBC Three’s *Fleabag* and the Breakthrough award. And Asim Chaudhry won the Comedy Performance award for the same channel’s *People Just Do Nothing*; the show also scooped the Scripted Comedy award.

In total, 28 awards were presented at the RTS Programme Awards.

RTS  
Television Journalism  
Awards 2017  
**235 entries**  
**58 nominees**  
**245 jurors**

RTS  
Programme  
Awards 2017  
**427 entries**  
**78 nominees**  
**189 jurors**

RTS  
Craft & Design  
Awards 2017  
**588 entries**  
**89 nominees**  
**95 jurors**

RTS  
Fellowships  
**9 Fellowships**  
awarded in 2017



**1** Phoebe Waller-Bridge, writer and actor: RTS Programme Awards winner

**2** Kathleen Gray, NEP: RTS Young Technologist of the Year

**3** Sally Wainwright, writer: RTS Programme Awards winner

**4** Russell T Davies, writer: RTS Fellowship recipient

**5** Tom Bradby, ITN: RTS Television Journalism Awards winner

**6** Sophie Okonedo, actor: RTS Programme Awards winner

**7** Dru Masters, composer: RTS Craft & Design Awards winner

**8** Jennifer Henry, student: RTS Student Television Awards winner

**9** Julie Walters, actor: RTS Programme Awards winner

**10** Matt Frei, ITN: RTS Television Journalism Awards winner

**11** Aleah Johnson, student: RTS West of England Student Television Awards winner

**12** Sam Santana, editor: RTS Craft & Design Awards winner

**13** John Hardie, ITN: RTS Fellowship recipient

**14** Hafiza Musammad, student: RTS London Student Television Awards winner

**15** Julian Jarrold, director: RTS Craft & Design Awards winner

**16** Cara Webb, student: RTS Yorkshire Student Television Awards winner



Joe McFadden and his partner, Katya Jones, won BBC One's *Strictly Come Dancing* in 2017

**RTS Student Television Awards 2017** The Society's centre and national student awards are discussed in detail on pages 14 and 15, as is the Young Technologist of the Year award.

**RTS Craft & Design Awards 2017** The ceremony at the end of November at the London Hilton, Park Lane, was hosted by Iain Stirling in front of an audience of 377 people (compared with 415 in 2016 and 372 in 2015).

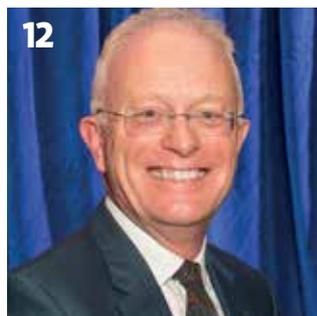
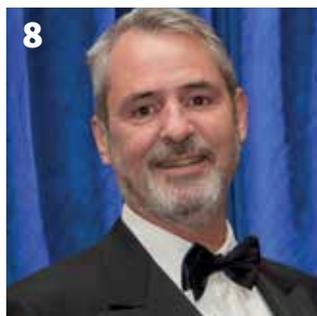
The Judges' Award went to BBC Studios for its coverage of the live event *World War One Remembered: Passchendaele*. The programme won awards in two other categories, Lighting for Multicamera and Sound – Entertainment and Non Drama.

The BBC One period drama *Taboo* also took home three awards, for its costume design, make-up and sound.

The award for Lifetime Achievement was presented to sound supervisor Tony Revell. In total, 31 awards were presented at the ceremony.

## 15 RTS FELLOWSHIPS

To commemorate the Society's 90th anniversary, nine RTS Fellowships were presented to Dan Brooke, Anne Bulford OBE, Russell T Davies OBE, Gary Franses, Sara Geater, Mike Gunton, John Hardie, Graham Linehan and Jed Mercurio.



**1** Lisa Holland, Sky: winner, RTS Television Journalism Awards

**2** Tony Revell, sound supervisor: RTS Craft & Design Awards winner

**3** Sandi Toksvig, presenter: RTS Programme Awards host

**4** Krzysztof Trojnar, student: RTS Student Television Awards winner

**5** Osi Umenyiora, presenter: RTS Programme Awards winner

**6** Siobhán Harper-Ryan, make-up artist: RTS Craft & Design Awards winner

**7** Harry Gration, BBC: RTS Television Journalism Awards winner

**8** Neil Morrissey, actor: RTS Baird Medal recipient

**9** Úna Ní Donghaíle, editor: RTS Craft & Design Awards winner

**10** Iain Stirling, comedian: RTS Craft & Design Awards host

**11** Caroline Pitcher, costume designer: RTS Craft & Design Awards winner

**12** Mike Gunton, BBC: RTS Fellowship recipient

**13** Dan Brooke, Channel 4: RTS Fellowship recipient

**14** Katherine Ryan, comedian: RTS Student Television Awards host

**15** Tudor Massaci, student: RTS Student Television Awards winner

**16** Brenda Blethyn, actor: RTS NETB Awards winner

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To support the Society in the nations and regions in engaging with the industry, its members and the public

# The nations and regions



MGM Television series  
*Vikings* is filmed in the  
Republic of Ireland

## 16 RTS CENTRES

The Society is immensely proud of the work done by its network of volunteers across the UK and the Republic of Ireland. This infrastructure of 14 Centres, which is unparalleled among educational charities focused on this industry, delivered an impressive variety of events, visits and awards ceremonies.

All RTS national and local activities are aimed at advancing understanding of television and its related fields. Workshops, public events, schools outreach programmes and awards all play their part in building knowledge about television.

The majority of the 155 events held by the Society in 2016 were hosted by the Centres. The year's activities across the UK and the Republic of Ireland are detailed on pages 48 to 57.

Programme Awards and Student Television Awards are normally the largest and most prestigious events hosted by the Society's centres during the year. RTS North West welcomed 490 guests to the Hilton Deansgate in Manchester, while RTS Midlands had a full house of 460 at the National Motorcycle Museum in Solihull. RTS West of England Awards attracted an audience of 410 to the Bristol Old Vic, and more than 400 attended the RTS North East and the Border (NETB) Annual Awards at the Newcastle Gateshead Hilton.

RTS Northern Ireland's Programme Awards at Belfast's Metropolitan Arts Centre drew an audience of 300, a substantial increase on the 200 guests in 2016. RTS Scotland welcomed 279 people to its awards at Óran Mór, Glasgow, at which comedy legend Billy Connolly received the RTS Scotland Award for his outstanding contribution to television. The Society's newest centre – the re-launched RTS East – held its first Programme Awards for 16 years; around 130 people attended the ceremony at Norwich University of the Arts.

The Society's Student Television Awards attracted impressive numbers of entries and attendees from across the UK and Ireland, as well as high-quality work from young film-makers. Three hundred guests attended the RTS Yorkshire awards, which were held for the first time at Sheffield United FC, and some 250 gathered at the Lowry Theatre, Salford, for the RTS North West Awards.

Some regions, including Midlands, North East and the Border and Southern, combined their programme

and student awards. The winners of each award category in the nations and regions were entered for the national RTS Student Television Awards, which were held in London in mid-June.

Many Centres hosted events specifically for students and young people during the year. More than 180 students from across the region signed up for the second Bristol Student Festival to meet and listen to local industry talent. RTS North West's student conference attracted 250 students. RTS Futures Northern Ireland staged an all-day careers event at Queen's University, Belfast, which drew an audience of 300.

Southern Centre organised three events: "Meet the professionals" (attended by 160 students); its first "Freelancer fair" (more than 70 students); and "Working in journalism" (180 students). Devon and Cornwall's "Breaking into media" event at the Theatre Royal in Plymouth attracted 160 student attendees and more than a dozen industry figures.

North East and the Border's annual Young Peoples' Media Festival at the University of Sunderland celebrated work from aspiring TV and film-makers aged five to 19, and their schools and colleges throughout the region. RTS Scotland brought together four generations of journalists – students, young writers, established professionals and elder statesmen – for its "Next generation of TV journalism" event, which offered advice to those planning a career in television journalism.

RTS Midlands again held a series of careers workshops in secondary schools across its region, with nearly 1,000 secondary school students taking part this year. The centre also organised a "Breaking into broadcasting" event with the BBC Academy. The academy and Women in Film and Television UK supported RTS London's all-day event, "Update TV", held at Richmond University, which offered help to people wanting to resume their broadcasting careers.

Other centres followed the example of RTS Midlands and RTS London, and joined forces with organisations such as the Institution of Engineering and Technology, Film Hub NI and the Society of Motion Picture and Television Engineers, to host events.

Many centres featured talent from in front of the camera at their events, engaging them in conversation about their careers in television. RTS North West welcomed new *Doctor Who* Jodie Whittaker and *Cold Feet* star John Thomson to Salford. RTS Scotland's celebration of the popular BBC Two sitcom *Two Doors Down* at City of Glasgow College featured one of the show's stars, Elaine C Smith. BBC News presenter Clive Myrie was "in conversation" with (at the time) RTS Wales Chair Tim Hartley at the University of South Wales.

Talent from behind the camera featured strongly,



RTS Centre Awards  
**1,230 entries**  
**490 nominees**  
**310 jurors**

**14 Centres**

14 in 2016

**organised  
124 events**

93 in 2016

## RTS CENTRES

### **Bristol**

Chair: Lynn Barlow

### **Devon and Cornwall**

Chair: Kingsley Marshall

### **East**

Chair: Nikki O'Donnell

### **London**

Chair: Daniel Cherowbrier

### **Midlands**

Chair: Caren Davies

### **North East and the Border**

Chair: Will Nicholson

### **Northern Ireland**

Chair: Kieran Doherty

### **North West**

Chair: Cat Lewis

### **Republic of Ireland**

Chair: Charles Byrne

### **Scotland**

Chair: Jane Muirhead

### **Southern**

Chair: Stephanie Farmer

### **Thames Valley**

Chair: Tony Orme

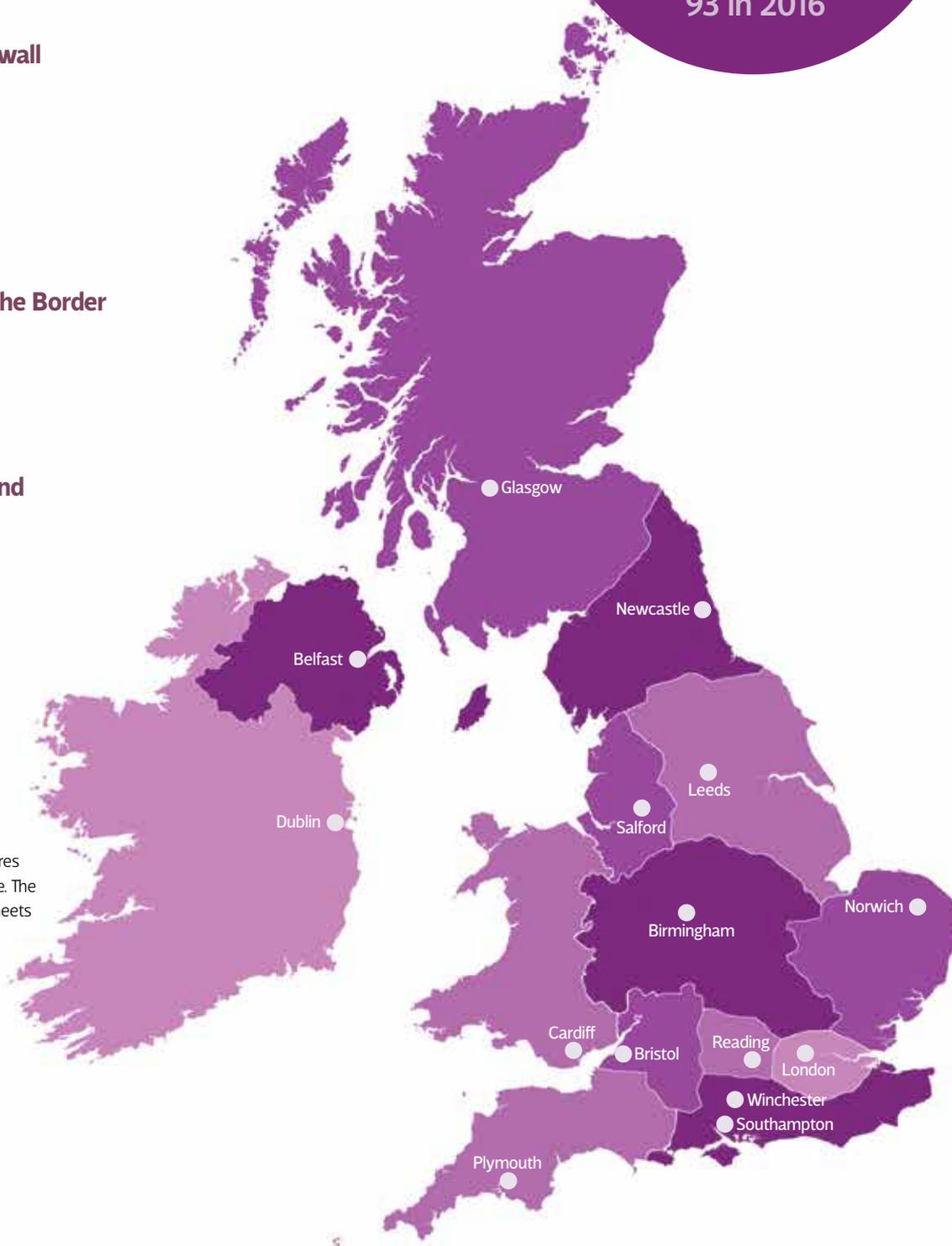
### **Wales**

Chair: Judith Winnan

### **Yorkshire**

Chair: Fiona Thompson

The areas served by centres are not mutually exclusive. The city where each centre meets most often is shown



too. The creative team of *Three Girls*, the BBC One drama based on the Rochdale child sexual abuse scandal, spoke at an RTS Bristol event at the Watershed. Mandy Chang, the new commissioning editor for the BBC's *Storyville* strand, offered a masterclass in the documentary genre at an RTS East event in Cambridge.

