

ANNUAL REPORT 2018



ROYAL
TELEVISION
SOCIETY



PATRONS

PRINCIPAL PATRONS

BBC	ITV
Channel 4	Sky

INTERNATIONAL PATRONS

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

MAJOR PATRONS

Accenture	KPMG
Amazon Video	McKinsey and Co
Atos	Motion Content Group
Audio Network	netgem.tv
Boston Consulting Group	OC&C
BT	Pinewood TV Studios
Channel 5	S4C
Deloitte	Sargent-Disc
EndemolShine	Spencer Stuart
Enders Analysis	STV Group
Entertainment One	The Trade Desk
Finecast	UKTV
Freeview	Vice
Fremantle	Virgin Media
IBM	YM&U Group
IMG Studios	YouView
ITN	

RTS PATRONS

Autocue	Lumina Search
Digital Television Group	Raidió Teilifís Éireann
Grass Valley	Red Bee Media
Isle of Media	

BOARD OF TRUSTEES REPORT TO MEMBERS

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FOREWORD BY THE CHAIR



This has been an outstanding year for the Society. The RTS has maintained its significant presence in the industry through its events and activities in London and in the nations and regions, while our digital team continues to make an impact through the website and our social media activity. Our membership has grown by more than 6%. By the end of 2018, we had 4,849 members, up from 4,560 a year earlier, and gross churn had been reduced to 13.9% from 21.4% in 2017.

I am particularly proud of the Society's progress in meeting its educational and regional objectives. Last year, we saw a fifth cohort of students supported by our bursary schemes, while our well-attended careers fairs and masterclasses are beginning to develop a strong presence outside London, with events in Birmingham and Leeds. The variety of our regional events and awards ceremonies is hugely impressive, as is their number. In 2018, the 15 RTS centres put on 137 events, a 47% increase over just three years.

Our ability to deliver such a range of activities depends very much on the support of our Patrons, whether this is in the form of advice, financial contributions, contributions in kind or a combination of all three. We could not operate to this level without them. We welcomed nine new Patrons in the course of the year: CGTN, Entertainment One, Facebook, Freeview, Isle of Media, Motion Content Group, Netgem, Spencer Stuart and YM&U Group.

I would like to extend my thanks to the Patrons, to our 11 full-time staff and to the 1,100 volunteers who are our lifeblood, whether as event producers, awards jurors or as members of centre and national committees.

The Board of Trustees met four times during the

course of the year. We have considered some of the key challenges that face the Society and our industry, including social mobility and our educational initiatives. I am grateful for the contribution of Graham McWilliam, who stepped down from the Board of Trustees in July after six years, and I would like to welcome Julian Bellamy, Managing Director of ITV Studios, Anne Mensah, Netflix vice-president of content, and Sarah Rose, chief consumer and strategy officer at Channel 4, who have agreed to join the Board.

As the Society goes from strength to strength, I am optimistic about its role in leading the debate about the future of our dynamic industry.

Tom Mockridge, Chair of the Board of Trustees

FOREWORD BY THE CHIEF EXECUTIVE



This has been another successful year for the Society, marked by the success of our burgeoning bursary programme, a further increase in our membership, a stellar series of well-attended events, glittering awards ceremonies and stimulating masterclasses.

Over the course of the summer, we offered 25 new Television Production and Broadcast Journalism Bursaries and seven Technology Bursaries. I am delighted to report that it is our intention to extend the scheme during 2019.

We have found that focusing on students from low-income households for the Television Production and Broadcast Journalism programme has had the welcome benefit of producing more applicants from outside London and from more diverse backgrounds.

The industry is keen to increase its diversity both culturally and geographically and, among this year's cohort of recipients, one-quarter are from Scotland (including one from the Isle of Lewis) and two from Northern Ireland. Only three are from London. Furthermore, 40% are from BAME backgrounds and 9% identify as having a disability.

Our second cohort of 20 students to graduate achieved great results: seven first-class degrees, seven 2:1s and three 2:2s. Our new graduates are now entering the industry. The RTS hired one at head office in our digital team, while others are working in entry-level jobs within the industry, including for BBC Sport and independent production company Moonage Pictures, as well as on shows such as *Celebrity Big Brother* and *Romesh's Look Back to the Future*. Another is delighted to have secured a contract with Chelsea Football Club. We are providing support with mentoring and intend to keep in touch as they become established by creating an alumni group.

Our Technology Bursaries continue to be supported by Arqiva, the BBC, Channel 4, ITV, the Institution of Engineering and Technology, Sky and YouView, and we are delighted that STV and Virgin have also agreed to lend their support. Two of our technology students graduated this year – one achieved a first in computing from Imperial College and has secured a software programming job with Teodora. The other achieved a 2:2 at Oxford in engineering and is now on a graduate training scheme. In the technology area, there is significant competition from other sectors, but we will continue to offer our bursary students exposure to work in the television industry.

In February, a record 1,200 TV job-seekers attended RTS Futures' biggest and most successful TV Careers Fair yet. In April, the RTS sponsored masterclasses in Leeds as part of the Creative Cities Convention and, in October, 600 media hopefuls attended our first out-of-London fair, the RTS Midlands Careers Fair, at Edgbaston Stadium. The two days of RTS Masterclasses in November attracted more than 800 students to central London.

This year's RTS London Conference – "Is bigger better?" – was a huge success. Many thanks to our principal sponsor, Viacom, and to Co-chairs David Lynn and James Currell for delivering such a special day. Speakers included Viacom's CEO and President, Bob Bakish, BBC Director-General Tony Hall, Ofcom's Sharon White and the culture secretary, Jeremy Wright. We were also introduced to our two new public service broadcaster CEOs, Alex Mahon and Carolyn McCall.

In January, HRH The Prince of Wales and the Duchess of Cornwall, together with many of our bursary students and Patrons, attended the Society's 90th birthday celebration at ITV on the Southbank. Our "Anatomy of a hit" series took in some fabulous shows: we were given behind-the-scenes insights into the making of *Blue Planet II* with its executive producer, James Honeyborne, and members of his team; Jed Mercurio, together with Adrian Dunbar and others, talked to us about *Line of Duty*; and Caroline Flack and Angela Jain discussed ITV2's summer sensation, *Love Island*.

We held events on some of the big talking points of the year. The "Sale or scale" early-evening event at H Club London boasted four great panellists in Kate Bulkley, Mathew Horsman, Mike Darcey and Tim Hincks. "Closing the gender pay gap" starred a brilliant Harriet Harman MP, and "Is older the new younger?" gave us a stimulating debate on women and age diversity in television.

Turning to our awards ceremonies, I was particularly pleased that so many female journalists of different ages and backgrounds were among the night's winners at the RTS Television Journalism Awards. These evenings celebrate all that is best in British television and provided some wonderful moments this year. I certainly won't forget a record 35 people from Sky mobbing the Hilton stage to pick up the award for News Channel of the Year; or the marvellous Vernon Kay, straight off the plane from Uruguay, presenting 29 awards with great verve – and in record time – at the RTS Programme Awards. The RTS Student Television Awards, held at BFI Southbank in June, were our biggest to date, with almost 700 entries from 90 colleges across the UK and Ireland.

Our deep-rooted presence in the nations and regions is one of the Society's greatest strengths. There have been many superb events in an extraordinarily diverse programme this year, including: "Anatomy of a hit: *This Country*" with Charlie Cooper at the Watershed in Bristol; "Creating the visual world of *Game of Thrones*" in Northern Ireland; and Lee Mack in conversation with Shane Allen in Salford. The RTS now has 15 centres in the nations and regions, all run by volunteers. A special welcome to our latest recruit, the Isle of Man Centre.

We have enjoyed a year of steady progress in the pursuit of our strategic objectives, both nationally and in the nations and regions. However, none of this could have been achieved without the support of our members, our Patrons, our staff and, above all, our volunteers. My heartfelt thanks go out to them all.

Theresa Wise, Chief Executive



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 2018, 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

builds 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 in 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.

CHARITABLE STATUS 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.





STRATEGIC OBJECTIVES

- 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



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

Education and skills

32
bursary
recipients
in 2018
125
since
inception



1 RTS UNDERGRADUATE BURSARIES

The RTS awarded 32 bursaries in 2018, representing a commitment of more than £100,000 over three years.

Twenty-five of these – three more than in 2017 – were RTS Production and Broadcast Journalism Bursaries, making a total of 117 since the scheme was launched in 2014. We now have two bursaries funded by All3Media and one by Disney. Two of the 25 bursaries were provided by the Steve Hewlett Scholarship this year, in remembrance of the late, great media journalist, and part-funded through the Steve Hewlett Memorial Fund, an RTS restricted fund, set up by the Media Society.

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 this year, making a total of 25 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 one of the top 20 courses in the UK, as rated by one of the three recognised league tables (*The Times/Sunday Times*, *Guardian* and *Complete University Guide*) – 99 courses in total. We hope that these bursaries will help to narrow the skills gap in our industry in these important areas.

All recipients of bursaries receive £1,000 a year for their studies (with an additional £1,000 awarded to each Steve Hewlett scholar from the memorial fund), as well as free membership of both the RTS and affiliate membership of H Club London while studying and

one year's free membership of the RTS after 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 eight organisations: Arqiva, the BBC, Channel 4, Ericsson, the Institution of Engineering and Technology, ITV, Sky and YouView. Bursary recipients who have graduated are now employed in a wide range of roles, including as a script editor on *Hollyoaks*, a camera operator at Sky and a production assistant at CBBC.

Each of the production and journalism students is offered a mentor in their second or final year. The Society has built up a database of more than 90 practitioners, many of them drawn from the RTS members and patrons base, who have expressed an interest in supporting potential new entrants to the television industry. We intend to keep in touch as they become established by creating an alumni group.

At the end of 2018, the Society was supporting 125 students at 44 universities.

The feedback from students has been enormously positive. To quote one student: "Being part of the RTS has been one of the most amazing experiences of my life; just saying it to people fills me with joy. The experiences that I've been gifted with [include] masterclasses and meeting Prince Charles and the Duchess of Cornwall in London, as well as the local networking events in the Midlands at the Colmore Club and with the BBC.

"The RTS has been in constant contact with me and has provided support any time I have needed it. Many people have asked about the RTS and it's always been a pleasure to tell them about it and the bursary scheme."

Opposite: Channel 4 sitcom *Derry Girls*.

Above: RTS bursary recipient Micah Williams



RTS Futures
Careers Fair
1,200
attendees

39 organisations
2017: 900

2 RTS MASTERCLASSES

Two RTS masterclasses for students and young entrants to the industry were held on successive days in mid-November. Audiences were higher than in 2017: 438 for the first day, which was devoted to programme genres (365 in 2017); and 372 (341) for that focused on craft skills. Both were held at the Institution of Engineering and Technology in central London, as they were in 2016 and 2017.

RTS Student Programme Masterclasses Five programme-makers and executives working in different genres offered their insights. BBC correspondent and presenter Clive Myrie, who was in conversation with fellow journalist Naomi Goldsmith, recalled his time as a reporter in the world's trouble spots. "You're a human being as well as a reporter. If you're reporting from a war zone and you see a dead baby in front of you, I'd be surprised if you're not showing some emotion in that situation," he said.

Chatterbox founder and creative director Nav Raman was interviewed by Sharon Powers, creative director at ITV Studios-owned producer Potato. Discussing factual entertainment on TV, Raman said that simplicity was the key to getting a show commissioned: "When I was pitching, if I didn't know what the idea was in two or three lines, I'd ask the producer to rethink it."