RTS London turned its microscope on the making of two programmes during the year: BBC Two's *Hospital* and CBBC's *Horrible Histories*. RTS North West events during the year featured director Paul Greengrass, and writers Jimmy McGovern and Jeff Pope. RTS Yorkshire hosted "*Emmerdale: Anatomy of a hit*", at which a panel from the programme relived ITV's "super soap week".

RTS Midlands welcomed more than 350 guests to its Baird Lecture, which was given by *Planet Earth II* executive producer and BBC Natural History Unit creative director Mike Gunton. Stephen Lambert – the creative brain behind TV hits *Gogglebox*, *Wife Swap* and *Faking It* – was interviewed by Lisa Campbell, director of the Edinburgh International Television Festival, at the RTS London Christmas Lecture. North East and the Border paid tribute to former *News at Ten* presenter Fiona Armstrong at the University of Cumbria. In Belfast, RTÉ Director-General Dee Forbes set out her vision for the future of Ireland's national public service broadcaster in giving the Dan Gilbert Memorial Lecture.

The RTS Wales Annual Lecture was held at the Senedd, the home of the National Assembly for Wales in Cardiff Bay, and given by Professor Leighton Andrews from the University of Cardiff on "Facebook, the media and democracy". The centre also examined how trans people are represented on mainstream television at an event about BBC One Wales documentary *Sweet Sixteen: A Transgender Story*.

Like Wales, other centres also addressed some of the big issues facing television. RTS Bristol supported BBC Bristol's regional news 60th anniversary debate, "Have we got news for you", at which Jonathan Dimbleby chaired a discussion on the future of local news.

The TV crafts featured strongly at events around the country during the year. RTS London examined prosthetics and CGI at one event; *Sherlock* composer Michael Price gave a masterclass on composition for television at another.

North East and the Border Centre looked at television and film locations, with more than 200 people in the audience at Newcastle Central Library to hear producer and writer Chris Phipps reveal the secrets behind the making of Geordie classics. RTÉ executive producers John O'Regan and Margaret Bennett

discussed two of the biggest live television broadcasts in the history of Ireland's national broadcaster, the 2016 general election and the ceremony and parade in Dublin marking the centenary of the 1916 Easter Rising.

RTS Scotland offered a masterclass in the "secrets of sound", which brought together two of Scotland's leading dubbing mixers, Kahl Henderson and Diane Jardine. And RTS Southern asked *Casualty* director Jon Sen to discuss the single-shot episode of the BBC drama, which he masterminded.

Trips to local facilities, production bases and places of interest were organised by several centres during the year. They included RTS North West, which toured the archives of Manchester Museum, RTS Northern Ireland, which made a behind-the-screens visit to Belfast's Yorkgate Cinema to find out how a digital cinema works, and RTS Wales, which visited the Menai Bridge, Anglesey, to see the set of S4C youth soap opera *Rownd a Rownd*.

Two centres, London and in particular, Thames Valley, put on a number of technology events, reflecting the Society's traditional focus on broadcast engineering. Among the subjects covered were: video compression, Dolby sound; mobile television; cyber security; and 5G broadcasting.

TV's rich history was the subject of an RTS Midlands event, at which Norman Green, the first head of technology at ITV Network, brought the early days of the BBC alive with a series of test transmissions and films from the 1930s.

The Society's own history was the subject of a day of celebrations in Leeds, organised by RTS Yorkshire. The centre hosted three events to mark the founding of the RTS in the city 90 years ago. ITV opened up its archive for a series of half-hour tours, and arts broadcaster Melvyn Bragg gave a lecture on the cultural importance of television, which was followed by a quiz on television through the decades.

RTS centres were grateful for the support they received from broadcasters, production companies and universities in their regions during the year.

Lord Bragg led celebrations of the Society's 90th anniversary at RTS Yorkshire



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To promote and develop the Society's membership and volunteer base in pursuing industry aspirations and in contributing to industry learning

# Membership and volunteers

## 17 MEMBERSHIP

The number of RTS Full Members rose to 4,560 at the end of 2017, from 4,475 a year previously. RTS Student Membership rose to 2,258, from 1,934 in 2016.

The membership churn rate for 2017 was 21.4% (up from 6.4% in 2016). This increase was due largely to tightening up the membership renewal process, which saw longer-term outstanding payers lapse rather than staying on the Society's membership records.

In addition, the Society ran some membership promotion activities in 2015 and 2016, where the first year of membership was offered free of charge. Most of these members dropped off at the end of the free year, contributing to a higher overall churn figure.

Despite this, the total number of people joining during the year was 3.4% higher than in 2016, with more than 1,040 people joining the RTS during 2017.

Out-of-London membership grew by 2.8% to 1,050, up from 1,021 in 2016.

Additional membership benefits were secured in the course of the year, with another members' club, The Square, and discounts for Clifton Hotels in Bristol being added to the portfolio alongside associate membership of The Hospital Club.

Discounts with *Broadcast* magazine and C21 Media were maintained, along with members' free subscription to *Television* magazine and free entry to RTS events. During the coming months, the Society will be seeking to add more benefits to increase membership value further, especially for those outside London.

RTS MEMBERSHIP





The RTS is very grateful for the huge contribution made by its volunteers, whether as centre officers, jurors, panel-lists, producers or Trustees, who contributed an estimated 25,000 hours to Society activities in 2017

## 18 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: Tom Mockridge (Chair) 4/4; Lynn Barlow 4/4; Tim Davie 3/4; Mike Green 4/4; David Lowen 3/4; Graham McWilliam 4/4; Simon Pitts 2/4; Jane Turton 2/4; Rob Woodward 0/4.

There was no change to the Board of Trustees in 2017.

## 19 RECOGNITION

The RTS is very grateful to its Royal Patron, HRH The Prince of Wales, its Vice Presidents, the Trustees of the Society, all the RTS Committee Chairs, Centres Council Members and Officers for giving so much of their time.

## 20 VOLUNTEERS

The Society was supported by a team of up to 11 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 900 volunteers were recorded for insurance and health and safety purposes in the course of the year.

Channel 5's coverage of the FIA World Rally Championship Dayinsure Wales Rally



Dave's Taskmaster

# Financial support

7

To ensure a sound and sustainable basis for continued operation and delivery of the Society's objectives

## 21 PATRONS

The Society was delighted to welcome one new International Patron and eight Major Patrons in the course of the year. Akamai joined us as an International Patron and the new Major Patrons were: Atos, Boston Consulting Group, Endemol Shine, Finecast, OC&C, Sony, TalkTalk and Viceland. Three companies, Blackmagic Design, Fujitsu and Huawei, discontinued their support.

One Patron dinner was held, at the IET Savoy Place, after the RTS Student Programme Masterclasses on 14 November. RTS CEO Theresa Wise made a presentation on the Society's activities during the year. Patrons and Trustees were joined at the dinner by students in receipt of RTS production and technology bursaries.

In addition, the Society was grateful for the sponsorship of the RTS Programme Awards by Audio Network. The RTS Cambridge Convention was sponsored by Sky, with additional support from 21st Century Fox, Accenture, Atos, BBC Worldwide, Discovery and Viceland.

## 22 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.

## 23 IBC

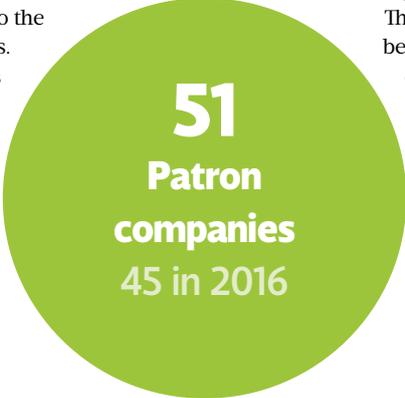
The international broadcasting technology exhibition and conference, held in Amsterdam in September, attracted record numbers of attendees and exhibitors as it celebrated its 50th year.

Of the 57,669 attendees (55,797 in 2016), 24% gave their job title as CEO, COO, president, chair, partner or owner of their company. The 15 exhibition halls hosted 1,735 companies (1,679 in 2016).

Over the five days of the conference, 431 speakers took part in more than 100 sessions. Artificial intelligence took centre stage when keynote speaker David Hanson interviewed a talking humanoid robot, Sophia, built by his company, Hanson Robotics, and addressed the technologies and the ethics involved in advances in AI.

Three new initiatives created a big impact at IBC, at which a major theme was the accelerating switch to IP (internet protocol) connectivity. The IP Showcase area attracted large audiences to real-world demonstrations of IP end-to-end workflows for production and playout. At the invite-only C-Tech Forum, senior executives from across the media industries debated two key issues affecting them: cyber security and 5G, while the Startup Forum matched start-up and scale-up companies with investors.

The IBC Leaders' Summit offered a two-day, behind-closed-doors programme for 150 top-level executives. At the other end of the scale, the IBC Launch Pad area provided a low-priced entry point to the convention for emerging technology companies..



**51**  
**Patron**  
**companies**  
45 in 2016



ESA astronaut Tim Peake in conversation with the BBC's Tim Davie at the RTS/IET Joint Public Lecture



## NATIONAL EVENTS HELD IN 2017

		Attendance
1 February	RTS Futures: The Ultimate TV Careers Fair	900
23 February	RTS early-evening event: False news, unverified claims and alternative facts	122
1 March	RTS Television Journalism Awards 2017	484
7 March	RTS early-evening event: In conversation with John Petter, CEO, BT Consumer	64
14 March	RTS event: <i>The Crown</i> – deconstructing the coronation	167
21 March	RTS Programme Awards 2017	872
19 April	RTS early-evening event ‘Where have all the disabled people gone?’	107
26 April	RTS early-evening event: ‘Breaking barriers: how can the TV industry encourage more women into technology jobs?’	51
27 April	RTS Futures: You’re hired! Nail the perfect CV	46
23 May	RTS Futures: VFX and animation: Meet the experts	68
24 May	RTS early-evening event: Is targeted advertising the future of TV?	140
30 May	RTS AGM	17
16 June	RTS Student Television Awards 2017	258
19 June	RTS Futures: From YouTube to TV	103
4 July	RTS early-evening event: In conversation with Peter Salmon	119
12 July	Joint event with ITV and Pride in the City: LGBTQ in soap: job done?’	51
30 August	RTS early-evening event: In conversation with Peter Kosminsky	89
13-15 September	RTS Cambridge Convention 2017	408
26 September	RTS Futures: Breaking into broadcasting	97
28 September	Joint event with the Media Society: First annual Steve Hewlett Memorial Lecture 2017	350
4 October	RTS early-evening event: Lord Puttnam in conversation with Ed Vaizey MP	80
10 October	RTS early-evening event: The great history debate	127
16 October	RTS Futures: Scriptwriting for TV drama’	115
25 October	Joint RTS/IET Public Lecture: Tim Peake	427
8 November	RTS Futures: ‘Taskmaster masterclass: get your idea on TV’	128
14 November	RTS Student Programme Masterclasses	365 booked
15 November	RTS Student Craft Skills Masterclasses	341 booked
27 November	RTS Craft & Design Awards 2017	377
29 November	RTS early-evening event: In conversation with Matt Brittin	160
6 December	RTS Futures: Christmas quiz	125
20 December	RTS APPG event: ‘The Crown’	70

# 9

## THE RTS IN THE NATIONS AND REGIONS

# Centre reports

### BRISTOL

The centre held 11 events in 2017 (compared with eight in 2016).

The year began with a strong student line-up of emerging talent from universities across the region at the centre's Student Television Awards. Just over 100 guests (a few more than in 2016), including tutors and parents, filled the Everyman Cinema in Bristol to celebrate with the winners in a ceremony hosted by TV presenter Naomi Wilkinson. Two winners from the five categories in competition were shortlisted for the national RTS Student Awards in London.

The annual West of England Awards, in association with Evolutions Bristol, took place at the Bristol Old Vic in March, with a gala ceremony hosted by *Countryfile*'s Anita Rani and an audience of 410 (compared with almost 450 in 2016).

In May, the centre presented documentary-maker Colin Thomas with a surprise special award at the Watershed, during an event exploring his life's work, "Reel rebel", in collaboration with the Bristol Festival of Ideas.

Later in the month, a panel of experienced industry executives discussed the highs and lows of being a freelancer at the BBC in front of an audience of 70 at the RTS Futures event, "How to survive as a TV freelancer".

The creative team behind *Three Girls*, the powerful BBC One drama based on the Rochdale child sexual abuse scandal, discussed how they brought the story to the screen in the first of two September events. Director Philippa Lowthorpe, writer Nicole Taylor, cinematographer Matt Gray and editor Úna ní Dhonghaife attracted an audience of 90 at the Watershed.

Channel 5 controller Ben Frow threw down a challenge to a packed house of independent producers at



the Everyman Cinema later in the month – to bring him a show that would bag 3 million viewers. He and commissioner Adrian Padmore were in conversation with Plimsoll CEO Grant Mansfield.

Some of the biggest champions of local reporting joined BBC Bristol's regional news 60th anniversary debate, "Have we got news for you", supported by the RTS and the University of the West of England. Jonathan Dimpleby chaired a discussion on the future of local news in the regions with journalist Roy Greenslade, BBC English Regions controller David Holdsworth, Ujima FM station manager Julz Davis and Trinity Mirror editor Rachel Sugden.

Christos Savvides, senior digital producer at 4Creative, delved into the development of the award-winning, multi-platform campaign for Channel 4's *Humans* at a centre event during Digital Bristol Week, chaired by BDH director Rob Hifle. In a later session on digital skills, Christos joined a panel of professionals discussing their paths into the industry and passing on advice.

More than 180 students (about 170 in 2016) from across the region signed up for the second RTS Bristol Futures Festival. Fifteen of the city's leading production and post-production companies had stands, with teams on hand to answer questions and explain how to pursue job opportunities. Aardman senior digital producer Gav Strange kicked off the evening with an inspiring talk on creative careers.

Some 25 indies, Bristol mayor Marvin Rees and Pact CEO John McVay joined the Chair's annual supper for indie CEOs and creative directors at the end of November. Finally, Plimsoll Productions took away this year's Star Christmas Quiz title, holding off 10 other teams at the Folk House.

**Lynn Barlow, Chair**

## DEVON AND CORNWALL

In March, at Plymouth's Duke of Cornwall Hotel, 70 students and guests from the industry attended the Student Television Awards ceremony, which was hosted by Dan Adamson and Siobhan Robbie-James. Two of the winning films, *I Am Dyslexic*, directed by Mads Øgaard and Katie Wyman, and Sean Valentine's *Wild Swimmers* were subsequently selected for the national RTS Student Awards in June. *I Am Dyslexic* won the Undergraduate Production Design award.

The centre's "Breaking into media" event was held in November at the Theatre Royal in Plymouth and attracted 160 student attendees (compared with 100 in 2016) and more than a dozen industry figures. It was chaired by Kingsley Marshall, with the "Getting in and getting on" panel featuring representation from local production companies Denhams, Twofour,

Silverstream TV, Beagle Media, Elixel and iMarvel, as well as the BBC and Sky.

A networking lunch for the students with the speakers was followed by a session with producer Phillippa Giles and screenwriter Dan Sefton who discussed the new series of Sky 1's *Delicious*.

In December, a team of judges from the industry assembled in a screening room at Ocean Studios in Plymouth's Royal William Yard to shortlist student films for the following year's Student Television Awards.

During the year, the Devon and Cornwall committee was supported by a wider advisory group from local indies and universities.

**Kingsley Marshall, Chair**

## EAST

This was the first full year for the Society's newest centre. The highlight was the first RTS East Awards – the first Society awards in the region for 16 years – which were held at Norwich University of the Arts in May. Around 130 people from across the creative sector gathered at the ceremony to toast the brightest and best of the region's talent.

ITV Anglia's Becky Jago and BBC *Look East*'s Stewart White presented a total of 11 awards, six of which were won by BBC East. Tin Can Island won the Factual Programme award for *The Search for the Lost Manuscript: Julian of Norwich*. Norwich-based production company Forward picked up two awards for *Giles Duley – #More-ThanAnImage* in the Diversity and Short Film categories.

In November, the centre held a "Breaking into broadcasting boot camp", in partnership with the BBC Academy, at the Norwich University of the Arts. Some 40 students joined members of the RTS East committee and the BBC Academy and BBC Voices team to learn about social media, filming on mobile phones, best practice in TV news and current affairs, and how to put a radio programme together.

In December, Mandy Chang, the new commissioning editor for the BBC's *Storyville* strand, offered a masterclass in documentary film-making – the first event the relaunched RTS East centre had held in Cambridge. More than 50 students and professionals gathered for the masterclass at the School of Art at Anglia Ruskin University.

The event was supported by StoryLab, an institute based at the university that experiments with different approaches to storytelling.

The Centre Committee would like to thank Norwich University of the Arts and Anglia Ruskin University for hosting events this year, and the RTS Midlands team for supporting the new centre.

**Nikki O'Donnell, Chair**



## LONDON

During 2017, the centre's wide-ranging programme of events sought to cover the creative, technical and business aspects of the television industry. RTS London held nine public events, with its Student Television Awards, the biennial Christmas lecture and a first mid-year members' quiz making 12 events in total. These generally took place at ITV's London Studios. (In 2016, the centre hosted 11 public events and one for members only.)

Activities started in January with a very popular event featuring a panel from the prosthetics and CGI industry, joined by a director of *Doctor Who*, talking about how they perform their magic.

In early February, the centre supported a number of events at Hampstead Theatre's arts festival, offering reduced ticket prices for RTS members.

The annual RTS London Student Television Awards were held at ITV London Studios and featured networking, contributions and advice from industry practitioners. The ceremony was hosted by TV presenter Ria Hebden, with composer Michael Price kindly giving a guest speech.

Later that month, the centre was pleased to see Michael return to give an insightful masterclass on composition for television. His TV credits include *Sherlock*.

Shortly before the Easter break, the centre held its most popular event of the year, "Building a buzz", which looked at the work that goes into programme promotion.

April saw the first of two events during the year in the centre's popular "Production focus" strand. The team behind BBC Two's thought-provoking documentary series *Hospital* explained how they navigated the complex issues involved in filming at busy London hospitals. The event attracted an audience of 30.

Later in April, the biennial all-day event, "Update TV", held at Richmond University, Kensington, aimed to help people resume their careers in broadcasting. Supported by the BBC Academy and Women in Film

and Television UK, the event was attended by 53 people. Tutors explained to those who had taken a career break how TV had changed and what they needed to know to make a successful return.

In May, the MD of media consultancy Decipher, Nigel Walley, offered his thoughts at "Television: what happens next", which attracted an audience of 60. He argued that distinctions between platforms, broadcasters, social media outfits and big telecommunications companies were becoming increasingly blurred.

The inaugural RTS London quiz, hosted by radio and TV presenter Greg Scott, took place later that month. Teams from Studio Lambert and Directors UK made a great effort but were pipped at the post by Rapid Pictures. The quiz was a huge hit, attracting 84 people, and there are plans to expand it next year with the support of sponsorship.

In the autumn, the centre reviewed RTS Cambridge (25 people attended) and the annual Amsterdam media and technology convention, IBC. The latter, which drew a crowd of 90, was a joint event with the Institution of Engineering and Technology. In November, the centre's second "Production focus" looked at CBBC's *Horrible Histories*. A team of creatives from the producer, Lion Television, explained how they put together the award-winning show to an audience of 40.

To end the centre's year, in early December, Stephen Lambert – the creative brain behind huge TV hits *Gogglebox*, *Wife Swap* and *Faking It* – was in conversation with Lisa Campbell, director of the Edinburgh International Television Festival. In front of an audience of 120 people, he looked back over his career and discussed how he has built up the award-winning Lambert Studios.

The year sadly saw the passing of two great friends of the centre: former treasurer Alex Lines and Adrian Scott, a regular chair and panellist. RTS London would like to express its greatest sympathies to their families; they will be missed dearly.

**Dan Cherowbrier, Chair**



## MIDLANDS

At the start of the year, the centre welcomed a bumper crowd of around 45 people to the Institution of Engineering and Technology (IET) in Birmingham to hear Richard Salmon and Manish Pindoria from BBC Research & Development explain the latest developments in high-definition television.

During February and March, RTS Midlands held three networking events for industry professionals at Staffordshire University (attended by 28 people), Wolverhampton (55) and Worcester (35).

In March, the University of Birmingham hosted more than 350 guests for the Baird Lecture, which was given by *Planet Earth II* executive producer Mike Gunton. During his illustrated talk, the BBC Natural History Unit creative director explained how the landmark series was made.

The centre's education programme continued to make its mark, giving nearly 1,000 secondary school students from across the region (more than 1,000 attended in 2016) an insight into the industry and challenging them to create and pitch an idea for a TV programme.

October saw 60 young people take part in the centre's "Breaking into broadcasting boot camp", held in association with the BBC Academy, to help them find a way into the industry. This was RTS Midlands' fourth boot camp and the feedback has been overwhelmingly positive.

In early November, Norman Green brought the early days of the BBC alive at a joint RTS Midlands/IET event in Birmingham. The first head of technology at ITV Network and the founder of the RTS London Centre presented a series of films from the 1930s.

At the end of the month, the centre had a full house at the National Motorcycle Museum in Solihull to celebrate regional production at its Programme Awards. Some 460 people (up from nearly 400 in 2016) attended the event, which was hosted by two news presenters, ITV's Bob Warman and the BBC's Nick Owen. Baird Medals were presented to writer Jed Mercurio and actor Neil Morrissey. The centre's Student Television Awards were held on the same evening, with Staffordshire University claiming four prizes.

Earlier the same day at the National Motorcycle Museum, Channel 4 Nations and Regions manager Deborah Dunnett gave 50 students from higher and further education colleges a masterclass in how to develop factual formats.

A total of 12 events were held (the figure for 2016 was six, treating the educational programme as a single event). In December, new Chair Caren Davies took over the baton from her predecessor of 10 years.

**Isabel Clarke (former Chair)**

RTS North East and the Border guest speaker  
**Fiona Armstrong**

## NORTH EAST AND THE BORDER

The centre enjoyed a buoyant 2017, holding 14 events (compared with five in 2016).

More than 200 people turned up at Newcastle Central Library in January to see producer and writer Chris Phipps reveal the secrets behind the North East as a location for television and film. "Forget Carter" featured clips and insights into the making of TV classics, including *Our Friends in the North*, and *Auf Wiedersehen, Pet*. As the title suggests, it also looked at notable local films such as *Billy Elliot* and, of course, *Get Carter*.

In the same month, Helen Boaden, the outgoing head of BBC Radio and a former director of BBC News, highlighted the threat of fake news and her concerns for the next generation of broadcast journalists at an event hosted by Wendy Pilmer in Sunderland.

In February, more than 400 guests attended the centre's Annual Awards, a sell-out event at the Hilton, Gateshead, hosted by Jayne Secker of Sky News. It was the 30th anniversary of the awards ceremony, which was first held at the Tyneside Cinema in 1987. There was a special award for BBC outside broadcast director Alan Farrington, who has also directed all 30 NETB awards ceremonies. Another special award celebrated the 80th birthday of broadcasting legend Mike Neville.

RTS North East and the Border's Young People's Media Festival 2017



In early April, the RTS delivered a series of five events as part of the Digital Cities festival at the Baltic, Gateshead. They were produced by the centre alongside the BBC Academy, Northern Film and Media, and Creative Skillset, and aimed at young people and early-career professionals aged 13 to 25. The five RTS events were: “Anatomy of a hit: *Countryfile*” featuring John Craven; “Boy meets girl: transgender and media”; “Children’s television: getting a foot in the door”; “HD and beyond”; and the networking event “Meet the professionals”.

In May, the centre showcased the creative and technical skills of nearly 100 aspiring TV and filmmakers (145 in 2016) with the “Young People’s Media Festival”. It was held at the University of Sunderland and hosted by BBC One *Inside Out North East & Cumbria* presenter Chris Jackson and *Wolfblood* star Rachel Teate.

A summer networking event was held in July at the ITV “*Veru*” Studios, in Wallsend. It was well attended by industry professionals from a range of genres, age groups and companies, and formed part of the committee’s continued push to make the Society a strong focal point in a region currently lacking a natural hub.

In September, the centre held a launch event for its February 2018 Annual Awards.

More than 100 people packed a lecture theatre at the University of Cumbria’s Brampton Road Campus in October to pay a heartfelt tribute to Fiona Armstrong, for her varied and illustrious career in the media. John Myer’s skilful questioning and Fiona’s responses meant the audience came away amused, informed and with a strong sense of admiration for such a formidable broadcaster. The event was a resounding success and the committee felt pleased to have delivered such a high-profile event in the west of the region.

The annual review-of-the-year quiz (which attracted 39 guests, compared with 60 in 2016) was held at the Live Theatre, Newcastle, in late December.