True Vision founder Brian Woods and producer/director Katie Rice gave the documentary masterclass. In conversation with Alex Graham, joint CEO of Two Cities Television, Woods identified "sheer bloody-minded perseverance" as the most important attribute needed to make it in TV. Rice, who directed *Child of Mine*, a Channel 4 series about couples affected by

Audience at one of the
RTS Futures TV Careers
Fair sessions

stillbirth, stressed the importance of building a bond between film-maker and subject.

Sophie Petzal, whose first original TV series, *Blood*, aired to critical acclaim on Virgin Media One in Ireland and Channel 5 in the UK, discussed TV drama with (then) *EastEnders* boss John Yorke. Petzal argued that script editing is "an invaluable way to learn about television production and writing".

RTS Craft Skills Masterclasses Three pairs of experts talked about their work in sound, camerawork and editing. The sound masterclass featured recordist Phil Bax and Molinare's head of broadcast factual sound, Greg Gettens. In conversation with Lambent Productions MD Emma Wakefield, they covered the two ends of the sound spectrum. "Phil records the sound on location," explained Gettens. "We add music, effects and sound design to produce the final mix you hear on telly."

Bax said: "Over the past 15 or so years, I've worked on all sorts of documentary projects, but with a small cohort of the same directors, production managers and camera people. If you work together once and get on well, you work together again."

In the camerawork session, directors of photography (DoP) Phil Mash and Geraint Warrington discussed their craft with the former controller of factual programmes at ITV Yorkshire, Helen Scott. Studying for qualifications gives the would-be DoP the opportunity to get to grip with cameras and to "gain the technical knowledge on how cameras and lenses work", said Warrington, who studied at [media and design university] Ravensbourne. But, added Mash, while "qualifications are great, you will still have to



work your way up – there’s nothing like experience”.

Pia Di Ciaula and Rick Barker discussed editing with executive producer Ruth Pitt. “The editing department belongs to the director because we are trying to express his or her vision. Directors are kind of possessive of the editing,” argued Di Ciaula, who is a drama specialist. As an editor in the factual genre, Barker said that it was his role “to bring a fresh pair eyes” to a programme. “It’s unscripted [and] it’s your job to try and find the story within the rushes.”

3 CAREERS ADVICE

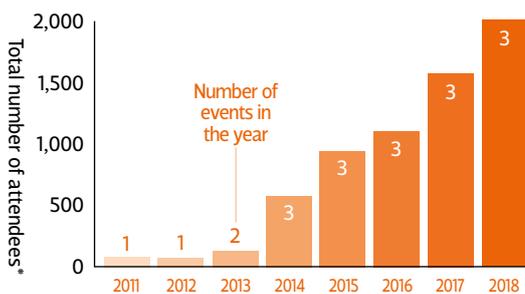
Providing practical advice to those hoping to break into and build careers in television is at the heart of many of the Society’s activities. This is particularly true of RTS Futures events, both national and regional, and the careers days organised – normally in association with universities – around the county.

The TV Careers Fair Some 1,200 people attended the RTS Futures careers fair on 6 February, the biggest to date (in 2017, 900 tickets were sold). For the second year running, it was held at the Business Design Centre in London. The sponsors were the Edinburgh International Television Festival, the National Film and Television School, and Sky 1. In 2015 and 2016, the fair was held at central London’s Hallam Conference Centre and attracted a capacity attendance of 400 people in both years.

Five sessions during the day featured some of the big names in television, as well as its rising talent. Nearly 40 broadcasters, producers and industry bodies took stands in the exhibition hall, offering advice to those wanting to get into TV or currently working at its lower levels. The fair also offered a CV clinic and all-day advice hub, staffed by industry professionals.

The day’s sessions offered: advice on how to land

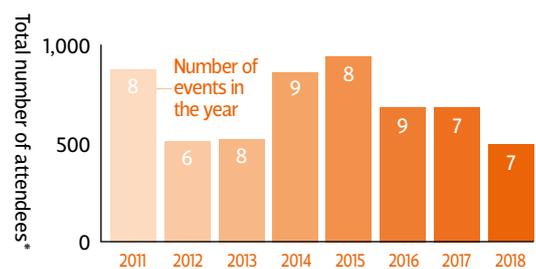
RTS MASTERCLASSES AND CAREERS EVENTS



RTS Futures events (right) attracted 551* attendees. A further 2,010 attended the all-day masterclasses and careers fair (left)

* This figure includes both those who booked and those who attended the events

RTS FUTURES EVENTS





1 Florence Watson: RTS Bursary recipient

5 Hakim Ismail, RTS Student Television Awards winner

9 Lilly Grant: RTS Bursary recipient

13 Phil Bax, sound recordist: RTS Masterclass speaker

2 Clive Myrie, journalist: RTS Masterclass speaker

6 Jayde Adams, comedian: host, RTS Student Television Awards

10 Tom Read Wilson, presenter: RTS Futures event host

14 Pia Di Ciaula, editor: RTS Masterclass speaker

3 Sophie Petzal, writer: RTS Masterclass speaker

7 Melvin Odoom, ITV: RTS TV Careers Fair speaker

11 Naomi Goldsmith, media consultant: RTS Masterclass session chair

15 Ria Hebden, presenter: RTS Futures event host

4 Sharon Powers, Potato: RTS Masterclass session chair

8 Charlie Coombes, CPL Productions: RTS TV Careers Fair speaker

12 Ruth Pitt, media consultant: RTS Masterclass session chair

16 Nav Raman, Chatterbox: RTS Masterclass speaker



ITV2 show *Love Island* featured in the RTS Futures event 'From pitch to screen'

a job behind the camera; masterclasses on the entertainment genre, TV writing and presenting; and tips on cameras and how to become an operator. Participating organisations included the BBC Academy, Bectu, Betty, Channel 4 Talent, Clearhead, Creative Access, Creative Skillset, Diva, Edinburgh Talent, Endemol Shine UK, Envy, FremantleMedia UK, IMG, the Indie Training Fund, ITN, ITV, ITV Studios, Lime Pictures, Little Dot Studios, Mama Youth Project, the Media Trust, Milk VFX, the National Film and Television School, NextGen Futures, Presenter Promotions, RDF Television, Sara Putt Associates, Searchlight, Shooting Partners, Sky, Sky News, Sony Pictures, Studio Lambert, The Talent Manager, Timeline Television, Turner International, 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 fell to 4,579 (there were 5,237 in 2017, 5,200 in 2016 and 4,962 in 2015). During the year, a clean-up of the Futures database removed a number of old email addresses, which accounts for the fall in numbers.

Seven events, excluding the careers fair, were held (the same as in 2017) at venues in central London and they continued to attract strong audiences. In May, RTS Futures also ran a joint event with RTS Early Evening Events, "Anatomy of a hit: *Love Island*".

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

The Crown: From storyboard to screen Bringing a script to life on screen is no easy feat – and when the story is about the most famous family in the world, the

task carries huge responsibility. "We're not just recreating history," said Martin Childs, production designer of the Netflix drama.

"It's our own version of the world – it's not a documentary," added costume designer Jane Petrie. "We try and find the mood and tone of our version of it." Director Ben Caron revealed that the crew watched hours of archive footage during the development of the series to enhance its authenticity.

From pitch to screen "Development is anything that takes your show on a journey from a blank page of terrifying nothingness to the end of filming," explained panellist Andy Cadman, executive producer of ITV2's *Love Island*. All 4 commissioning editor Thom Gulseven advised: "There's no 'one size fits all' for treatments." He recommended getting to know a potential commissioner to find out what they like to see in a pitch.

ITV2 scheduler Alex Wootten suggested looking at the schedule to see what else is on the channel and how a new show might fit in. Shine TV head of development Jonathan Meenagh demonstrated how the company successfully pitched *Hunted* to Channel 4 and Rosy Marshall-McCrae from STV guided the audience through the process of making a taster tape.

U&VFX In May, RTS Futures members discovered that visual effects (VFX) and motion graphics are booming. There's a huge breadth to the industry, which runs from animation for promos and ads, through TV, to the stunning digitally created effects on Hollywood superhero films. "The market has become huge," said TV and film VFX producer and supervisor Simon Frame, who had recently been working on Sky Atlantic's historical fantasy *Britannia*. "There are so many ways in."

Louise Hastings, VFX producer at Milk VFX, explained that Netflix and Amazon were "creating more and more content with bigger and bigger

RTS Futures organised a tour of Pinewood Studios in September



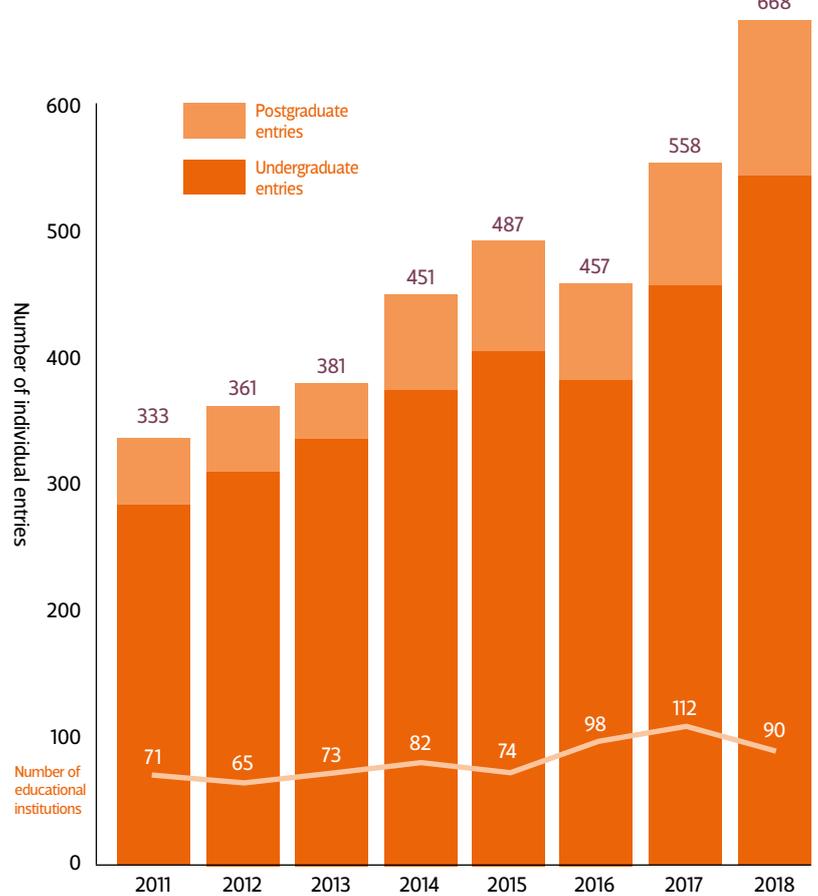
budgets – we can't keep up with the amount of work we're being asked to bid for at the moment". Offering a different perspective, Anthony Scott, studio operations manager at creative agency Fall off the Wall, said: "TV is still strong, but there is a definite shift to YouTube and the digital area."

Tour of Pinewood Studios RTS Futures took a behind-the-scenes tour of Pinewood Studios' state-of-the-art television and film facilities in September. Head of television Sarah McGettigan, who hosted the tour, offered advice to the visitors starting out on a career in TV: "Make yourself useful and be interested – you can never ask too many questions." Senior technical manager John Stemp showed them around Pinewood's TV studios, explaining how shows were recorded and allowing them to try out cameras. Dave Shaw of Diving Services UK talked about the world-famous underwater stage, which he designed and manages for Pinewood.