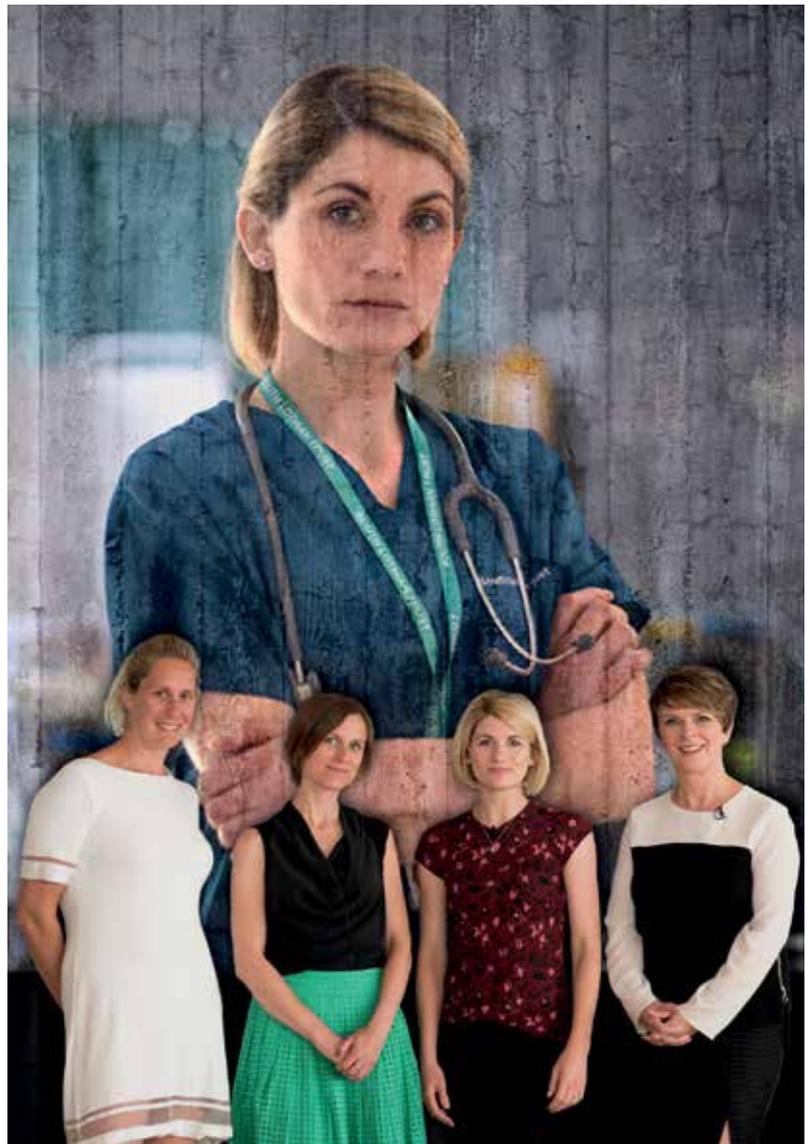
**Will Nicholson, Chair**

## NORTH WEST

The centre put on 12 events during the year (an increase on the eight in 2016), the majority of which were held at the Lowry Theatre, Salford.

A student conference in February was a great success, attracting 250 students (the same number as in 2016) from educational establishments across the North. *ITV News* senior programme editor Richard Frediani hosted the conference.

Following the conference, the Student Television Awards pulled in an audience of more than 230 people (the same as in 2016). *BBC North West Tonight* presenter Roger Johnson hosted the awards, which included a Q&A with Jack P Shepherd from *Coronation Street* and *Hollyoaks*



RTS North West screening and panel discussion of *Trust Me*, with (from left): Emily Feller, Amy Neil, Jodie Whittaker and Ann O’Connor

actor Kieron Richardson. The conference and awards were streamed on Facebook Live, which gained excellent engagement online. The conference video reached 7,527 people, was watched by 2,425 and received 220 engagements; the awards video reached 8,456 people, was watched by 2,889 and received 256 engagements.

In early March, 250 people (the same as in 2016) from the region’s television industry competed at the “Great big telly quiz”, which featured the now staple round of an accordionist playing mystery TV tunes.

Later in the month, *Newsnight* presenter Kirsty Wark was in conversation with director Paul Greengrass. The event, which attracted an audience of 225, was held in partnership with the Nations & Regions Media Conference.

In April, “True crime stories” offered a masterclass with award-winning writer Jeff Pope and a first look at his new ITV drama, *Little Boy Blue*. The *Guardian*’s Mark Lawson interviewed Jeff at an evening that featured clips from *The Moorside*, *Appropriate Adult* and *Mrs Biggs*, and pulled in an audience of 180.

The following month, the centre offered a first look at another new TV drama, BBC One’s *Broken*, starring Sean Bean and Anna Friel. The screening was followed

by a panel discussion (attended by 170 people) with its award-winning writer, Jimmy McGovern, and key members of the production team. In June, the centre screened the first episode of BBC One programme *Trust Me*, which was followed by a discussion with the drama's star, Jodie Whittaker, producer Emily Feller and director Amy Neil. *ITV News* presenter Ann O'Connor chaired the event, which attracted 250 people.

In July, the centre offered a tour, taken up by 35 people, of the archives of Manchester Museum.

At the end of September, the RTS North West Awards were launched in front of 250 people (the same number as in 2016). The nominations were announced by BBC One's *Breakfast* presenter, Naga Munchetty, and were followed by a party sponsored by Audio Network, featuring a DJ and photo booth.

In October, *Cold Feet* actor John Thomson was in conversation with *Granada News* presenter Lucy Meacock at the Anthony H Wilson Memorial Lecture. In front of an audience of 175, Thomson discussed his career, his love of the North and was also challenged to impersonate other actors, which he did in a variety of accents and voices.

November saw the biggest ever RTS North West Awards, hosted by Robert Rinder from *ITV* court show *Judge Rinder*, which drew 490 guests (470 in 2016) to the Hilton Deansgate. The Judges' Award was made to *Blue Peter* to commemorate the programme's 60th birthday.

At the end of the month, the centre hosted a new seasonal version of its classic "Great big Xmas telly quiz", which attracted 180 people from the regional television industry.

Cat Lewis, founder and CEO of Nine Lives Media, succeeded Alex Connock as Chair of the centre in 2017.

**Cat Lewis, Chair**

## NORTHERN IRELAND

Ten events and one visit were held during the year (there were five events in 2016), starting with the RTS Futures NI panel discussion "Get your foot in the door" at UTV Studios in February. The event drew an audience of 40 to hear industry professionals discuss how they broke into broadcasting.

In March, 90 guests (down from 100-plus in 2016) attended the centre's Student Awards at the Black Box in Belfast, which was supported by the Department for Communities as part of its Creativity Month 2017. Belfast Metropolitan College scooped three of the five awards on offer.



RTÉ Director-General Dee Forbes gave the 2017 Dan Gilbert Memorial Lecture for RTS Northern Ireland

The following month, 16 people attended an RTS Futures NI CV workshop, led by BBC NI talent manager Helen Thompson and her assistant, Nicola McConville, which offered advice to new industry entrants on how to create the best CV to get a job in the creative sector.

In May, RTS Futures NI held a short-film workshop, attended by 15 people – and hosted by producer Brian Falconer and director Jonathan Beer from Belfast production company Out of Orbit – at the Duncairn Centre for Culture & Arts in Belfast.

Later in the same month, RTS Futures NI held its first event outside Belfast – "Get your foot in the door" – at Magee College, Derry. The event drew an audience of 25 to listen to a panel comprised of influential members of the media community from the north west of the region.

In early October, eight guests received a behind-the-scenes visit to Belfast's Yorkgate Cinema to find out how a digital cinema works.

Later in the same month, 60 people attended the launch of Women in Film & TV in Northern Ireland. The centre supported the launch, which was hosted by former Bafta Chair Anne Morrison.

In November, an all-day NI Futures careers event drew an audience of 300 to Queen's University Belfast and offered a series of events to give young people advice on how to get into the creative sector. Sessions included BBC Make It's "Social media surgery", "Get into gaming" and "Creative clinic". The day was rounded off by a panel discussion featuring industry professionals from the region.

The centre's Programme Awards, at Belfast's Metropolitan Arts Centre (MAC) in mid-November, were attended by 300 guests, a very healthy increase on the 200 guests the year before. TV presenter Angela Scanlon and comic Michael Smiley were the hosts at the ceremony.

On the same day, a joint event with Film Hub NI, "Virtual watercooler: audiences, content and creatives", drew an audience of 35 to the MAC to investigate how TV and film can harness the power of social media. This was a great opportunity to work with a key organisation in the region (Film Hub NI is part of the BFI Film Audience Network) and to discuss some of the crossover themes between film and TV.

Also on the same day, RTÉ Director-General Dee Forbes set out her vision for the future of Ireland's national public service broadcaster at the Dan Gilbert Memorial Lecture. Speaking before a packed house of 200 people at the MAC, she said: "Public service media

RTS Scotland Annual Awards  
winner Gok Wan



has never been more necessary or more relevant than it is today.”

The four November events were part of BBC Digital Cities Belfast week and the Belfast Media Festival. In total, more than 800 people attended these RTS NI-run events.

**Kieran Doherty, Chair**

## REPUBLIC OF IRELAND

During 2017, the centre continued to hold its events at RTÉ Television Centre in Dublin. A total of six events were organised, one fewer than in 2016.

RTÉ Director-General Dee Forbes presented the Student Television Awards in February in front of an audience of 80 students and members (more than 100 in 2016). Honorary Secretary Marie Penston again chaired the awards jury.

In April, RTÉ executive producers John O'Regan and Margaret Bennett gave a fascinating presentation on two of the biggest live television broadcasts in the national broadcaster's history, the 2016 general election and the ceremony and parade in Dublin marking the centenary of the 1916 Easter Rising.

In June, Dublin solicitor Michael Hinkson brought the centre up to date with the latest developments in media copyright law with “The right stuff”.

The centre was given a wonderful insight into the wonders of the Irish Film Archive at a presentation by archive head Kasandra O'Connell in October. Its collection spans from 1897 to the present day, with amateur films and newsreels preserved alongside feature films and documentaries by leading directors such as Jim Sheridan and Neil Jordan. Former RTÉ senior producer Peter McEvoy revealed the Irish connection to the Russian classic, *Battleship Potemkin* at the centre's November event. A number of clips from Sergei Eisenstein's revolutionary film were shown at the event.

On a sad note, the centre lost Al Lennon, its founding Chair and a long-serving member of RTÉ's outside

broadcasts team, in February. There was a large attendance of colleagues and RTS members at his funeral in Dublin.

**Charles Byrne, Chair**

## SCOTLAND

The centre held six events during the year (compared with seven in 2016).

Its year began in early March in the BBC Viewing Theatre at Pacific Quay, Glasgow, where the centre held its Student Television Awards in front of an audience of 64 (60 in 2016). Royal Conservatoire Scotland, University of Stirling and Edinburgh College of Art each took home awards, but Eric Romero from Edinburgh Napier University stole the night, winning both the Drama and the Comedy and Entertainment awards. The centre offers its sincere thanks to Henry Eagles, who chaired and presented the Student Television Awards for the final time. The centre committee is also grateful for continued event sponsorship from Mediaspec.

Later in the month, the centre celebrated the popular BBC Two sitcom *Two Doors Down* at an “Anatomy of a hit” event at City of Glasgow College. An enthusiastic audience welcomed one of the show's stars, Elaine C Smith, who shared stories from behind the scenes. Interviewed by James Wilson, she credited the success of the programme to its writers, Simon Carlyle and Greg Sharp, who, she said, captured “not only the madness in people, but the tragedy as well”. The committee is thankful to the college students who did a great job filming the event.

In April, the centre brought together four generations of journalists – students, young writers, established professionals and elder statesmen – for an event in the TV studio of City of Glasgow College. “Next generation of TV journalism” featured a panel of Andrew Browne from BBC News *Reporting Scotland*; BBC Scotland correspondent Jamie McIvor; and ITN chief John Hardie, who offered advice to those planning a career

in television journalism. The event also celebrated the work of 2017 RTS Young Journalist of the Year nominees Rachel Coburn and Kevin Anderson.

Some 279 people attended the Annual Awards in May (there were 250-plus in 2016) at Óran Mór, Glasgow. They were hosted by STV presenter Jennifer Reoch and stand-up comedian and radio presenter Des Clarke, and the principal sponsor was CVP. Comedy legend Billy Connolly received the RTS Scotland Award for his outstanding contribution to television.

In October, the centre launched its Student Awards at Film City Glasgow. New awards chair James Wilson briefed the students and lecturers about the categories and judging guidelines; University of Stirling's Dario Sinforiani spoke about the importance of editing; and Dr Kirsten MacLeod from Edinburgh Napier told the students that resilience was needed in the television industry. The event also heard from previous award winners, and film-maker Alistair Scott discussed his BBC documentary *Raploch Stories* and its follow-up, *Raploch: Where Are They Now?*. In the wake of the event, submissions for the Student Television Awards doubled.

To end the year, in mid-December, the centre returned to Film City for "The secrets of sound", which brought together two of Scotland's leading dubbing mixers, Kahl Henderson and Diane Jardine, at an event hosted by the journalist Stephen Ferguson.

The centre is fortunate to receive support in kind from BBC Scotland, STV and Channel 4. It also has strong relationships with City of Glasgow College and University West of Scotland.

**Jane Muirhead, Chair**

## SOUTHERN

The centre organised seven events in 2017, one more than in 2016. The first was in March, with more than 200 people (the same as 2016) joining *BBC South Today* presenter Sally Taylor and *ITV News Meridian's* Fred Dinenage for the centre's Professional and Student Television Awards at the Winchester Guildhall.