The One Show The BBC One programme opened its doors for a sold-out event in late October. Audience researcher Emmey Little fielded questions from RTS Futures members before the show aired. She urged the attendees to pitch ideas, whether they are on a work experience placement, working as a runner or in a temporary job in the industry: "Think, 'What have I got that could stand out?' If you're looking to be an assistant camera [operator], go out and shoot your own footage. If you want to get into news, find a story." The members then joined the audience of *The One Show*.

So you want to work in observational documentaries? In November, National Film and Television School head of documentaries Peter Dale chaired a

RTS STUDENT TELEVISION AWARDS ENTRIES





The Judges' Award winners at the RTS Student Television Awards 2018

RTS Student Television Awards
668 entries from
90 colleges in
12 RTS centres
179 jurors chose
178 nominees
Total number of entries to 12 centre and one national awards contests

debate on what it takes to be a great observational documentary film-maker, featuring: the director of BBC Three's *Manchester Bomb: Our Story*, Lizzie Kempton; Peter Beard, who directed Channel 4's Bafta-winning doc *My Son the Jihadi*; and Havana Marking, who made *Afghan Star*, which follows the lives of contestants on an *X Factor*-style show in Kabul.

RTS Futures Christmas Quiz TV personality Courtney Act and presenter Ria Hebden hosted the Christmas quiz in December. Top TV executives were joined by young RTS Futures members as they raced through 10 rounds of TV trivia. Channel 4 was victorious, while Thames TV, Naked and ITV were left in the dust. One hundred people attended the quiz, compared with 125 in 2017.

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

5 RTS STUDENT TELEVISION AWARDS

The awards ceremony in June at the BFI Southbank in London was attended by 332 students, tutors and industry figures (compared with 258 in 2017 and 279 in 2016). In total, 668 entries were received from around 90 universities across the UK and Ireland.

Undergraduate and postgraduate awards were judged in six categories: Animation; Comedy and Entertainment; Drama; Factual; News; and Short Feature.

Entries for the undergraduate group were judged on a regional basis and the regional winners were then put forward for national judging. The national juries selected three nominees for each category and the 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 21 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. Comedian Jayde Adams hosted the ceremony.

6 RTS YOUNG TECHNOLOGIST AWARD

The 2018 award, which was sponsored by Atos, was presented to BBC Wales technology support engineer Gareth Reid, who graduated from the BBC Broadcast Engineering scheme after joining as an apprentice in 2013. The runner-up prize, the Coffey Award for Excellence in Technology, was presented to Alex Snell from BCi Digital.

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 Award 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.



②

Engaging with the public

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



Channel 4 show *The End of the F***ing World* and (opposite) BBC One's *Bodyguard*

7 RTS DIGITAL PRESENCE

New website content was created daily, and the RTS digital production team of two full-timers and two interns promoted this, Society events and other 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). The website also featured interviews with award nominees, including Julie Etchingham, Orla Guerin and Ashley John-Baptiste (all for RTS Television Journalism Awards) and Michaela Coel, Osi Umenyiora, Charlie Cooper, Jack Rowan and Sinéad Keenan (for RTS Programme Awards).

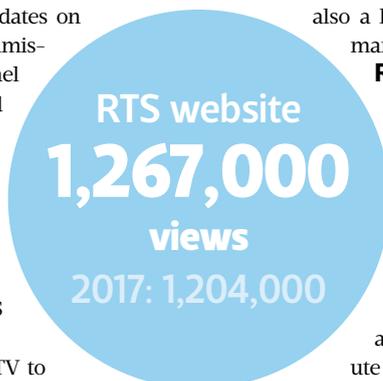
The digital team launched RTS TV to develop new and existing branded video formats on the website, such as the educational *Tea Break Tips* and *RTS Behind the Scenes*, together with clips from RTS events and awards.

As well as written and video interviews with award nominees, the website featured conversations with industry figures, including presenter Cherry Healey, naturalist and presenter Chris Packham, *Bodyguard* make-up designer My Alehammar and comedian Daniel Sloss.

All RTS national events were filmed, as were conference and masterclass sessions. Once edited, they were uploaded to YouTube – an RTS International Patron

– and to RTS TV on the website. 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 were 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.



RTS website The Society's website was accessed by 467,200 users during the year (469,000 in 2017 and 368,700 in 2016), who accounted for 1,267,000 page views (a rise of 5.22% from 1,204,000 in 2017). They viewed an average of 2.02 pages (compared with 1.95 pages in 2017 and 2.24 pages in 2016); their average time spent on the site was 1 minute 33 seconds (1' 27" in 2017 and 1' 43" in 2016); and 26.4% of them were returning visitors (25.1% in 2017 and 27% in 2016).

The most popular content on the main RTS site related to the major award 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.

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

Top 10 most popular RTS web pages in 2018

	No of page views
1. RTS homepage	62,200
2. Who's who in Versailles: a guide to the French court page	60,700
3. Awards home page	32,500
4. 2018 Programme Awards page	26,600
5. Events home page	16,000
6. Membership home page	15,700
7. Entry-level training page	15,200
8. News and features page	12,200
9. RTS Futures TV careers fair 2018 page	12,100
10. Programme Awards home page	12,000

Source: Google Analytics

Top 10 RTS website articles in 2018

	No of page views
1. Who's who in Versailles: A guide to the French court	60,700
2. Winners of the 2018 RTS Programme Awards announced	5,600
3. Nominations for the 2018 Programme Awards announced	5,200
4. Who's on Taskmaster series 7?	4,900
5. Ackley Bridge: Who's who in Channel 4's latest drama	4,300
6. Levison Wood: 'I'm done with walking'	3,900
7. Winners of the RTS Television Journalism Awards 2018 announced	3,800
8. The Island with Bear Grylls 2018: Who's who?	3,700
9. Who's who in Celebrity Island with Bear Grylls 2018?	3,300
10. Who's who in Sky Atlantic's Patrick Melrose?	3,300

Source: Google Analytics

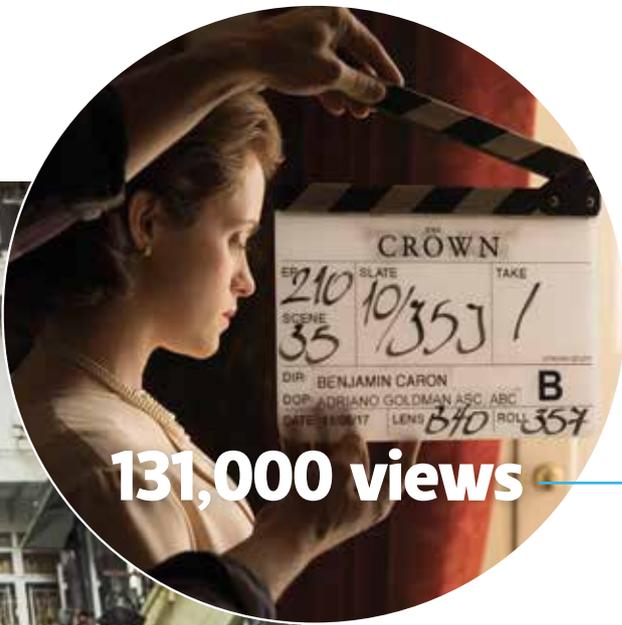
Top 10 RTS videos in 2018, by total viewing time

Ranked by duration	Total watch time (mins)	No of views
1. Netflix's The Crown: Deconstructing the coronation	818,000	131,500
2. Poldark: Anatomy of a hit	326,000	15,000
3. Show me the money: RTS Cambridge	112,200	10,300
4. Public lecture with Google DeepMind's Demis Hassabis	97,400	7,500
5. Student drama masterclass with Sally Wainwright	53,400	7,500
6. David Baddiel in conversation with Danny Baker	47,400	4,100
7. The great history debate – full video	41,200	3,700
8. TEOTFW's Jessica Barden on her character Alyssa	38,800	85,500
9. Sir David Attenborough in conversation with Andrew Marr	19,000	1,400
10. Brits in Poland – RTS Student Awards 2016	18,800	4,400

Source: Google Analytics



ITV series Strangers and (inset) Netflix's The Crown



131,000 views

for 'Netflix's *The Crown*:
Deconstructing the coronation'
Average viewing time:
Six minutes 13 seconds

team live-streamed the 2018 RTS Programme Award nominations, presented by Ranvir Singh, on the RTS Facebook page.

The RTS's social media following grew as follows:

- @RTS_Media had 19,210 Twitter followers at the end of 2018 (up from 16,370 and 12,880 in 2016)
- @RTS_Futures had 5,680 Twitter followers at the end of 2018 (up from 4,960 in 2017 and 4,100 in 2016)
- @RTS_Now had 1,140 Twitter followers at the end of 2017 (up from 890 in 2017 and 540 in 2016)
- The RTS YouTube channel had 1,920 subscribers (up from 1,130 in 2017 and 740 in 2016)
- RTS LinkedIn had 1,090 followers (up from 700 in 2017) and 29,870 impressions
- 11.8%* of all RTS website traffic came from social media (compared with approximately 16% in 2017 and 21% in 2016). The most popular channels for acquisition were Twitter, Facebook, LinkedIn, YouTube and Instagram, in that order
- 55% of all visits to the site were made on a mobile or tablet device (up from 54% in 2017 and 49% in 2016).

RTS online video The total number of video streams (or "views") was 401,300, up 13% on the previous year (356,600 streams in 2017 and 142,800 in 2016). The total watch time was 1,908,800 minutes of videos on the RTS channel and the average viewing time was 4' 45" (compared with 2,249,000 minutes and 6' 18" in 2017).

Average viewing time fell largely because one of the most popular videos of 2018 – Jessica Barden's interview about her character in Channel 4's *The End of the F***ing World* at the Programme Awards – was just 34 seconds long. The video itself has been viewed more than 85,500 times.

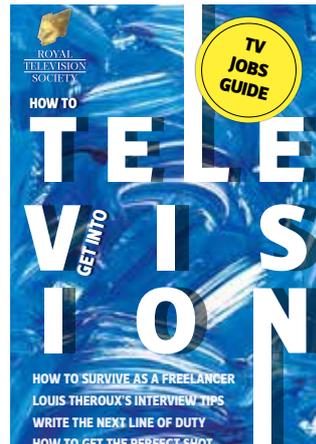
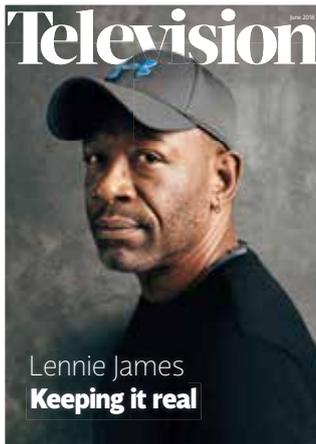
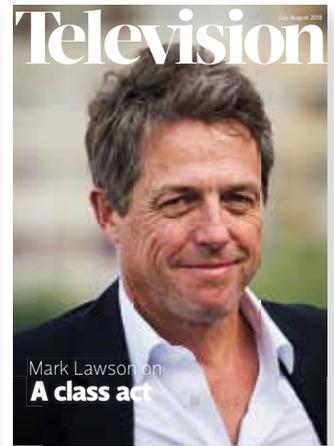
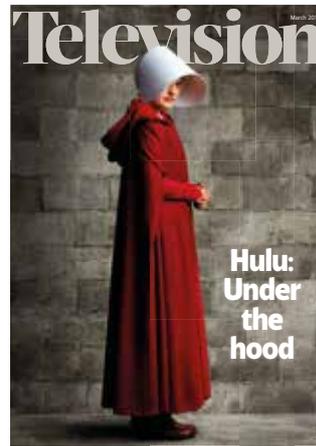
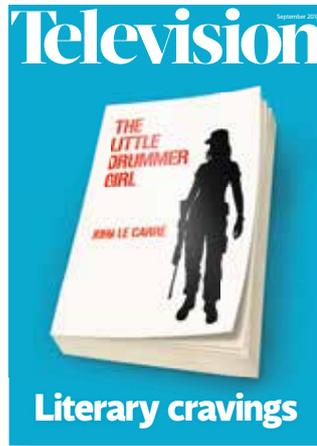
The most popular video was the RTS event "Netflix's *The Crown*: Deconstructing the coronation", which was viewed 131,500 times, taking the video's cumulative viewership to 330,600, with a watch time of 2,136,400 minutes. The second most popular was of the RTS event "*Poldark*: Anatomy of a hit", which racked up 14,950 views with a watch time of 326,000 minutes. 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.