The eighth annual "Meet the professionals" event took place at Bournemouth University, also in March. One hundred and sixty students from various universities (180 in 2016) met 17 professionals working in traditional broadcast TV, indie production, visual content production, TV archive sales, post-production, local TV and freelance writing and directing. At a lively networking event, many business cards and CVs were exchanged as the students took advantage of the opportunity to make contacts and receive career advice from top professionals in the region.



*ITV Meridian News* editor Ruje Yasmin advised students at RTS Southern's 'Working in television journalism' event

"The IBC review" in early October was a joint Thames Valley/Southern centres event and offered a great opportunity for those not able to go to Amsterdam to catch up on all the hot technology topics. The panel at the sell-out event, at Queen Mary's College, Basingstoke, was expertly chaired by Thames Valley Centre Chair Tony Orme.

How do you go about directing the longest single take in British television history? That was the question set for *Casualty* director Jon Sen at Southampton Solent University in mid-November. In front of an audience of students from Solent and Bournemouth universities, he gave a fascinating insight into the job of masterminding the 52-minute, single-shot episode of the BBC drama.

One day later, the centre's first "Freelancer Fair" took place at the Vestry in Southampton. The committee believed there was a need for freelancers in the region to feel more connected and so provided an opportunity for them to meet informally. More than 70 attended, from a wide variety of disciplines. The feedback was positive and there was a consensus that the fair should become an annual event.

The annual "Working in journalism" event attracted 180 students (150 in 2016) from across the region, who made the most of the opportunity to meet 15 journalism professionals, from the just-qualified to experienced programme editors.

**Stephanie Farmer, Chair**

## THAMES VALLEY

The centre organised nine events during 2017 (two more than in 2016), including its Annual Dinner Dance at the prestigious De Vere Wokefield Estate. RTS Thames Valley is seeing increasing numbers of people attending events – which were mostly held at Pincent's Manor, Reading – due to the relevance of the subjects, and to working with organisations such as RTS Southern and the Society of Motion Picture and Television Engineers.

The lecture season kicked off in February with "Advances in compression", delivered to an audience of 54. Focusing on the ever-increasing demand for better compression performance, Ian Trow of Harmonic discussed the current state of video compression and looked at forthcoming developments, including IP networks and their effects on video distribution.

"Dolby PQ demystified" in March offered a fast-paced presentation by Prinyar Boon and attracted an audience of 66. It demonstrated that 4K offers more

than just extra pixels – high dynamic range, wide colour gamut and increased bit depth all contribute to a decidedly improved viewer experience.

The centre reviewed both NAB and IBC, which continue to dominate the technical trade show circuit. Bruce Devlin hosted the review of the annual NAB trade show in Las Vegas with typical candour in May. In collaboration with RTS Southern, the centre invited a strong panel of industry experts in October, chaired by Tony Orme, to review the Amsterdam broadcasting technology show, IBC, at Queen Mary's College, Basingstoke. Sixty-two people attended both events.

Thirty-five friends and colleagues joined the centre for its summer barbeque in June at which Fabio Murra of V-Nova gave a compelling technical overview of television distribution via mobile devices.

Cyber security continues to dominate the IP revolution. In October, Robert May, CEO of Ramsac, and Arqiva's Denis Onuoha unnerved a 50-strong audience with their stories of security issues that are affecting broadcasters worldwide.

In November, Steve Plunkett from Ericsson and EE's Matt Stagg gave a joint presentation on 5G and its implications for broadcasting to a packed audience of 70.

The centre's Annual Dinner Dance, held the same month, was an enormous success at its new location, the De Vere Hotel on the Wokefield Estate. John Watkinson's Christmas lecture on helicopters attracted just over 60 guests. Completing the lecture season for 2017, he gave a fascinating explanation of the physics of helicopter flight – knowledge that would make anybody operating a drone in today's broadcast industry envious.

**Tony Orme, Chair**

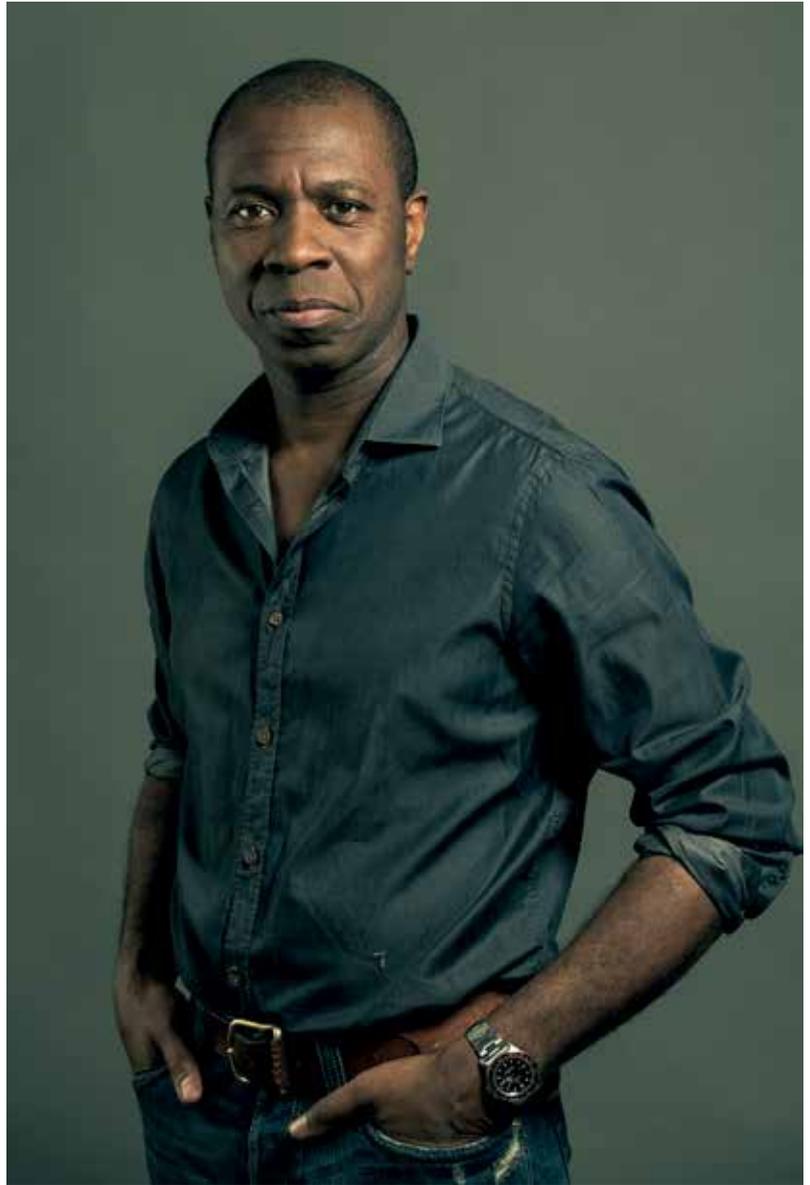
## WALES

The centre was active across Wales in 2017, with 13 events held in a wide range of locations, from Anglesey in the north to Blackwood in the south. In 2016, it put on 15 events.

In January, the centre organised a visit to the Gorilla post-production facility in Cardiff, which has worked on major series such as Channel 4 drama *Born to Kill* and Sky 1's *Stella*.

In February, the centre screened #swn10, a two-part documentary for S4C about the Cardiff music festival, founded 10 years ago by BBC Radio 1 DJ Huw Stephens. One of the most popular events of the year, it was attended by some 100 students and members of the public. Huw and the documentary's producer/director, Toby Cameron, took questions from the audience after the screening.

Another successful event in February was "Clive Myrie: in conversation", which saw the BBC news



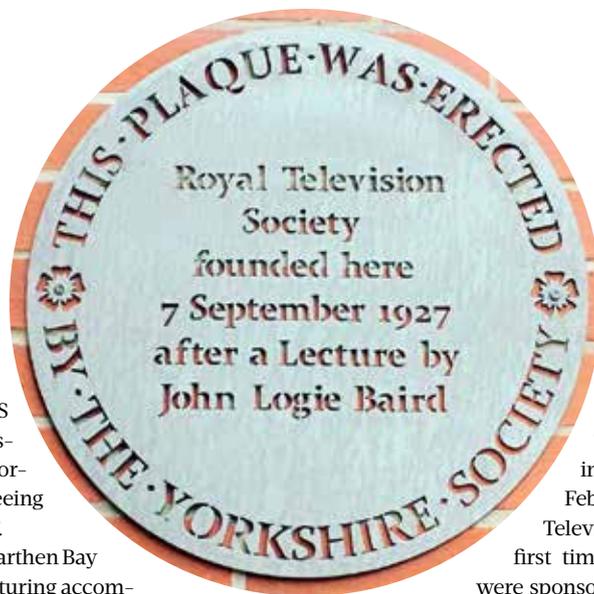
BBC journalist Clive Myrie was an RTS Wales guest speaker

presenter interviewed by Tim Hartley of RTS Wales in front of an audience of around 80 people at the University of South Wales, in the centre of Cardiff. Myrie's advice to student journalists in the audience was: "See everything and say nothing, stay longer than anyone else, go that extra mile, be keen, enthusiastic and have ideas."

The centre worked with the Wales International Documentary Festival to put on its Student Television Awards. The closing ceremony of the three-day festival in Blackwood, South Wales, on 7 April incorporated the awards ceremony, which was attended by around 20 people. Vicky McClure, star of BBC One's *Line of Duty*, and actor and producer Jonny Owen, who won a Welsh Bafta for the documentary *The Aberfan Disaster*, hosted the ceremony. At the festival, the centre also took part in a discussion on disability, which was attended by 25 people.

In the same month, Judith Winnan was elected as the new Chair of RTS Wales, with Llinos Griffin Williams becoming Deputy Chair. The outgoing Chair, Tim Hartley, was thanked for his considerable support and commitment to RTS Wales over more than a decade. He continues to sit on the Wales Committee.

At the Ffresh Student Film Festival in Cardiff in early



Plaque unveiled as part of the RTS's 90th anniversary celebrations

## YORKSHIRE

May, broadcasting consultant and RTS Wales administrator Hywel Wiliam discussed the growing problem of disinformation and propaganda in a lecture, "Seeing is believing: the challenge of fake news".

Later in May, the centre was at the Carmarthen Bay Film Festival, in Llanelli, for an event featuring accomplished director Gareth Jones. He was interviewed by Euryng Ogwen Williams in front of an enthusiastic audience of around 20 film- and programme-makers.

In August, RTS Wales again worked with other media organisations at "Sinemaes", a pop-up cinema at the National Eisteddfod in Bodedern, Anglesey. This offered a useful opportunity to engage with the TV production community in North Wales. Over the course of three days, the centre held a screening and panel discussion on the long-running S4C series *Ffermio*, produced by Swansea-based independent company Telesgop, which drew an audience of 45 people. The centre also arranged a visit to the Menai Bridge, Anglesey, to see the set of *Rownd a Rownd*, S4C's youth soap opera, produced by Rondo Media. The visit was followed by a discussion at Sinemaes, which was chaired by cast member Iestyn Garlick and attended by 45 people.

One of the most high-profile documentaries made in Wales this year was *Sweet Sixteen: A Transgender Story*, shown on BBC One Wales in May. In September, the centre brought together a panel at the University of South Wales to discuss the documentary and the wider subject of how trans people are represented on mainstream television. The event was streamed live on the RTS Wales Facebook page and Twitter feed.

The RTS Wales Annual Lecture in October was one of the centre's most popular events of the year and was held at the Senedd, the home of the National Assembly for Wales, in Cardiff Bay. Professor Leighton Andrews from Cardiff University gave a fascinating talk, "Facebook, the media and democracy". A highly engaged audience of around 70 people attended the lecture, which was followed by a lively Q&A. The event was recorded for the RTS Wales website.

The centre is very grateful to the National Assembly for Wales for working with the Society on the event, which was chaired by Assembly Member Bethan Jenkins.

The final event of the year, in December, was a "Meet the commissioner" evening in Cardiff with Amanda Rees, the creative content director of S4C. An audience of around 30 heard Amanda set out her vision for 2018 and give a revealing insight into the commissioning strategy she has devised for the channel.

Judith Winnan, Chair

The centre delivered seven events (five in 2016) during the year. At the end of February, 300 guests attended the Student Television Awards, which were held for the first time at Sheffield United FC. The awards were sponsored by Sheffield Hallam University and the University of Sheffield, and hosted by *BBC Look North* presenter Amy Garcia.

In early March, RTS Yorkshire held a series of masterclasses for students on: writing; scheduling; hair, make-up and costume; camera, sound and grips; and props and design. Each session was led by heads of department or other key staff from *Emmerdale* and chaired by an RTS member. Some 270 people attended this daytime event.

In the evening, the centre put on "*Emmerdale: Anatomy of a hit*", which drew an audience of 100. A panel of *Emmerdale*'s finest – series producer Iain MacLeod, writer Maxine Alderton, director Duncan Foster, head of design Gillian Slight and scheduler Nader Mabadi – talked about ITV's ratings-grabbing "super soap week", which also involved *Coronation Street*, in October 2016.

Some 275 people attended the RTS Yorkshire Programme Awards in July at the Royal Armouries (300 in 2016). They were hosted by Grierson Trust Chair Lorraine Heggessey.