@RTS_Media
19,200
Twitter
followers
2017: 16,400

RTS YouTube
401,300
views
2017: 356,600

RTS YouTube
1,923
subscribers
2017: 1,130



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 2018, with features on US streaming service Hulu, the growing impact of the US tech giants, TV's gender gap, landmark documentary *Blue Planet II*, UKTV, BBC hit *Line of Duty*, ITV2 reality show *Love Island*, Channel 5, Film4, visual effects, TV's mental health challenge, HBO Europe, the Chinese TV market, daytime TV, North East TV shows *Geordie Shore* and *The Mighty Redcar*, and audience measurement.

The magazine also looked at the work of key industry figures and talent such as ITV CEO Carolyn McCall, Channel 4 director of programmes Ian Katz, BBC comedy chief Shane Allen, actors Hugh Grant and Mackenzie Crook, classicist and presenter Mary Beard, writer Mike Bartlett and Viacom CEO Bob Bakish.

Television's "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included Julian Hector from the West of England, Graeme Thompson from the North East, Cat Lewis and Jimmy McGovern from the North West, Joe Godwin from the Midlands, Michael Wilson from the Isle of Man and Daniel Sloss from Scotland. The column also offered an international perspective, with pieces by Sanjoy Majumder in Bangladesh, Ashley John-Baptiste in Moscow and Marcus Ryder in Beijing.

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 2018, his profiles included Jon Thoday, Jane Featherstone, Lennie James and Simon Cornwell.

The TV diarists featured in *Television* covered a huge variety of subjects and included journalist Kirsty Wark, ITV Chair Sir Peter Bazalgette, All3Media CEO Jane Turton, historian and broadcaster Simon Schama, presenter Anita Rani, S4C Authority Chair Huw Jones, Channel 4 head of news and current affairs Dorothy Byrne and comedian Rosie Jones.

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

Television is published 10 times a year. Its print run is a little under 6,000. Most copies are posted to RTS full members and 800 copies are distributed via the larger Patron companies. Some 400 of these go directly to their senior staff; the remaining 400 are placed in news stands in the lobby areas of nine Patron buildings across the UK for staff and visitors to read or take away.

In February, the Society published a well-received 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 get your foot in the door, life as a runner, working as a researcher, editing, camerawork, working in sound, honing presenting skills, journalism, screenwriting, freelancing, writing a CV and training. The RTS Digital Team created the content in-house.



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 one national and many local activities with partners. Details of the local events can be found on pages 48 to 57.

Steve Hewlett Memorial Lecture The lecture, in memory of the late broadcaster and journalist, was

Television subjects: (top) Facebook Live show *Sorry for Your Loss*. and (bottom) *Good Morning Britain's* Susanna Reid

jointly organised with the Media Society and attracted an audience of 325. (The inaugural lecture, given by BBC journalist Nick Robinson in 2017, was attended by 350 people.)

In her lecture, BBC director of content Charlotte Moore warned that the popularity of the US streaming services Netflix and Amazon risked undermining bespoke British content. She said: "In this new, US-dominated media environment, we run the risk of seeing fewer and fewer distinctively British stories."

Moore suggested that "so much of what's driving the rapid change in our industry is about technology, not creativity. I worry that the insatiable greed for data gathering is actually serving the wrong master and that entire businesses are focused on what they can take from audiences, instead of what they can give back. The BBC is different." Commissioning by algorithm would not have led to programmes such as *Peter Kay's Car Share*, *A Very English Scandal*, or *Murder in Successville*, she argued.

She made five promises to licence-fee payers: to back new and great talent, to serve younger audiences, to respect diverse audiences and "to work harder than ever to take Britain's creative strength and cultural influence to the world".

10 EARLY-EVENING EVENTS

Ten events were held in 2018 (compared with 11 in 2017, and nine in both 2015 and 2016). The Society's early-evening events provide an accessible, low-cost way for RTS 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.

Is older the new younger? This illuminating discussion about the lack of opportunities for older women in television also addressed the still-troubling question of how TV treats women generally.

Leading actor Lesley Sharp (*Scott & Bailey*) argued: “We are not creating enough interesting stories about women of a certain age in an intelligent, vital, energised way.”

Caroline Hollick, creative director at Red Production Company, suggested that the success of BBC One’s *Last Tango in Halifax* had encouraged commissioners and broadcasters to be more open-minded about parts for older women. Persuading the BBC to take the programme was not easy: “When we first pitched that show, we were told that the story was too small and the characters too old.”

Manda Levin, an executive producer at UK drama specialist Kudos, said that the number of female writers working in TV today was “off-the-scale better”. Yet, female stereotypes still persist in TV drama. Writer Kay Mellor (who wrote and directed ITV drama *Girlfriends*, about the lives of three middle-aged women) highlighted one lazy stereotype that irritated her – the woman who trips and falls while escaping: “How many times are you watching something and thinking, ‘She’s going to fall. There she goes now.’”

Sale or scale A stellar panel examined whether broadcasters and producers need scale to thrive in an era dominated by the US tech giants. Mike Darcey, the former CEO of Sky and News UK, argued that scale was vital – not least to mitigate risk: “You need scale of investment across a [broad] portfolio of ideas to be able to cope with the risk of putting that much money on the table behind a particular idea.”

Media journalist Kate Bulkley suggested that UK broadcasters could concentrate on local markets, by “serving their local customers much better than these big guys” and offering services that are “different to all the stuff that is coming out of America”.

Tim Hincks, joint boss of the independent producer Expectation Entertainment, said: “Ultimately, it’s not about scale. Scale isn’t what creates hits and sells stories – people do.”

Mind the gap: Closing the gender pay gap in broadcasting “We are no longer interested in the reasons or the justification – it’s just wrong,” Labour MP Harriet Harman told the audience. Also on the panel was equality adviser Charlotte Sweeney, who said that gender pay gaps in television “are not as bad as I’ve seen in many sectors”.

BBC current affairs journalist Jane Corbin discussed her report for BBC One’s *Panorama*, which had revealed that Martina Navratilova was paid one-tenth

of what the BBC paid fellow ex-player John McEnroe to commentate on the Wimbledon tennis tournament. Sian Kevill, the founder of factual indie Make Productions, as well as a former director of BBC World News and editor of *Newsnight*, called for TV companies to carry out “transparent pay audits”. She added: “There shouldn’t be a let-out for any company – let’s say that, in five years’ time, there shouldn’t be a gap.”

Diving beneath the waves: The making of *Blue Planet II* The producers described the extreme lengths they went to in capturing the awe-inspiring images for the landmark BBC documentary. “We work with only the best underwater teams – people who’ve been at it a long time and really know what they’re doing,” said series producer Mark Brownlow. Executive producer James Honeyborne added: “Everyone involved has a passion for the ocean – that’s what united the team. For all of us, the health of the oceans is really important.”

The extraordinary stamina of assistant producer and “hardcore diver” Sarah Conner was deployed to get pictures of a fierce ambush predator, the Bobbit worm. Part of her job involved kneeling on the ocean floor for several eight-hour shifts, in sub-zero temperatures and utter darkness, to direct cameraman Hugh Miller. “I did end up with an ear and sinus infection, and nausea. When I got back to the boat I threw up,” she recalled.

Anatomy of a hit: *Line of Duty* The writer of the BBC’s hit police corruption drama, Jed Mercurio, was joined by Adrian Dunbar, who plays Superintendent Ted Hastings, World Productions CEO and executive producer Simon Heath and script executive Priscilla Parish. “We do not have out-and-out heroes and out-and-out villains,” explained Mercurio, who described the series’ first lead, DCI Tony Gates (Lennie James) as inhabiting a “moral grey area”.

Heath highlighted three elements that contribute to the success of the show: the “fresh and visceral” score; the fact that it airs weekly, which allows it to build on social media; and the amount of film shot during the thriller’s lauded long interview scenes.

Anatomy of a hit: *Love Island* At a joint event with RTS Futures, several of the ITV2 reality show’s key people explained the secret of its success. “The audience... recognise scenarios on the show from their own lives – that’s a big part of it. It feels authentic,” argued executive producer Tom Gould. *Love Island* presenter Caroline Flack added: “To host something you would also watch religiously – that’s the dream.”

Angela Jain, MD of ITV Studios Entertainment, said: “This is a real case study for all those nay sayers who say that 16-to-34s don’t watch telly.” Senior digital producer Kenny England discussed *Love Island*’s online



1 Kate Phillips, BBC:
RTS event speaker

5 Jed Mercurio, writer:
RTS event speaker

9 Harriet Harman MP:
RTS event speaker

13 Mike Darcy, M247:
RTS event speaker

2 Shane Allen, BBC:
Television interviewee

6 Angela Jain, ITV:
RTS event speaker

10 John Litster, Sky Media: RTS
event speaker

14 Jane Corbin, BBC:
RTS event speaker

3 Ella Umansky, ITV:
RTS event speaker

7 Richard McKerrow, Love
Productions: RTS event speaker

11 Sarah Rose, Channel 4: RTS
event speaker

15 Mathew Horsman, Mediatique:
RTS event speaker

4 Simon Cornwell, The Ink
Factory: Television interviewee

8 Sarah Conner, BBC:
RTS event speaker

12 Ashley John-Baptiste, BBC:
Television interviewee

16 Charlotte Hawkins, GMB:
RTS website interviewee



strategy, which has seen the show become a social media sensation.

The *Love Island* format has been sold around the world. “It can [work] for everyone,” claimed ITV Studios head of format support Ella Umansky. A clip from the German version was shown, which featured much the same tattooed beefcakes and tanned babes as the original, and demonstrated how easily the format could travel. “It’s what you know and love about *Love Island*, but in German,” said Umansky. ‘It can be done in different locations to different budgets. It’s a very flexible format.’”

Making shows great again Leading TV executives discussed how to breathe new life into old formats. Over the past few years, *Love Island*, *Dancing on Ice* and

Participants at the RTS event ‘Is older the new younger?’ (from left): Manda Levin, Caroline Hollick, Jackie Long, Kay Mellor OBE and Lesley Sharp

Blind Date have all been successfully dusted down and put back on public display.

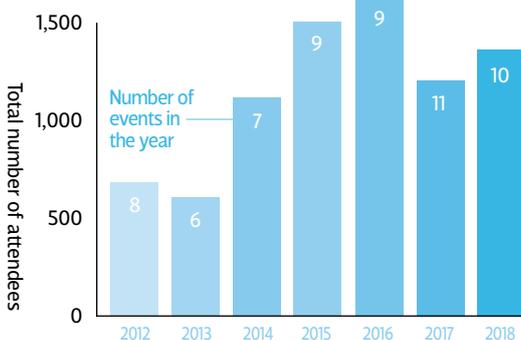
Love Productions co-founder Richard McKerrow argued that the popularity of *Love Island* had nothing to do with it being a rebooted old format. Rather, it is enjoying success because “it’s bloody good and really, really well made. And because it’s doing something different and distinct that hasn’t been done somewhere else.”

Channel 5 commissioning editor Sean Doyle described *Blind Date* as the antithesis of programmes that are “too cool and too modern”. The dating show, he said, was “sweet and warm”. Curve Media CEO Camilla Lewis said: “What’s at the heart of a [successful format] is good storytelling.” She added that *The Great British Bake Off*, *Blind Date* and *Love Island* are beneficiaries of a new “niceness” in broadcasting. “Television has woken up in the past couple of years and [decided to] do nice stuff,” she suggested. “*Love Island* might tease, but it’s not mean and nasty. *Blind Date* is a total warm bath.”

Who is watching? The challenge of digital TV measurement A top-notch panel examined how television is trying to keep advertisers happy and out of the clutches of its online competitors. Barb chief Justin Sampson explained how the ratings body is developing new processes to work out who watches TV – and when and where – the key data that advertisers want.

Sky Media Managing Director John Litster was encouraged by the strides Barb was making to keep pace with modern viewing habits. “From an advertising sales perspective, Barb is and always will be our currency,” he said. Barb’s new multiple-screen ratings, said Rich Astley, chief product officer at Finecast,

RTS EARLY-EVENING EVENTS





which helps advertisers to target the most receptive audiences, were hugely useful. For BBC One thriller *Killing Eve*, they “are telling us that there is a huge amount of multi-platform, pre- and post-broadcast viewing”.

TV executives worry that advertising revenue is increasingly being lost to social media and online platforms, but Matt Hill, research and planning director at Thinkbox, the marketing body for UK commercial TV, offered reassurance. “TV does a job that those other channels cannot do,” he said, emphasising the “premium content” that television offered.

“Overnight [ratings] still tell you whether you have a hit,” argued Sarah Rose, chief consumer and strategy officer at Channel 4. From the audience, Google UK’s head of market insights, Jonny Protheroe, and Facebook’s head of marketing science R&D, EMEA, Alex North, offered the perspective of the US tech giants.

Tiny Shoulders: Rethinking Barbie Following a screening of her 90-minute documentary *Tiny Shoulders: Rethinking Barbie*, film-maker Andrea Nevins talked about how she was granted access to the top-secret “Project Dawn” – an attempt by the doll’s manufacturer, Mattel, to produce a more realistic, less skeletal, Barbie. The development of new “curvy” designs, and Mattel’s anxiety about the launch – particularly in the PR department – provides *Rethinking Barbie* with its storyline.

“It took Mattel a long time to convince the team to tell this story,” revealed Nevins. “And, as I was investigating and observing, I saw a lot of women running a huge corporation and making some very serious decisions about what it means to be a woman in today’s

[Channel 5 series Michael Palin in North Korea](#)

society.” Joining her at the event was Kim Culmone, the Barbie designer responsible for the doll’s new iterations and a key presence in the film. She said that the experience of Project Dawn was “an important story for [all people] who run businesses”.

A TV Christmas Carol The final event of the year summoned up the ghosts of Christmas TV past, present and future to look back at festive classics, discuss the 2018 Christmas schedules and predict the role TV will have – if any – in Christmases to come. Lord Grade, who walked the corridors of power at London Weekend Television, the BBC, Channel 4 and ITV over nearly four decades, argued: “The secret of Christmas shows is that you’ve got to have a sense of anticipation... You can’t have a run-of-the-mill episode.”

The ghost of Christmas present – BBC entertainment controller Kate Phillips – argued that festive TV should be “shared viewing”. In entertainment, she said, “I want shows that the three Gs will watch – [when] three generations come together, grandparents, parents and children.”

The ghost of Christmas yet to come – Kate Russell, one of the presenters of the BBC’s consumer technology programme, *Click* – offered an imagined story of a family Christmas with technology to the fore, including the Queen giving her annual Christmas address in “holographic form” in the family’s living room.

RECOGNITION The Society is grateful for the hard work of the Early Evening Events Committee and we would like to register our special thanks to Dan Brooke, who stood down in December, having chaired the group for the past seven years.

3

Promoting thought leadership

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



11 RTS LONDON CONFERENCE

The biennial RTS London Conference, this year entitled “Is bigger better?”, was held on 18 September. The attendance was 428 (compared with 436 in 2016 and 359 in 2014). The Advisory Committee, which drew up the programme, was jointly chaired by David Lynn (President and CEO) and James Currell (President, UK, northern and eastern Europe) from Viacom International Media Networks. The RTS is extremely grateful to Viacom International Media Networks as the headline sponsor of the conference, and to drinks reception sponsor Spencer Stuart, demo stand sponsor Netgem and Accenture, which sponsored the conference app.

In a post-event satisfaction survey, delegates praised the quality of the conference: 37.5% rated it as excellent; 41.7% as very good; and 14.6% as good. More than half judged the quality of the speakers as excellent, a third as very good and a fifth as good. The delegates’ favourite session was “A full set of Faangs”, followed by the session featuring Channel 4 CEO Alex Mahon.

1 A full set of Faangs Opening the conference, this session looked at the impact of the US tech and media giants – Facebook, Apple, Amazon, Netflix and Google – on the traditional television industry. Chaired by the media commentator and journalist Kate Bulkley, the session featured David Abraham, founder of Wonderhood Studios; Tom Mockridge, CEO of Virgin Media; Darren Throop, President and CEO of Entertainment One; and Jane Turton, CEO of All3Media.

2 International keynote: Bob Bakish, President and CEO, Viacom The Viacom veteran explained how he is reinventing the company for streaming in the course of an interview with *Channel 5 News* anchor Sian Williams. Bakish also made some positive comments about the UK TV industry, asserting: “We obviously increased our participation when we acquired Channel 5. And I would do that again today – even though Brexit happened.”

3 Diversity and inclusion: Lessons from outside TV Television picked the brains of business leaders from



RTS London Conference speakers: (above) Viacom President and CEO Bob Bakish; and (opposite) ITV CEO Carolyn McCall

advertising, banking and consultancy, learning how they have boosted diversity and inclusivity in their industries. The session was chaired by the writer, broadcaster and businessman Trevor Phillips OBE.

The panellists were: Karen Blackett OBE, UK country manager, WPP; Mark McLane, head of global diversity and inclusion, Barclays; and Anne Nguyen, partner and managing director, London, Boston Consulting Group. Deborah Williams, executive director of the Creative Diversity Network, gave a presentation.

4 Rise of the machines – voice, AI and beyond: How will broadcasting embrace the challenge? Kate Russell, a reporter on BBC technology show *Click*, chaired an entertaining session that looked at how voice-activated devices and artificial intelligence could affect television. The panellists were:

BBC Design & Engineering COO Grace Boswood; YouView CEO Richard Halton; and Ipsos Mori CEO Ben Page. BBC Research & Development executive producer Nicky Birch and Lyrebird co-founder Jose Sotelo offered contributions.

5 Tomorrow’s BBC: Meeting the challenges of the future BBC Director-General Tony Hall made an impassioned plea for more funding, warning that “cracks are starting to show” in services after a decade of austerity. “We do not believe that what we currently do is sustainable with the resources we have.” Lord Hall was interviewed by BBC World News reporter Zeinab Badawi.

6 Carolyn McCall, CEO, ITV The new boss of ITV outlined her vision for the broadcaster during an interview with Tim Hincks, Co-CEO of Expectation Entertainment. “People have described us like a cup of tea on a cold winter’s night – very comforting,” she said. But, she added, “We also want to be seen as innovative and give people things when they want it, where they want it.”

7 Commission accomplished A panel composed of Sky director of programmes Zai Bennett, Amazon

RTS London Conference speakers (from left): David Abraham, Wonderhood Studios; Tom Mockridge, Virgin Media; Kate Bulkley, chair; Jane Turton, All3Media; and Darren Throop, Entertainment One



Studios director of European originals Georgia Brown and Channel 4 director of programmes Ian Katz discussed their commissioning strategies with BBC journalist, broadcaster and writer Kirsty Wark. Among the subjects up for debate were subscriber loyalty, channel identity and competition from the streamers.

8 Making it on the global stage The session, also chaired by Kirsty Wark, brought two programme sellers to the stage in the shape of Peter Salmon, chief creative officer of Endemol Shine Group, and Jeff Wachtel, President of NBC Universal International Studios.

Both were energised by an industry that is currently in a state of ferment. “It’s almost numbing, the pace of change and the revolutionary climate we are in right now,” said Wachtel. Salmon added: “We work with nearly 300 platforms and the range of stories and voices, in all shapes and sizes, is a glory.”

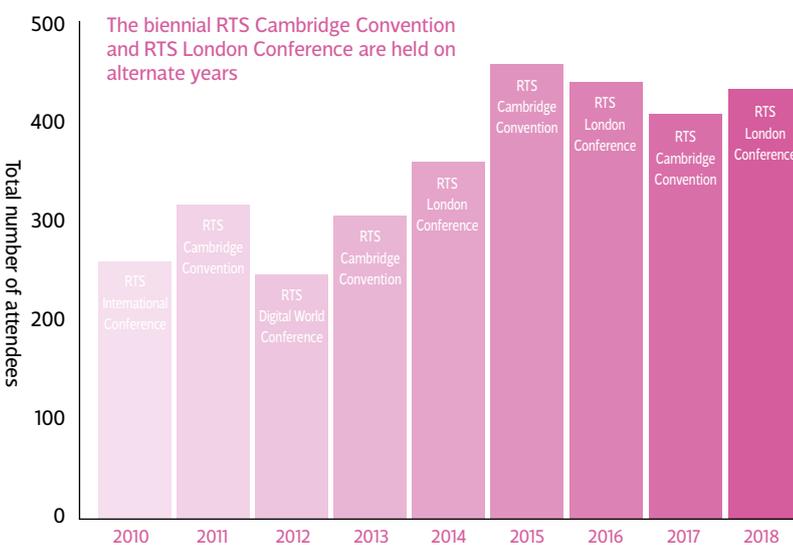
9 Alex Mahon, CEO, Channel 4 The broadcaster’s new boss discussed Channel 4’s move to a new regional HQ during the course of an interview with Tim Hincks, the co-CEO of Expectation Entertainment. Mahon said the channel needed “sharper flavours”, adding: “We have to have the fresh, the original, the noisy and the anarchic.” And, she said, its future “has to be about increasing our reach in diverse audiences”.

10 How to regulate the internet: Audience protection in a digital age Sky News deputy political editor Beth Rigby chaired a discussion with Thinkbox Chair Tess Alps, dot.everyone CEO Rachel Coldicutt and Damian Collins MP, Chair of the Digital, Culture, Media and Sport Committee. “The tech companies have a responsibility for the way people use their platforms, particularly when they are aware of it,” said Collins.

11 Sharon White, CEO, Ofcom Using her speech to examine whether lessons from broadcast regulation could be applied to the internet, Sharon White argued that one could “not simply transplant traditional broadcast regulation, unamended, into the online corpus”. The Ofcom chief was then interviewed by Kirsty Wark.

12 The Rt Hon Jeremy Wright MP, Secretary of State for Digital, Culture, Media and Sport In the final session of the day, the new culture secretary set out why democracy needs strong public service broadcasters. The session was chaired by David Lynn, the Co-Chair of the RTS London Conference.