In November, the centre was proud to host three events in one to mark the founding of the RTS in Leeds 90 years ago. ITV opened up its archive for a series of half-hour tours (taken by 90 people) and also invited representatives from the BBC archives, the BFI, the Yorkshire Film Archive and Focal to discuss their work. Melvyn Bragg's lecture on the cultural importance of television drew an audience of 170. And 180 programme-makers, academics, archivists and students contested a quiz on television through the decades, hosted and devised by RTS Yorkshire Vice-Chair Lisa Holdsworth.

It was also a year of great sadness because Roger Keech, the centre's Programme Awards producer, died shortly after the awards were held in July. Roger had been a terrific supporter of the RTS for many years, as well as being an extraordinary film-maker. His programme *Flying Scotsman from the Footplate* won a prize (for Roger Keech Productions) at the 2017 Awards. His talent, generosity, patience and good humour are much missed.

Finally, the committee would like to thank Honorary Treasurer Sue Pagdin, who has worked tirelessly for RTS Yorkshire for decades. She has decided to put away her chequebook and spreadsheets, but will continue to be an active committee member.

Fiona Thompson, Chair



**GOVERNANCE AND FINANCE**

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# Financial report

# 1 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, East Anglia, 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 (three-year term, renewable for a second term);
- The Vice-Chair of the Board of Trustees (three-year term, renewable for a second term);
- The Honorary Secretary (three-year term, renewable for a further three-year term, and eligible for reappointment 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 reappointment 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.

## ROYAL PATRON, PRESIDENT AND VICE-PRESIDENTS

The Society appoints a Royal Patron, a President and Vice-Presidents, who contribute to the Society but do not have 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 four years. The Chief Executive also receives a performance-related bonus of up to one-third of 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 2017 was 30% (2016 – 30%).

## 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; data protection and privacy; and the current performance of IBC.

The Audit Committee, now chaired by Tim Davie, 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.

The Audit Committee also meets with the external auditor to review the annual accounts and audit findings, and conducts a periodic review of the effectiveness of the external audit.

In 2017, the Audit Committee again 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.

No significant changes were noted from when the evaluation was last conducted in 2016 and it is considered that the audit process is effective and that Arram Berlyn Gardner LLP has sufficient checks and procedures in place to ensure that it can maintain its independence and objectivity.

The Society has invested surplus funds with an investment manager, Sarasin & Partners, who provide monthly performance updates and present to the Trustees at least annually.

## 2 Objectives and activities

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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 impartial platform for delivering these objects through events organised nationally and through its 14 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 2017

In 2017, the Society 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

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### 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.

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.

A new fund of £1m was designated from general reserves in 2012 for the implementation of the strategy plans (the "Transformation Fund"). As all plans have now been implemented, the remaining funds of £0.2m were transferred to general reserves at the year end.

Based on the results for the two years ended 31 December 2017, the Society's reserves policy would stipulate an amount of free reserves of no more than £9.5m. The level of free reserves as at 31 December 2017 was £6.6m 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 £192,717 (2016: £120,683) and £1,363,015 (2016: £1,283,117) 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 £496,335 (2016: £598,475)

### 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 2016 and has 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 £2,245,266 (2016: £3,088,366) of which £1,860,948 (2016: £2,854,924) was held on deposit, generating interest income of £521 (2016: £10,417) over the course of the year. In October 2017, the Society deposited the further sum of £1,250,000 with the investment manager and the sum held with the investment manager at the year end amounted to £4,635,667 (2016: £3,214,582), generating investment income of £108,903 (2016: £104,885).

In the consolidated balance sheet an investment of £54,000 (2016: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,363,015 (2016: £1,283,117) 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

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The RTS has largely completed its 2012 five-year strategic plan. A number of areas could feature in the Society's future plans, and these would likely include:

- Consolidating and optimising the organisation
- Focusing on specific areas of potential growth, particularly membership and the RTS Bursaries schemes. The Society will formulate plans to address these in the course of 2018.

## 5 Administrative details

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### ACCOUNTING FRAMEWORK

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) (s amended for accounting periods commencing from 1 January 2016).

### LEGAL DETAILS

#### Legal entity

The RTS is a company limited by guarantee and a registered charity

#### Governing instrument

RTS Memorandum and Articles of Association

#### Date of incorporation

12 July 1930

#### Company number

00249462

#### Charity number

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

### **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 Heggessy  
Ashley Highfield  
Armando Iannucci OBE  
Ian Jones  
Rt Hon Baroness Jowell of Brixton DBE PC  
Baroness Lawrence of Clarendon OBE  
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 three-year term. The Trustees serving during the period of the report are as follows:

### **Chair of the Board of Trustees**

Tom Mockridge

### **Vice-Chair of the Board of Trustees**

Simon Pitts

### **Honorary Secretary**

David Lowen

### **Honorary Treasurer**

Mike Green

### **Board of Trustees**

Lynn Barlow  
Tim Davie  
Mike Green  
David Lowen  
Graham McWilliam  
Tom Mockridge  
Simon Pitts  
Jane Turton  
Rob Woodward

### **Chief Executive**

Theresa Wise

### **Standing Committees of the Board of Trustees**

#### **Audit Committee**

Tim Davie (Chair)  
Mike Green  
Graham McWilliam  
Jane Turton

#### **Remuneration Committee**

Simon Pitts (Chair)  
Mike Green  
David Lowen

## 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; and
- 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 adequate accounting records that 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

In so far as the Trustees are aware:

- There is no relevant audit information of which the Society's auditors are unaware, and
- The Trustees 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 the 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) (as amended for accounting periods commencing from 1 January 2016) 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 13 March 2018 and signed on its behalf by:

**Tom Mockridge**  
Chair of the Board of Trustees

# Independent auditor's report to the members of the Royal Television Society

## OPINION

We have audited the financial statements of Royal Television Society (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 December 2017, which comprise the Group Statement of Financial Activities, the Group and Parent Charitable Company Balance Sheet, the Group Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

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 2017 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
- Have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

## BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the accounts section of our report. We are independent of the group and parent charitable company, in accordance with the ethical requirements that are relevant to our audit of the accounts in the UK, including the FRC's Ethical Standard, and we have fulfilled our

other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

## CONCLUSIONS RELATING TO GOING CONCERN

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- The Trustees' use of the going-concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's or parent charitable company's ability to continue to adopt the going-concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

## OTHER INFORMATION

The other information comprises the information included in the Trustees' Annual Report, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material

misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

### **OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006**

In our opinion, based on the work undertaken in the course of our audit:

- 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; and
- The Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

### **MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION**

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

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

- Adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- The parent charitable company's 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 directors' report and take advantage of the small companies exemption from the requirement to prepare a strategic report.

### **RESPONSIBILITIES OF TRUSTEES**

As explained more fully in the Statement of Trustees' Responsibilities, 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, and for such internal control as the Trustees determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are

responsible for assessing the group's and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going-concern basis of accounting unless the Trustees either intend to liquidate the group and parent charitable company or to cease operations, or have no realistic alternative but to do so.

### **AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's Trustees, as a body, in accordance with regulations made under section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and its Trustees 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 charitable company and the charitable company's Trustees as a body, for our audit work, for this report, or for the opinions we have formed.

**Paul Berlyn (Senior Statutory Auditor)**

**for and on behalf of  
Arram Berlyn Gardner LLP**

Date: 19 April 2018

**Chartered Accountants  
Statutory Auditor**

30 City Road  
London EC1Y 2AB

Arram Berlyn Gardner LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

## Consolidated statement of financial activities (SOFA)/ income and expenditure account for the year ended 31 December 2017

		Restricted	Unrestricted	2017 Total	2016 Total
	Notes	£	£	£	£
<b>Income</b>					
Donations and legacies	3	33,654	496,335	529,989	598,475
<b>Income from charitable activities:</b>					
Events, conferences and awards	5	1,790	414,366	416,156	368,831
Subscriptions and sponsorship	5	1,800	39,598	41,398	24,102
Income from members	5	–	252,345	252,345	231,861
<b>Income from other trading activities:</b>					
Commercial trading operations	11	–	2,472,862	2,472,862	2,083,169
<b>Investment income</b>	4	15	109,409	109,424	115,302
<b>Total income</b>		<u>37,259</u>	<u>3,784,915</u>	<u>3,822,174</u>	<u>3,421,740</u>
<b>Expenditure</b>					
<b>Expenditure on raising funds:</b>					
Fundraising costs of generating voluntary income	6	–	171,863	171,863	156,470
Fundraising trading; cost of goods sold and other costs	6	–	1,115,842	1,115,842	906,130
<b>Expenditure on charitable activities:</b>					
Events, conferences and awards	6	9,253	2,086,179	2,095,432	1,884,329
Magazine publications	6	–	237,774	237,774	232,618
<b>Total expenditure</b>		<u>9,253</u>	<u>3,611,658</u>	<u>3,620,911</u>	<u>3,179,547</u>
<b>Net income</b>		28,006	173,257	201,263	242,193
<b>Net gains on investments</b>	11	–	171,081	171,081	200,203
<b>Net movements in funds</b>		28,006	344,338	372,344	442,396
Total funds brought forward		95,155	6,664,047	6,759,202	6,316,806
<b>Total funds carried forward</b>	14,15	<u>123,161</u>	<u>7,008,385</u>	<u>7,131,546</u>	<u>6,759,202</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 70 to 80 form part of these financial statements.

## Consolidated balance sheet as at 31 December 2017

	Notes	2017		2016	
		£	£	£	£
<b>Fixed assets</b>					
Intangible assets	9		23,574		79,930
Tangible assets	10		72,328		72,296
Investments	11		4,689,743		3,268,662
			<u>4,785,645</u>		<u>3,420,888</u>
<b>Current assets</b>					
Debtors	12	845,846		854,427	
Cash at bank and in hand		2,245,266		3,088,366	
		<u>3,091,112</u>		<u>3,942,793</u>	
<b>Creditors:</b> amounts falling due within one year	13	<u>(745,211)</u>		<u>(604,479)</u>	
<b>Net current assets</b>			2,345,901		3,338,314
<b>Net assets</b>			<u>7,131,546</u>		<u>6,759,202</u>
<b>Funds</b>					
<b>Restricted</b>					
Memorial funds	14		123,161		95,155
<b>Unrestricted</b>					
General Fund	15		6,622,722		6,120,330
Revaluation Fund	15		385,663		214,582
<b>Total unrestricted funds</b>			<u>7,008,385</u>		<u>6,334,912</u>
<b>Designated</b>					
Transformation Fund	15		-		329,135
<b>Total funds</b>	16		<u>7,131,546</u>		<u>6,759,202</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 13 March 2018 and signed on its behalf by  
Tom Mockridge, Chair of the Board of the Trustees

Company Registration Number: 00249462

The notes on pages 70 to 80 form part of these financial statements

## Society balance sheet as at 31 December 2017

	Notes	2017		2016	
		£	£	£	£
<b>Fixed assets</b>					
Intangible assets	9		23,574		79,930
Tangible assets	10		72,328		72,296
Investments	11		4,635,667		3,214,586
			<u>4,731,569</u>		<u>3,366,812</u>
<b>Current assets</b>					
Debtors	12	924,825		828,036	
Cash at bank and in hand		2,058,120		2,988,202	
		<u>2,982,945</u>		<u>3,816,238</u>	
<b>Creditors:</b> amounts falling due within one year	13	<u>(582,968)</u>		<u>(423,848)</u>	
<b>Net current assets</b>			2,399,977		3,392,390
<b>Net assets</b>			<u>7,131,546</u>		<u>6,759,202</u>
<b>Funds</b>					
<b>Restricted</b>					
Memorial funds	14		123,161		95,155
<b>Unrestricted</b>					
General Fund	15		6,622,722		6,120,330
Revaluation Fund	15		385,663		214,582
<b>Total unrestricted funds</b>			7,008,385		6,334,912
<b>Designated</b>					
Transformation Fund	15		-		329,135
<b>Total funds</b>	16		<u>7,131,546</u>		<u>6,759,202</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 13 March 2018 and signed on its behalf by  
Tom Mockridge, Chair of the Board of Trustees

Company Registration Number: 00249462

The notes on pages 70 to 80 form part of these financial statements.

## Consolidated statement of cash flows for the year ended 31 December 2017

	Notes	2017 £	2016 £
<b>Cash flows from operating activities:</b>			
Net cash provided by (used in) operating activities	21	346,697	147,819
<b>Cash flows from investing activities:</b>			
Interest from investments		109,424	115,302
Purchase of intangible fixed assets		(23,543)	(23,640)
Purchase of tangible fixed assets		(25,678)	(11,309)
Purchase of investments		(1,250,000)	–
<b>Net cash provided by (used in) investing activities</b>		<u>(1,189,797)</u>	<u>80,353</u>
<b>Change in cash and cash equivalents in the reporting period</b>		(843,100)	228,172
<b>Cash and cash equivalents at the beginning of the reporting period</b>		3,088,366	2,860,194
<b>Cash and cash equivalents at the end of the reporting period</b>	22	<u>2,245,266</u>	<u>3,088,366</u>

## Notes to the financial statements for the year ended 31 December 2017

### 1. ACCOUNTING POLICIES

**Charity information** The Royal Television Society is a charitable company limited by guarantee incorporated in England and Wales. The registered office is 3 Dorset Rise, London EC4Y 8EN.