ATTENDANCE AT RTS ANNUAL CONFERENCES





1 David Lynn, Viacom: RTS conference Co-chair

2 Kirsty Wark, journalist: RTS Conference session chair

3 Jeremy Wright MP, Secretary of State, DCMS: RTS conference speaker

4 Nicky Birch, BBC: RTS conference speaker

5 Deborah Williams, Creative Diversity Network: RTS conference speaker

6 James Currell, Viacom: RTS conference Co-chair

7 Tess Alps, Thinkbox: RTS conference speaker

8 Trevor Phillips OBE, Green Park: RTS Conference session chair

9 Zai Bennett, Sky: RTS conference speaker

10 Charlotte Moore, BBC: Steve Hewlett Memorial Lecturer

11 Bill Malone, Virgin Media: Dan Gilbert Memorial Lecturer

12 Karen Blackett OBE, WPP: RTS conference speaker

13 Kate Russell, BBC: RTS Conference session chair

14 Tim Hincks, Expectation Entertainment: RTS Conference session chair

15 Julie Hesmondhalgh, actor: Anthony H Wilson Memorial Lecturer

16 Ian Katz, Channel 4: RTS conference speaker



12 RTS ALL-PARTY PARLIAMENTARY GROUP

The RTS APPG was re-established in 2017, 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 2018, attended by 70 people (the same as in 2017).

The future of TV journalism in an age of fake news and disinformation The panellists were broadly upbeat about the future of TV news at this event, hosted by Damian Collins MP.

The director of the BBC's World Service Group, Jamie Angus, argued that the BBC World News channel was in good shape and had confounded predictions that rolling 24-hour news channels would become obsolete in an online world. "It's the BBC's single most-watched channel," he said.

Nevertheless, Deborah Turness, President of NBC News International and a former editor of ITV News who now runs Euronews, said that "to be truly impartial is to engage with a broad spectrum of political views".

YouTube's regional director, EMEA, Ben McOwen Wilson, explained that online news on his platform was supplied by partnerships with a range of UK and international broadcasters and other news organisations: "In the UK, we work with all of the news providers, the BBC, Sky... ITN and international broadcasters such as Euronews, Russia Today [and] Al Jazeera."

The CEO of Digital UK, Jonathan Thompson, stressed that impartial news was a vital component of UK public service broadcasting.

He was worried about news's economic sustainability, particularly in relation to the BBC licence fee, and how younger audiences would connect to legacy news providers.

BBC Director-General Tony Hall interviewed by Zeinab Badawi at the RTS London Conference

RTS London Conference speakers (opposite, clockwise from top left): Channel 4 CEO Alex Mahon, interviewed by Tim Hincks; Ofcom CEO Sharon White; Damian Collins MP, interviewed by Beth Rigby; Anne Nguyen, interviewed by Trevor Phillips OBE

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, Wales Centre's Welsh-language lecture at the National Eisteddfod and the same centre's joint lecture with the National Assembly. The 2018 Dan Gilbert Memorial Lecture was given by Virgin Media Television's director of programming, Bill Malone. 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-present)

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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North West Centre

Anthony H Wilson Memorial Lecture	(2007-present)
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Scotland Centre

Campbell Swinton Lecture	(1985-present)
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Wales Centre

RTS annual lecture in partnership with the National Assembly	(2012-present)
Annual RTS Welsh-language event at the National Eisteddfod	(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

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 2018 The awards were presented at the end of February at the London Hilton, Park Lane. A total of 560 people attended the ceremony, which was hosted by BBC journalist Reeta Chakrabarti and sponsored by Guest-Booker (compared with 484 people in 2017, 539 in 2016 and 459 in 2015). Twenty-one awards were made.

BBC News's Orla Guerin was named Television Journalist of the Year, while *Channel 4 News*'s Michael Crick received the Specialist Journalist of the Year award. Nawal al-Maghafi from BBC News won the Young Talent award and was commended for showing "exceptional bravery".

The BBC's *News at Ten* was Daily News Programme of



RTS Programme Awards winner, actor Stephen Graham

the Year, while Sky News was declared News Channel of the Year and also took the Breaking News award for its coverage of the Manchester terror attack.

Victoria Derbyshire secured Network Presenter of the Year for her BBC Two show, *Victoria Derbyshire*. The general election exit poll team, led by Sir John Curtice, was the recipient of the Judges' Award, while Channel 4 head of news and current affairs Dorothy Byrne was honoured for her Outstanding Contribution to journalism.

RTS Programme Awards 2018 Held at the Grosvenor House Hotel, London, in mid-March and hosted by Vernon Kay, the awards were sponsored by Audio Network. They attracted an audience of 880 (compared with 872 in 2017, 823 in 2016 and 768 in 2015).

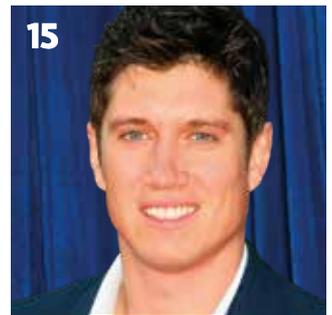
ITV drama *Little Boy Blue* provided meaty roles for Sinéad Keenan and Stephen Graham, who picked up both of the Actor awards. BBC One drama *Three Girls* took the Mini-Series award, while *The End of the F***ing World* (Channel 4) scooped the Drama Series prize.

The Lifetime Achievement award was presented to the writer Jimmy McGovern, while the Judges' Award went to Charlie Brooker and Annabel Jones for Netflix sci-fi series *Black Mirror*. Another Netflix drama, *The Crown*, received an RTS Award of Special Recognition. McGovern's long-running BBC One series, *Moving On*, took the Daytime Programme award. BBC One was named RTS Channel of the Year.

BBC Three mockumentary *This Country* enjoyed a successful evening, winning three prizes – Comedy Writing, Performance and Scripted Comedy – for its writers and main actors, the siblings Daisy May and Charlie Cooper. The channel also won the Single Drama award with *Murdered for Being Different*.

In total, 29 awards were presented at the RTS Programme Awards.

RTS Student Television Awards 2018 The Society's centre and national student awards are discussed in detail on pages 14 and 15, as is the Young Technologist Award.



1 Victoria Derbyshire, BBC: RTS Television Journalism Awards winner

2 Antonio Denti, Reuters: RTS Television Journalism Awards winner

3 Reeta Chakrabarti: Host, RTS Television Journalism Awards

4 Nicole Taylor, writer: RTS Programme Awards winner

5 Tom Allen: Host, RTS Craft & Design Awards

6 Kate Humble, presenter: RTS West of England Awards winner

7 Daniel Lawrence Taylor, writer and actor: RTS Programme Awards winner

8 Úna dí Dhonghaíle, editor: RTS West of England Awards winner

9 Nawal al-Maghafi, BBC: RTS Television Journalism Awards winner

10 Nina Hossain, ITV: RTS Television Journalism Awards winner

11 Orla Guerin, BBC: RTS Television Journalism Awards winner

12 Charlie Brooker, writer: RTS Programme Awards winner

13 Michael Crick, ITN: RTS Television Journalism Awards winner

14 Sally Joynson, Screen Yorkshire: RTS Yorkshire Awards winner

15 Vernon Kay: host, RTS Programme Awards

16 Martina Moscariello: RTS North West Student Television Awards winner



RTS Programme Awards
winner, Netflix's *Black Mirror*

RTS Craft & Design Awards 2018 The ceremony, held at the end of November at the London Hilton, Park Lane, was hosted by Tom Allen in front of an audience of 384 people (compared with 377 in 2017, 415 in 2016 and 372 in 2015).

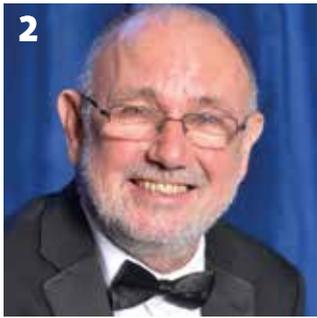
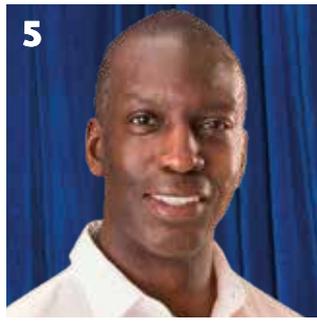
The BBC took home 16 awards, with two of its programmes winning two prizes each. BBC One's *A Very English Scandal* won the Director – Drama prize for Stephen Frears and Original Score for Murray Gold, while the BBC Four documentary *Retreat: Meditations from a Monastery* secured the Photography award for Andrew Muggleton and Sound for Doug Dreger, Greg Gettens and Kim Tae Hak.

Channel 4 sitcom *The Windsors Royal Wedding Special* also won two awards (Costume Design for June Nevin and Editing for Mark Williams), bringing the broadcaster's total number of awards on the night to six.

The Lifetime Achievement award was presented to the Managing Director of ITV's London Studios, Kathy Schulz. In total, 29 awards were presented at the ceremony.

15 RTS FELLOWSHIPS

No new Fellowships were awarded during the year. However, the Fellowships announced in 2017 were presented at the November 2018 Patron's Dinner.



1 Dorothy Byrne, ITN: RTS Television Journalism Awards winner

2 Jimmy McGovern, writer: RTS Programme Awards winner

3 Kathy Schultz, ITV: RTS Craft & Design Awards winner

4 Adam Hills, entertainer: RTS Programme Awards winner

5 Michael Johnson, BBC: RTS Programme Awards winner

6 Anita Rani, presenter: RTS Programme Awards winner

7 Micky Payne, BBC: RTS Craft & Design Awards winner

8 Naomi Donne, make-up artist: RTS Craft & Design Awards winner

9 Sinéad Keenan, actor: RTS Programme Awards winner

10 Alex Brooker, entertainer: RTS Programme Awards winner

11 Deeyah Khan, director: RTS Craft & Design Awards winner

12 Andrew Muggleton, Tigerlilly: RTS Craft & Design Awards winner

13 Murray Gold, composer: RTS Craft & Design Awards winner

14 Marianne Agertoft, costume designer: RTS Craft & Design Awards winner

15 Stephen Frears, director: RTS Craft & Design Awards winner

16 Kerry Maule, presenter: RTS Yorkshire Awards winner



The nations and regions

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

MGM Television series
Vikings is filmed in the
Republic of Ireland



RTS centre awards
1,236 entries
575 nominees
542 jurors

15 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 15 centres, which is unparalleled among educational charities focused on this industry, delivered an impressive variety of events, visits and awards ceremonies. A new centre was launched this year on the Isle of Man, while RTS Bristol renamed itself RTS West of England. The number of events delivered by RTS centres has risen by 47% over the past three years.

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.

Some 137 of the 166 events held by the Society in 2018 were hosted by its centres, whose activities are detailed on pages 48 to 57.

The centres' Programme Awards are generally their largest and most prestigious events. RTS North West welcomed 466 guests to the Hilton Deansgate in

Manchester, while more than 400 attended the RTS North East and the Border (NETB) Awards at the Newcastle Gateshead Hilton. The Scotland Awards were held at a new venue, Glasgow's Old Fruitmarket, and attracted 382 guests. The RTS West of England Awards drew an audience of 380 to the Bristol Old Vic, and 350 guests joined RTS Midlands at Birmingham Town Hall.

RTS Northern Ireland's Programme Awards at Belfast's Metropolitan Arts Centre pulled in 330 guests and RTS East's second Awards welcomed 160 to Norwich University of the Arts.