#### 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) (as amended for accounting periods commencing from 1 January 2016), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The accounts are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £1.

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 have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

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. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS 102. The total income for the charity for the year ended 31 December 2017 was £3,035,289 (2016: £2,853,118) and the positive net movements in funds £372,344 (2016: £442,396).

#### 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 are deferred only when the Society has to fulfil conditions before becoming entitled to them (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.

Income from charitable activities is recognised based on the date of the event and, in the case of income from members, income is recognised up to the year-end date.

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 are 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.

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## 1.6 INTANGIBLE FIXED ASSETS

Intangible fixed assets, which represents 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 AND CASH EQUIVALENTS

Cash and cash equivalents comprise cash at bank and cash in hand.

## 1.11 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.

## 1.12 EMPLOYEE BENEFITS

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

## 1.13 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.

## 1.14 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.

## 1.15 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

## 1 Notes continued

revision and future periods where the revision affects both current and future periods.

### Critical judgements

The following judgements and 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 for the year

	2017	2016
	£	£
<b>Net income for the year is stated after charging:</b>		
<b>Group</b>		
Operating lease expense	187,301	121,749
Amortisation of intangible assets	79,899	72,050
Depreciation of tangible assets	24,345	27,137
Auditors' remuneration		
– Audit	20,710	21,890
– Taxation advisory services	6,660	6,900

## 3 Donations and legacies

	2017	2016
	£	£
Patrons	496,335	598,475
Other	33,654	–
	<u>529,989</u>	<u>598,475</u>

Other donations represent sums received by the restricted funds

## 4 Income from investments

	2017	2016
	£	£
Bank interest receivable	521	10,417
Other income receivable	108,903	104,885
	<u>109,424</u>	<u>115,302</u>

## 5 Income from charitable activities

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

	2017	2016
	£	£
Events, conferences and awards	416,156	368,831
Magazine sales and other	41,398	24,102
Income from members	252,345	231,861
	<u>709,899</u>	<u>624,794</u>

Membership income receivable in the year amounted to £322,542 (2016: £303,673) and the sum of £70,197 (2016: £71,812) has been deferred at the year-end in accordance with the Society's accounting policies.

## 6 Total expenditure

	Direct costs	Support costs	2017 total	2016 total
	£	£	£	£
<b>Expenditure on raising funds:</b>				
Fundraising costs of generating voluntary income	–	171,863	171,863	156,470
Fundraising trading; cost of goods sold and other costs	734,716	381,126	1,115,842	906,130
	<u>734,716</u>	<u>552,989</u>	<u>1,287,705</u>	<u>1,062,600</u>
<b>Expenditure on charitable activities:</b>				
Events, conferences and awards	910,374	1,144,625	2,054,999	1,841,070
Magazine publications	237,774	–	237,774	232,618
Governance costs	7,950	25,511	33,461	36,341
Taxation	6,972	–	6,972	6,918
	<u>1,163,070</u>	<u>1,170,136</u>	<u>2,333,206</u>	<u>2,116,947</u>
<b>Total resources expended</b>	<u>1,897,786</u>	<u>1,723,125</u>	<u>3,620,911</u>	<u>3,179,547</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
	£	£	£	£
<b>Support costs</b>				
Management and other costs	46,625	163,432	10,661	220,718
Premises costs	148,457	222,686	–	371,143
Employee costs	275,380	502,930	–	778,310
Finance, legal and professional and IT costs	82,527	255,577	14,850	352,954
	<u>552,989</u>	<u>1,144,625</u>	<u>25,511</u>	<u>1,723,125</u>

Support costs included within expenditure in the SOFA set out above have been allocated by activity with the exception of employee costs, which has been based on a time allocation. 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 £134,212 (2016: £163,559), of which the sum of £53,685 (2016: £65,424) has been allocated to the cost of generating funds and the sum of £80,527 (2016: £98,135) 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 (2016: £nil) and for RTS (IBC) Limited there was a tax charge of £6,972 (2016: £6,918).

## 9 Intangible assets

	<b>Digital hub</b>
	<b>£</b>
<b>Group and Society</b>	
<b>Cost</b>	
At 1 January 2017	216,150
Additions	23,543
At 31 December 2017	<u>239,693</u>
<b>Amortisation</b>	
At 1 January 2017	136,220
Charge for year	79,899
At 31 December 2017	<u>216,119</u>
<b>Net book values</b>	
At 31 December 2017	<u>23,574</u>
At 31 December 2016	<u>79,930</u>

## 10 Tangible assets

	<b>Land and buildings leasehold (short)</b>	<b>Fixtures, fittings and equipment</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>Group and Society</b>			
<b>Cost</b>			
At 1 January 2017	118,665	183,851	302,516
Additions	-	25,678	25,678
Disposals	-	(13,437)	(13,437)
At 31 December 2017	<u>118,665</u>	<u>196,092</u>	<u>314,757</u>
<b>Depreciation</b>			
At 1 January 2017	58,535	171,685	230,220
Charge for year	12,023	12,322	24,345
Disposals	-	(12,136)	(12,136)
At 31 December 2017	<u>70,558</u>	<u>171,871</u>	<u>242,429</u>
<b>Net book values</b>			
At 31 December 2017	<u>48,107</u>	<u>24,221</u>	<u>72,328</u>
At 31 December 2016	<u>60,130</u>	<u>12,166</u>	<u>72,296</u>

## 11 Fixed asset investments

	Group		Society	
	2017	2016	2017	2016
	£	£	£	£
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Other investments held with investment managers (at fair value)	4,635,663	3,214,582	4,635,663	3,214,582
	<u>4,689,743</u>	<u>3,268,662</u>	<u>4,635,667</u>	<u>3,214,586</u>

All the fixed asset investments are held in the UK or by UK-based investment managers. 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 for 2017 of £171,081 (2016: £200,203).

At 31 December 2017, 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 2017, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2017	2016	2017	2016
	£	£	£	£
<b>Total assets</b>	427,531	356,566	527,469	497,207
Creditors: amounts falling due within one year	(427,529)	(356,564)	(527,467)	(497,205)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>
<b>Represented by:</b>				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>

As at the year-end £115,590 (2016: £130,115) of income had been deferred in the accounts of RTS Enterprises Limited, with £130,115 (2016: £118,955) 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	Total
	2017	2017	2017	2016
	£	£	£	£
Turnover	1,090,318	1,382,544	2,472,862	2,083,169
Cost of sales	(733,202)	–	(733,202)	(550,556)
Gross profit	357,116	1,382,544	1,739,660	1,532,613
Administration expenses	(166,132)	(10,883)	(177,015)	(122,748)
Operating profit	190,984	1,371,661	1,562,645	1,409,865
Other interest receivable and similar income	1,733	26	1,759	2,743
Interest payable	–	(1,700)	(1,700)	(1,890)
Taxation	–	(6,972)	(6,972)	(6,918)
Profit on ordinary activities after taxation	192,717	1,363,015	1,555,732	1,403,800
Payment under deed of covenant	(192,717)	(1,363,015)	(1,555,732)	(1,403,800)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>

## 12 Debtors

	Group		Society	
	2017	2016	2017	2016
	£	£	£	£
Trade debtors	217,639	236,927	65,998	61,610
Amounts owed by group undertakings	-	-	82,943	65,257
Other debtors	628,207	617,500	775,884	701,169
	<u>845,846</u>	<u>854,427</u>	<u>924,825</u>	<u>828,036</u>

## 13 Creditors: Amounts falling due within one year

	Group		Society	
	2017	2016	2017	2016
	£	£	£	£
Trade creditors	114,695	99,710	94,681	75,384
Taxation and social security costs	52,201	41,490	40,046	27,463
Deferred income	128,448	106,336	128,448	106,336
Other creditors	449,867	356,943	319,793	214,665
	<u>745,211</u>	<u>604,479</u>	<u>582,968</u>	<u>423,848</u>

## 14 Restricted funds: Group and Society

	Steve Hewlett Memorial Fund	London Awards Fund	Shiers Memorial Fund	Beresford- Cooke Fund	Total
Group and Society	£	£	£	£	£
At 1 January 2017	–	3,373	62,203	29,579	95,155
Income	37,244	–	–	–	37,244
Interest received	–	–	10	5	15
Expenditure	(3,919)	–	(4,000)	(1,334)	(9,253)
At 31 December 2017	<u>33,325</u>	<u>3,373</u>	<u>58,213</u>	<u>28,250</u>	<u>123,161</u>

## Restricted funds: Group and Society – previous year

	London Awards Fund	Shiers Memorial Fund	Beresford- Cooke Fund	Total
Group and Society	£	£	£	£
At 1 January 2016	3,373	61,056	29,211	93,640
Interest received	–	1,147	548	1,695
Expenditure	–	–	(180)	(180)
At 31 December 2016	<u>3,373</u>	<u>62,203</u>	<u>29,579</u>	<u>95,155</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.

The Steve Hewlett Scholarship is an initiative by the Society and The Media Society and will be presented each year to one or more recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK.

## 15 Unrestricted funds: Group and Society

	Revaluation Fund	General Fund	Transformation Fund	Total
	£	£	£	£
At 1 January 2017	214,582	6,120,330	329,135	6,664,047
Income	–	3,784,915	–	3,784,915
Transfer of funds	–	329,135	(329,135)	–
Expenditure	–	(3,611,658)	–	(3,611,658)
Gains on investment	171,081	–	–	171,081
At 31 December 2017	<u>385,663</u>	<u>6,622,722</u>	<u>–</u>	<u>7,008,385</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.

The transfer of funds represents expenditure in the year from this fund of £134,213 and the unused balance of £194,922, which was transferred to the General Fund at the year-end, as all initiatives have been implemented.

## Unrestricted funds: Group and Society – previous year

	Revaluation Fund	General Fund	Transformation Fund	Total
	£	£	£	£
At 1 January 2016	14,379	5,716,093	492,694	6,223,166
Income	–	3,420,045	–	3,420,045
Transfer of funds	–	163,559	(163,559)	–
Expenditure	–	(3,179,367)	–	(3,179,367)
Gains on investment	200,203	–	–	200,203
At 31 December 2016	<u>214,582</u>	<u>6,120,330</u>	<u>329,135</u>	<u>6,664,047</u>

## 16 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fund balances at 31 December 2017 are represented by:			
Intangible fixed assets	23,574	–	23,574
Tangible fixed assets	72,328	–	72,328
Investments	4,689,743	–	4,689,743
Net current assets	2,222,740	123,161	2,345,901
Total net assets	<u>7,008,385</u>	<u>123,161</u>	<u>7,131,546</u>

## Analysis of net assets between funds – previous year

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fund balances at 31 December 2016 are represented by:			
Intangible fixed assets	79,930	–	79,930
Tangible fixed assets	72,296	–	72,296
Investments	3,268,662	–	3,268,662
Net current assets	3,243,159	95,155	3,338,314
Total net assets	<u>6,664,047</u>	<u>95,155</u>	<u>6,759,202</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 (excluding Trustees) during the year was as follows:

	2017	2016
Management and other	2	2
Membership	1	1
Events and conferences	4	4
Finance	2	2
Digital	2	2
	<u>11</u>	<u>11</u>
	2017	2016
	£	£
<b>Employment costs</b>		
Wages and salaries	676,121	646,796
Social security costs	70,996	64,533
Other pension costs	29,215	23,010
	<u>776,332</u>	<u>734,339</u>

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

	2017	2016
£210,001–£220,000	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 are the Chief Executive, whose employee benefits total £213,890 (2016: £214,146), and the Trustees who received no remuneration during the year.

The key management personnel of the wholly owned subsidiaries are the directors, who received no remuneration in the year.

The total contributions in the year to money-purchase pension schemes for higher-paid employees were £15,000 (2016: £15,000). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 1 (2016: 1).

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 (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £1,856 (2016: £2,406). The number of Trustees that had expenses reimbursed amounted to 3 (2016: 3)

## 19 Financial commitments

As at 31 December 2017, the group had the following future minimum lease payments under non-cancellable operating leases for each of the following periods:

	2017	2016
	£	£
Within one year	194,606	144,805
Two to five years	596,107	572,202
Over five years	–	12,002
	<u>790,713</u>	<u>729,009</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 platforms and online presence. Mike True is the partner of Theresa Wise, CEO of the RTS. Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services.

The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money. The contract was reviewed again and approved by the Trustees in 2017. The Trustees will formally review the contract annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £29,334 (2016: £30,129), with £3,510 (2016: £2,730) remaining unpaid and included in creditors at the balance sheet date.