The Society's Student Television Awards attracted gratifying numbers of entries and attendees from across the UK and Ireland, as well as high-quality work from young film-makers. Two hundred and fifty guests gathered at the Lowry Theatre, Salford, for the RTS North West Student Awards, and 220 for the RTS Yorkshire Student Awards, which were held for a second time at Sheffield United FC. Some 180 people celebrated the RTS Northern Ireland Student Awards at the Black Box in Belfast.

Some regions, including East, NETB and Southern,

15 centres

14 in 2017

**organised
137 events**

124 in 2017

RTS CENTRES

Devon and Cornwall

Chair: Dan Adamson

East

Chair: Tony Campbell

Isle of Man

Chair: Michael Wilson

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: Agnes Cogan

Scotland

Chair: April Chamberlain

Southern

Chair: Stephanie Farmer

Thames Valley

Chair: Tony Orme

Wales

Chair: Judith Winnan

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Fiona Thompson

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



held their Programme and Student Awards in one ceremony, but many centres hosted events specifically for students and young people.

RTS Southern, for example, organised two events: “Meet the professionals” (attended by 230 students) and “Working in journalism” (200 attendees). Devon and Cornwall’s “Breaking into media” day at the Theatre Royal in Plymouth attracted 160 students. RTS NETB’s annual Young People’s Media Festival at the University of Sunderland celebrated work from aspiring TV- and film-makers aged five to 19, from schools and colleges throughout the region. And RTS Wales held an industry day at the University of South Wales, featuring a programme of masterclasses, screenings, workshops and discussions, before its Student Awards ceremony.

RTS Midlands held its first “TV careers fair”, welcoming 600 young people to the Edgbaston Stadium to meet and hear from the best in the business. The centre hopes the fair will become an annual event. RTS Yorkshire ran an event on how to break into factual TV at Leeds College of Music, drawing an audience of more than 100 students and recent graduates.

Many centres invited on-screen talent to share lessons from their television careers – RTS North West welcomed comedian Lee Mack and actor Julie Hesmondhalgh to Salford during the year. Talent from behind the camera featured strongly, too: a capacity audience of 200 attended RTS Northern Ireland’s “Creating the visual world of *Game of Thrones*” to hear from Emmy and Bafta award-winning production designer Deborah Riley.

RTS NETB looked at its own local reality show in “Anatomy of a hit: *Geordie Shore*”. Other “Anatomy of a hit” events were held by RTS Scotland, to celebrate BBC One daytime show *Homes Under the Hammer* and by RTS West

of England (BBC Three mockumentary *This Country*). Hit BBC Wales drama *Un Bore Mercher/Keeping Faith* was the focus of “A tale in two languages”, at the Celtic Media Festival in Llanelli. Later in the year, the centre celebrated the start of the new series of BBC One sci-fi show *Doctor Who* at the University of South Wales.

RTS East invited *Planet Earth II* executive producer and BBC Natural History Unit creative director Mike Gunton to Norwich University of the Arts, while RTS Devon and Cornwall welcomed *Black Mirror* director Toby Haynes to Falmouth University.

Virgin Media Television’s director of programming, Bill Malone, delivered RTS Northern Ireland’s Dan Gilbert Memorial Lecture at the Belfast Media Festival. Other leading industry figures spoke at RTS centres during the year, including ITV head of factual Jo Clinton-Davis.

Several centres organised trips to local facilities, production bases and places of interest. Two centres, London and, in particular, Thames Valley, put on a number of technology events, reflecting the Society’s traditional focus on broadcast engineering. And several held joint events with other organisations. These included RTS Midlands, which held two networking evenings; one with the Writers’ Guild of Great Britain, and one with Women in Film & Television UK and Film Birmingham.

The Society is very grateful for the support that its centres received from broadcasters, production companies and universities in their regions during the year. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year or early in 2019: Charles Byrne (Republic of Ireland) Kingsley Marshall (Devon and Cornwall); Nikki O’Donnell (East); and Jane Muirhead (Scotland).

An RTS West of England ‘Anatomy of a hit’ event examined BBC Three’s *This Country*



Channel 5's Cruising
with Jane McDonald

6

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 4,849 at the end of 2018, from 4,560 the year before. RTS Student Membership also rose, to 2,716 from 2,258 in 2017.

The membership churn rate for 2018 was 13.9% (down from 21.4% in 2017). The improvement in retention is believed to be a result of improved membership communications, coupled with an increase in activities and benefits. Fewer new members signed up during 2018: 911 compared with 1,040 in 2017. However, out-of-London membership grew by just over 14%, to 1,200, in 2018, up from 1,050 at the end of 2017.

Membership benefits were again expanded in 2018, with another members' club, the Colmore Club in Birmingham, joining H Club London and The Square in Bristol as flagship benefits. Discounts for Jupiter Hotels and Malmaison Birmingham were set up alongside those already introduced, which include Clifton Hotels, *Broadcast* magazine and C21 Media. The free subscription to the RTS magazine, *Television*, and free entry to RTS events also continue to be popular with members.

In September, the first RTS membership survey was commissioned. Eliciting more than 300 responses, its goal was to hear and learn from members. Respondents to the survey aligned closely with the wider membership demographics, with 73% based in and around London and more than 64% having worked in the industry for at least 20 years.

Networking opportunities was a primary reason for respondents attending RTS events, and 60% had attended at least one event in the previous 12 months. More than 67% joined the RTS to give back, contribute to the industry and help others, and the RTS is seen as fostering a sense of belonging and community with its members.

More than 85% of respondents were aware of the membership benefits on offer, with *Television* magazine being highly regarded and appreciated by members. Respondents asked for more events, regular communications and regional benefits, as well as an increase in the number of networking opportunities. There were also requests for more screenings, cinema discounts and members' clubs outside London, all of which are now being implemented into the membership benefits portfolio.

18 GOVERNANCE

Attendance at Trustees' meetings:

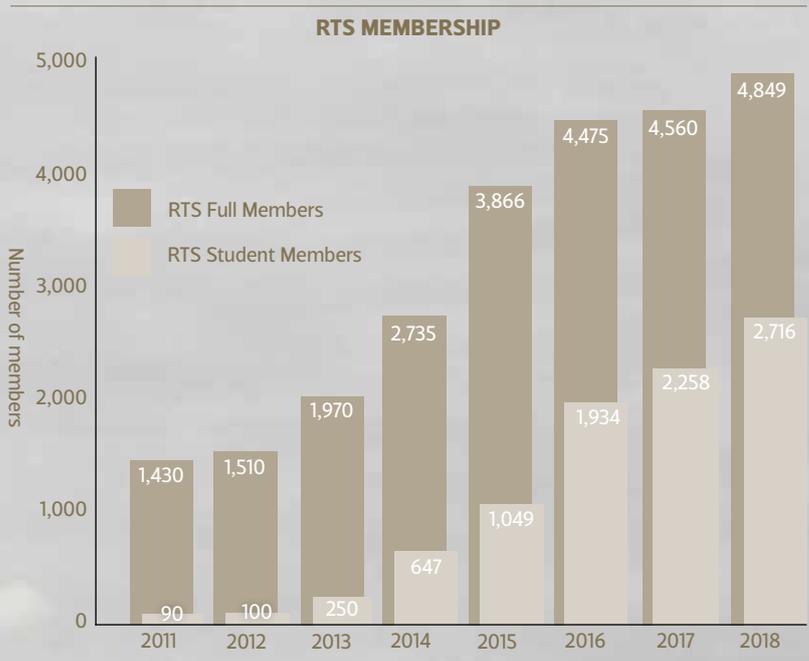
Tom Mockridge (Chair), 4/4; Lynn Barlow, 2/4; Tim Davie, 2/4; Mike Green, 4/4; David Lowen, 2/4; Simon Pitts, 4/4; Jane Turton, 2/4; and Rob Woodward, 3/4.

Graham McWilliam, 2/3, stepped down at the June meeting. Julian Bellamy was appointed as a new Trustee in November 2018.

19 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 around 1,100 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 more than 1,000 volunteers were recorded for insurance and health and safety purposes in the course of the year.

The RTS is extremely grateful for the huge contribution made by its volunteers, whether as centre officers, jurors, panellists, producers or Trustees, who contributed an estimated 26,000 hours to Society activities in 2018



7

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



Financial support

BBC Two's Dragon's Den

20 PATRONS

The Society was delighted to welcome two new International Patrons, six Major Patrons and one Patron in the course of the year. CGTN and Facebook joined as International Patrons; the new Major Patrons were Entertainment One, Freeview, Motion Content Group, Netgem, Spencer Stuart and YM&U Group; and the new Patron, Isle of Media. Three companies, Alvarez & Marsal LLP, Sony and TalkTalk ended their support in this period.

One Patron dinner was held, at the IET Savoy Place, after the RTS Craft Skills 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 with RTS production and technology bursaries.

The Society was grateful for the sponsorship of the RTS Programme Awards by Audio Network, the RTS Young Technologist Award by Atos and the RTS Television Journalism Awards by GuestBooker.

The RTS London Conference was sponsored by Viacom, with support from Accenture, Netgem and Spencer Stuart.

21 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.

22 IBC

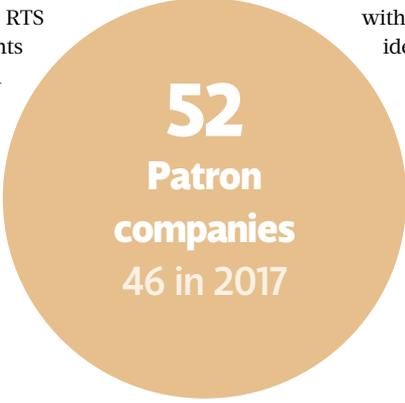
The international broadcasting technology exhibition and conference, held in Amsterdam in September, attracted 55,884 people (compared with 57,669 attendees in 2017 and 55,797 in 2016). However, the number of conference delegates in 2018 increased by 14% on the year before. The 15 exhibition halls hosted more than 1,700 exhibitors (1,735 in 2017 and 1,679 in 2016).

One of the most important growth figures was in the diversity of content, with the number of women speakers at the conference rising from 14% to 37%. The IBC International Honour for Excellence saw its first-ever female recipient, Joan Ganz Cooney, the co-creator of *Sesame Street*.

Guiding the renewed focus this year was a new content steering group, drawn from across the industry, and chaired by Keith Underwood, chief operating officer of Channel 4.

The IBC Big Screen took an in-depth look at the effects in *Game of Thrones* and Pixar's Dominic Glynn talked about *Incredibles 2*, and how things have changed in the 14 years since the original movie. IBC's Future Zone was busy, with numerous presentations from researchers and academic bodies. A new theatre stage was launched by one of IBC's shareholders, the IABM, with a rolling programme of presentations discussing ideas in more detail.

IBC hosted three invitation-only executive forums. The Leaders' Forum considered what the new ecosystem could be like following consolidation, acquisition and collaboration; the Cyber Security Forum examined the threats and how to respond to them; and the Telco & Media Innovation Forum considered the increasingly blurred boundaries between the media and communication sectors.