## 21 Reconciliation of net income to net cash flow from operating activities

	Group 2017	Group 2016
	£	£
Net income for the reporting period (as per the statement of financial activities)	372,344	442,396
Adjustments for:		
Amortisation charges	79,899	72,050
Depreciation charges	24,345	27,137
Net gain on investments	(171,081)	(200,203)
Interest from investments	(109,424)	(115,302)
Decrease/(Increase) in debtors	8,581	(124,331)
Increase in creditors	140,732	46,072
Loss on disposal of fixed assets	1,301	–
Net cash provided/(used in) activities	<u>346,697</u>	<u>147,819</u>

## 22 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2017	2016	2017	2016
	£	£	£	£
Cash at bank and in hand	<u>2,245,266</u>	<u>3,088,366</u>	<u>2,058,120</u>	<u>2,988,202</u>

## 23 Financial instruments

	Group		Society	
	2017	2016	2017	2016
	£	£	£	£
Carrying amount of financial assets:				
Measured at amortised cost	2,910,764	3,739,187	2,862,763	3,668,871
Measured at cost less impairment	54,080	54,080	4	4
Measured at fair value	4,635,663	3,214,582	4,635,663	3,214,582
Total	<u>7,600,507</u>	<u>7,007,849</u>	<u>7,498,430</u>	<u>6,883,457</u>
Carrying amount of financial liabilities				
Measured at amortised cost	<u>127,192</u>	<u>101,710</u>	<u>107,178</u>	<u>77,384</u>

**NOTICE OF AGM**

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The 89th

Annual  
General  
Meeting

of the

Royal Television Society

will be held on

**Tuesday 29 May 2018**

at **6:00pm**

in the Boardroom, Royal Television Society,  
7th floor, 3 Dorset Rise, London EC4Y 8EN

## **A G E N D A**

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- 1 To approve the minutes of the previous Annual General Meeting held on 30 May 2017
- 2 To approve the 2017 Annual Report
- 3 To receive the Financial Report, Balance Sheet and Accounts for the year ended 31 December 2017
- 4 To appoint Arram Berlyn Gardner LLP as auditors for 2018/19 and to authorise the Board of Trustees to fix their remuneration
- 5 Any other business

## **V O T I N G   B Y   P R O X Y**

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Under article 24, members of the Society are empowered to appoint a proxy to attend and vote at the AGM. The completed proxy form, to be found on page 77, should reach head office no less than 48 hours before the meeting.

# FORM OF PROXY

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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 29 May 2018 at 6:00pm and at any adjournment thereof. In respect of the resolutions referred to in the Notice of the AGM, I desire my proxy to vote as indicated:

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

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

		For	Against	Abstain
1	Approve minutes of the previous meeting held on 30 May 2017:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	Approve the 2017 Annual Report:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	To receive and adopt Financial Statements for the year ended 31 December 2017:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	To appoint Arram Berlyn Gardner LLP as auditors for 2018/19 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 RTS AGM 2017

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Minutes of the 88th Annual General Meeting of the Royal Television Society, held on Tuesday, 30 May 2017 at Virgin Media, Griffin House, 161 Hammersmith Road, London W6 8BS.

**Present:** Tom Mockridge, Chair, Board of Trustees (in the chair); Paul Berlyn, Auditor, Arram Berlyn Gardner; Julie Bevan; Charles Byrne; Mike Crimp; Mike Green, Honorary Treasurer; Simon Hedley; Muki Kulhan; David Lowen, Honorary Secretary; Dr John McAdam; Jamie O'Neill, RTS Events; Cristina Petcu; Simon Pitts; Jane Turton; Mike Whyman; Judith Winnan; and Theresa Wise, CEO.

Tom Mockridge welcomed everyone to the 88th Annual General Meeting of the Royal Television Society.

**Apologies** had been received from Hilary Bevan Jones; Tim Davie; Nikki O'Donnell; and Sarah Wenban.

## 1 Approval of minutes of the previous Annual General Meeting, held on 24 May 2016

The Minutes of the Annual General Meeting 2016 were approved unanimously. There were no proxy votes.

*Proposed: David Lowen*

*Seconded: Mike Green*

## 2 Approval of the 2016 Annual Report

The 2016 Annual Report was introduced with a short video made by the RTS Digital Team to set the Society's activities in context.

Theresa Wise thanked Kate Holman, one of the RTS digital interns, who had produced the video, and Aliyah Allen, another digital intern, who had designed the cover of the Annual Report.

In 2016, the RTS substantially completed the five-year strategy adopted in 2012 and advanced its core objectives. These were:

### 1 To promote the benefits of learning and skills development associated with television across all age groups, cultures and capabilities

Seventy-two bursaries had been awarded since

inception. The production bursary scheme was widely based and the technology bursary scheme was encouraging young talent within engineering, IT and science.

RTS Futures was assisting young people starting out in the industry through its events and networking opportunities. The RTS Careers Fair was attended by 400 students, and supported by 23 companies.

Two days of masterclasses, covering a range of production and craft skills, were attended by 758 students.

### 2 To engage the public in the enjoyment and understanding of television and its importance as a medium to society

This was being achieved via a number of avenues, including: events open to the public, the RTS website, social media (Twitter and Facebook) and *Television* magazine. Sir Paul Nurse gave a successful lecture, "Science as revolution", in the Joint Public Lecture series organised in partnership with the IET. Early-evening events covered a variety of relevant subjects, including technology and strategy, and a highly successful "Anatomy of a hit" event. *Television* magazine was available free online and 6,000 print copies of each issue were distributed.

### 3 To promote thought leadership by providing a forum for discussion of the practice, technology, art and science of television

The London Conference, hosted by NBCUniversal, was very successful, with international keynote speakers and lively, topical sessions.

### 4 To promote and recognise high standards of creativity and technology in television

The national awards ceremonies – Craft & Design, Programme and Television Journalism awards – attracted increased numbers of entries. The Centres also held very successful awards ceremonies, celebrating the talent in their regions.

### 5 To support the Society in the nations and regions

The Society's East Centre was revived. Fourteen Centres organised 93 events throughout the year, including programme awards and student awards. These involved 1,553 entries, 470 nominees and 185 jurors.

All of this was delivered by hard-working, dedicated volunteers.

### **6 To engage and grow the Society's membership and volunteer base**

Membership had grown to 4,475. Head Office continued to work with regions and nations to encourage growth of membership outside of London. Membership benefits continued to be developed for all members throughout the UK. The membership application process was refined to make it more user-friendly.

### **7 To ensure a sound and sustainable basis for the continued operation and delivery of the Society's objectives**

The RTS achieved a surplus one year earlier than planned. All commercial activities are delivered through RTS Enterprises Ltd. The IBC dividend is paid through RTS (IBC) Ltd.

The 2016 Annual Report was approved unanimously. There were no proxy votes.  
*Proposed: David Lowen*  
*Seconded: Simon Pitts*

## **3 Financial Report, Balance Sheet and Accounts for the year ending 31 December 2016**

Following a difficult year in 2015, the Society had returned to surplus, due to a strong performance by RTS Enterprises and a more normal year for IBC, while costs had been held broadly constant.

The Society generated a surplus of £242,000 in the year, compared with a deficit of £324,000 in 2015. Transformation costs were £163,559 in 2016, compared with £110,000 the previous year, so the business-as-usual surplus was £405,000, compared with a deficit of £214,000 in the previous year. The Society had returned to surplus a year ahead of plan.

Income of £3,422,000 was higher than in 2015 by around £480,000. Patron and membership income were higher, reflecting the growth in numbers of both Patrons and members. The RTS Enterprises surplus was marginally ahead of 2015 (which was a Cambridge year), with the awards events generating healthy

surpluses and the London Conference making a significant contribution. IBC recovered from its difficult year in 2015 and, although slightly behind forecast, was ahead of budget and ahead of the previous year. Investment income was 2.5 times higher than the previous year due to investment managers Sarasin and Partners having held the funds for a full year.

Overall costs in 2016, including transformation costs, were marginally lower than in 2015, at £3,180,000 vs £3,265,000 – a decrease of £85,000. The majority of this was due to the lower costs of the London Conference compared with Cambridge.

The balance sheet remained strong, with total funds increasing to £6,759,000 compared with £6,317,000 in 2015. This was thanks to the surplus for the year being boosted by an additional £200,000 due to the revaluation of the investment portfolio. Funds were principally represented by cash and investments. The designated fund for transformation costs stood at £329,000.

The Financial Report was accepted unanimously. There were no proxy votes.  
*Proposed: Mike Green*  
*Seconded: David Lowen*

## **4 Appointment of Auditors**

The Audit Committee has a review meeting with the auditors every three years and an independent partner also reviews the audit. The Audit Committee was satisfied with the quality and diligence of the auditors.

Aram Berlyn Gardner were appointed unanimously as auditors for 2017/18 and the Board of Trustees authorised to fix their remuneration. There were no proxy votes.

*Proposed by: Mike Green*  
*Seconded by: Jane Turton*

## **5 Any other business**

Although Mike Green's term of office as Honorary Treasurer had expired, he had agreed to serve a further three years and the Trustees approved this appointment. A vote of thanks to Mike was recorded for all his good work.

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

## WHO'S WHO AT THE RTS

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### Patron

HRH The Prince of Wales

### President

To be appointed

### 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

Rt Hon Baroness Jowell of Brixton DBE PC

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

### Officers

Tom Mockridge, Chair of RTS Trustees

David Lowen, Honorary Secretary

Mike Green, Honorary Treasurer

### Board of Trustees

Tom Mockridge (Chair)

Simon Pitts (Vice-Chair)

Lynn Barlow

Tim Davie

Mike Green

David Lowen

Graham McWilliam

Jane Turton

Rob Woodward

### Centres Council

Lynn Barlow, Chair, Bristol Centre

Charles Byrne, Chair, Republic of Ireland Centre

Dan Cherowbrier, Chair, London Centre

Caren Davies, Chair, Midlands Centre

Kieran Doherty, Chair, Northern Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Cat Lewis, Chair, North West Centre

Kingsley Marshall, Chair, Devon & Cornwall Centre

Jane Muirhead, Chair, Scotland Centre

Will Nicholson, Chair North East & Border Centre

Nikki O'Donnell, Chair, East Centre

Tony Orme, Chair, Thames Valley Centre

Fiona Thompson, Chair, Yorkshire Centre

Judith Winnan, Chair, Wales Centre

## Committee Chairs

### Archives

Dale Grayson

### Awards Policy and Fellowship

David Lowen

### Craft & Design Awards

Lee Connolly

### Diversity

Angela Ferreira

### Early Evening Events

Dan Brooke

### Education

Graeme Thompson

### IBC Conference Liaison

Terry Marsh

### Programme Awards

Wayne Garvie

### RTS Futures

Alex Wootten

### RTS Technology Bursaries

Simon Pitts

### Student Television Awards

Phil Edgar-Jones

### Television Journalism Awards

Sue English

## Head Office

**Chief Executive** Theresa Wise

**PA to Chief Executive** Elaine Berg

**Accountant** Breda O'Donoghue

**Assistant Accountant** Angela Sacre

**Business Development Manager** Nigella Mayes

**Archivist** Clare Colvin (part-time)

**RTS Bursaries Administrator** Anne Dawson (freelance)

**Centre Liaison** Maggie Greenhalgh (part-time)

**Centres Health & Safety Adviser** Karen Wright

## Events

**Events Manager** Jo Sampson

**Events Co-ordinator** Jamie O'Neill

**Events Co-ordinator** Alice Turner

## Membership

**Membership Services Manager** Lewis Butcher

## Publications

**Editor, Television** Steve Clarke (freelance)

**Production and Design, Television**

Gordon Jamieson (freelance)

**Editorial Adviser** Sue Robertson (freelance)

## Digital Team

**Digital Editor** Pippa Shawley

**Deputy Digital Editor** Ed Gove

**Digital Content Producer** Kate Holman (from March 2017)

**Digital Content Producer** Aliyah Allen (until October 2017)

**Digital Intern** Ashley Whitt (from October 2017)

A company limited by guarantee.

Registered in London 249462

Registered charity 313728

Founded 1927

## PICTURE CREDITS

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1	Aliyah Allen	30, 31	Paul Hampartsoumian
6-7	Paul Hampartsoumian	32-33	Getty
8-9	BBC	34	Channel 4
9	Ophelia Taylor-Brennan	35	1-2, 5-10, 12-13, 15 Richard Kendal; 3 RTS; 4 BBC;
10	Paul Hampartsoumian		11, 14 Paul Hampartsoumian; 16 Paul Harness
12	1, 3-10, 12, 14-16 Paul Hampartsoumian; 11 Moby;	36	BBC
	13 Paul Reich;	37	1-7, 9-11, 14-15 Richard Kendal; 8 Aston and Ainsworth
13	Sky		Photography; 12-13 Paul Hampartsoumian; 16 Steve Brock
14	Paul Hampartsoumian	38	A+E Networks
15	Richard Kendal	41	Paul Harness
16	Paul Hampartsoumian	42-43	Channel 5
17	RTS	44	UKTV
18	BBC	46-47	Paul Hampartsoumian
19	Netflix	48	Steve Brock
20	RTS	50	BBC
21	BBC	51	Top: Steve Brock. Bottom: 2 Tone Creative Photography
23	1-4, 6-13, 15-16 Paul Hampartsoumian; 5 Sky;	52	Claire Harrison
	14 Expectation Entertainment	53	Navada Group
24-25	ITV	54	Paul Reich
26, 27, 28	Paul Hampartsoumian	56	BBC
29	1 Al Jazeera; 2-3, 5-7, 9-11, 13, 15 Paul Hampartsoumian;	57	Samantha Gill
	4 BBC; 8 ITV; 12 Conservative Party; 14 A+E Networks;		
	16 ITV		



ROYAL  

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TELEVISION  

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SOCIETY

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