52
Patron
companies
46 in 2017



Sky 1 series *Save Me*



NATIONAL EVENTS HELD IN 2018

		Attendance
22 January	RTS early-evening event: Is older the new younger?	120
6 February	RTS Futures: TV Careers Fair	1,200
22 February	RTS early-evening event: Sale or scale	160
28 February	RTS Television Journalism Awards 2018	560
5 March	RTS Futures: <i>The Crown</i> : From storyboard to screen	140
7 March	RTS Programme Awards 2018 nomination breakfast (Invitation only)	88
20 March	RTS Programme Awards 2018	880
16 April	RTS early-evening event: Mind the gap: Closing the gender pay-gap in TV	120
24 April	RTS early-evening event: The making of <i>Blue Planet II</i>	127
25 April	RTS Futures: From idea to pitch	112
15 May	RTS early-evening event: Anatomy of a hit: <i>Line of Duty</i>	198
21 May	RTS Futures: U&VFX	48
23 May	RTS early-evening event: Anatomy of a hit: <i>Love Island</i>	150
29 May	RTS AGM	20
5 June	RTS early-evening event: Making shows great again	71
22 June	RTS Student Television Awards 2018	332
11 September	RTS Futures: Pinewood Studios tour (Limited numbers)	26
18 September	RTS London Conference 2018	428
11 October	Joint event with the Media Society: Steve Hewlett Memorial Lecture 2018	325
24 October	RTS early-evening event: Who is watching? The challenge of digital TV measurement	170
24 October	RTS Futures: <i>The One Show</i> (Limited numbers)	45
6 November	RTS Futures: So you want to work in observational documentaries?	80
7 November	RTS early-evening event: <i>Tiny Shoulders: Rethinking Barbie</i> screening	150
13 November	RTS Student Programme Masterclasses	438
14 November	RTS Student Craft Skills Masterclasses	372
26 November	RTS Craft & Design Awards 2018	384
4 December	RTS APPG: The future of TV journalism in an age of fake news and disinformation	70
6 December	RTS early-evening event: A TV Christmas Carol	100
10 December	RTS Futures: Christmas quiz	100



THE RTS IN THE NATIONS AND REGIONS



Centre reports

DEVON AND CORNWALL

The centre held four events in 2018, compared with two the year before.

The Student Television Awards were held in April at the Jill Craigie Cinema, University of Plymouth, in front of a packed house of 80 (70 in 2017). The students received their awards from Cornwall-born Nigel Cole, director of *Calendar Girls*, who also gave a speech.

The following month, at Falmouth University, *Black Mirror* director Toby Haynes offered a fascinating insight into his work and career.

In June, the region sadly lost former Chair Roger Gage. His commitment to the RTS and the South West was best captured in RTS Honorary Secretary David Lowen's obituary in *Television*. His first-hand accounts of Roger's work and the incredible success he had, including winning an Emmy, are a testament to what regional television can aspire to be.

In the same month, Dan Adamson took on the role of Centre Chair from Kingsley Marshall.

In the autumn, the centre organised a technical event, hosted by Twofour Group. More than 50 guests from the industry and local universities attended and saw demonstrations of drone technology, 360° audio, lightweight OB trucks, and augmented and virtual reality.

The annual "Breaking into media" day, held at the Theatre Royal, Plymouth, in November, featured a heavyweight "Getting in and getting on" panel. Beagle Media, Silverstream TV and the Twofour Group brought their heads of department Harry Anscombe, Rob Davey and Rick Horne, together with some of their hires, to offer insights into working in TV. The second half of "Breaking into media" featured comedy producers Izzy Mant and James Dean, who offered advice on how to develop and deliver a comedy series for broadcast. More than 160 school, college and university students attended from across the region (the same number as 2017 and a big increase on the 100 who attended in 2016).

In 2019, for the first time, the centre will be joining its near neighbour RTS West of England, to hold joint regional programme awards. The Centre Committee is grateful to RTS colleagues in Bristol and to David Lowen for their work in making this happen.

Dan Adamson, Chair

EAST

In 2018, the centre put on five events, compared with three the year before.

The RTS East Awards in March were attended by 160 guests (compared with 130 in their first year in 2017). Hosted at Norwich University of the Arts, this

was a fabulous celebration of work in the region. For the first time, Student Television Awards were incorporated into the awards evening. This worked extremely well and the format will be repeated in 2019.

In October, the creative director of the BBC's Natural History Unit, Mike Gunton, gave a lecture at Norwich University of the Arts, "*Planet Earth II: the making of a natural history blockbuster*", which was attended by 120 people, making it RTS East's most successful lecture so far. Gunton captivated the audience for two hours with stories of his 30-year career producing series presented by David Attenborough.

Two events were held in partnership with Anglia Ruskin University: "Can films make a difference?", with documentary film-maker Brian Woods; and "From TV to virtual reality", with film-maker Alex Rühl.

The Centre Committee is pleased that activity has gathered momentum and membership is growing.

Nikki O'Donnell, Chair

ISLE OF MAN

In September, the Lieutenant Governor of the Isle of Man hosted a reception to announce the launch of an Isle of Man Centre. It was attended by close to 100 people and the guests included Theresa Wise, the RTS's Chief Executive.

Since then, the centre has been recruiting members and is currently putting together a committee to formally launch the enterprise. Informally, members have already planned a number of events for 2019, partnering with education institutions, the private sector and the world-famous TT motorcycle event.

Isle of Media, the media development agency based on Man – a public-private partnership between industry and the Isle of Man Government – became a Patron of the RTS.

Michael Wilson, Chair

LONDON

During 2018, RTS London organised 12 public events, plus its Student Television Awards and a members-only visit to BBC Studioworks – two more than in both 2017 and 2016. Events generally took place at ITV's London Studios, moving to Atos after the closure of ITV's South Bank site.

The wide-ranging programme of activities sought to cover the creative, technical and business aspects of the television industry, and included two events that looked at the growing use of artificial intelligence in broadcasting.

The annual Student Television Awards were held at ITV London Studios in February and featured contributions and advice from industry practitioners.

Opposite: RTÉ series *Dancing with the Stars*



RTS Midlands Careers Fair

The ceremony was hosted by TV presenter Ria Hebden.

Two “Building a buzz” events, in March and September, examined what constitutes a great PR campaign for a programme. The latter event concentrated on how social media can generate publicity for shows.

The centre hosted an evening with the Federation of Commercial Audiovisual Libraries that considered the outlook for archive content in a digital future. Other event topics included: the workings of the BBC World Service; Albert, the UK’s broadcast and production environmental sustainability initiative; and “Gaming in TV”, which was the first meeting to be live-streamed. The most popular event of the year, in April, looked at the shifts in TV viewing habits in “Online TV: Not just Netflix”.

The annual review of the Amsterdam media and technology convention, IBC, was organised in conjunction with the Institution of Engineering and Technology, and drew a crowd of 120 (90 in 2017).

In November, the centre was joined by director Graeme Harper, who talked about working on *Doctor Who* and other highlights of his TV career. Later in the same month, members and guests visited Google at its new facility, where the tech giant outlined its ambitions for the broadcast sector.

The centre left its home of more than 25 years when ITV closed its London Studios. The Centre Committee would like to express its immense thanks to ITV for its support throughout that time and to Atos, which now hosts many of RTS London’s events.

Daniel Cherowbrier, Chair

MIDLANDS

Eighteen events were produced in 2018 (compared with 12 in 2017 and six in 2016), some of which were held in partnership with academic institutions and broadcasters, and some with organisations such as Women in Film & Television UK, the Writers’ Guild of Great Britain and the Producers’ Forum.

RTS Midlands started 2018 with a drinks reception in Birmingham and followed this with a couple of firsts for the centre: in February, 40 students attended its first masterclass, which was given by a producer and a writer from new BBC daytime drama *Shakespeare & Hathaway: Private Investigators*; then, in March, it held the first “Midlands big telly quiz”, hosted by Slade legend Noddy Holder and attended by more than 150 people.

In April, the centre held a drinks reception in the East Midlands and also put on a screening of the BBC adaptation of Sathnam Sanghera’s memoir, *The Boy with the Topknot*.

Three networking events were held during the

summer with the Writers’ Guild, with Women in Film & Television UK and Film Birmingham, and also in conjunction with an awards judging day. The centre also hosted a well-received “Meet the commissioners day” (at which it was joined by ITV, the BBC, Sky and Channel 5), and an indie drop-in day, which gave RTS members the opportunity to learn more about the production companies in their region.

In July, BBC Birmingham hosted an RTS event with the BBC Blue Room, “The future is now”. This was followed by a look at stop-motion animation with Nottingham-based producer Bottletop.

In September, the centre held a children’s TV masterclass in Birmingham with 7 Wonder executive producer Sarah Trigg and CBeebies presenter Maddie Moate, and contributed to “BBC Three day” at Digital Cities Birmingham.

October saw the culmination of months of hard work with the launch of the first “TV careers fair”. Six hundred young people visited Edgbaston Stadium to meet and hear from the best in the business. The feedback has been overwhelmingly positive and it is hoped that this will become an annual event.

Frank Skinner received the Baird Medal for his outstanding contribution to television at the RTS Midlands Programme Awards in November, which were held at Birmingham Town Hall. Some 350 people attended the ceremony (compared with 460 in 2017 and 400 in 2016 – but, this year, the Student Awards were separated out from the event for the first time). Guz Khan claimed three prizes for BBC Three comedy *Man Like Mobeen*. In the same month, the centre held a masterclass in Birmingham on BBC One’s *Sports Personality of the Year*.

The final event of the year, “The Freelancers’ Christmas Party”, was organised jointly with the Producers’ Forum and Crew Birmingham, and attended by more than 100 freelancers.

Caren Davies, Chair

NORTH EAST AND THE BORDER

The centre enjoyed a productive year, holding 12 events (compared with 14 in 2017 and five in 2016).

The Annual Awards at the end of February drew an



Young People's Media Festival 2018, organised by RTS North East and the Border

audience of 408, a similar number to the year before. BBC One detective drama *Inspector George Gently* picked up two awards at the ceremony, which was held at the Gateshead Hilton and hosted by Sky News presenter Jayne Secker. Special thanks are due to the awards committee and, in particular, Julie Jude and Jill Hodgson. Former North East and the Border Chair Graeme Thompson received the Pilgrim Award, which recognises outstanding service to the Society. Teesside University dominated the Student Television Awards, winning in four categories.

The Young People's Media Festival in May saw 49 films in competition and 140 attendees (compared with 100 in 2017 and 145 in 2016). The festival goes from strength to strength and was very well received. ITV Tyne Tees content editor Alex Watson hosted the ceremony, and special thanks should go to Sunderland University and first-time festival director Victoria Griffin.

In July, the centre held its summer networking and awards launch (last year, the events were run separately) at Oceana Studios. It was attended by some 80 regional professionals and new entrants to the industry.

In mid-October, the RTS co-hosted Digital Cities North East, a week-long series of events held in partnership with the BBC, Northern Film & Media, University of Sunderland, University of Teesside and Newcastle-based technology consultancy Hedgehog Lab. In order to maximise impact across the region, the meetings were split between Newcastle, Middlesbrough and Sunderland, and some events were repeated. The themes of the week were: scriptwriting, business skills, immersive media, animation and gaming.

The RTS-organised events were: the opening-night networking drinks; "Pitching pilots"; a Writers Room discussion organised jointly with the BBC, featuring North East writer Elliott Kerrigan; "Anatomy of a hit: *Geordie Shore*"; networking drinks; and "Exploring the Nile 360 with Alastair Leithead".

In early December, 200 people attended an evening of information surgeries and networking – held in partnership with Northern Film & Media, Bectu, the BFI Network, the Film & Television Charity and Film Hub North – at the Tyneside Cinema in Newcastle.

The annual review-of-the year quiz attracted 40 guests (compared with 39 in 2017 and 60 in 2016) from the TV industry and universities to Live Theatre, Newcastle, in mid-December.

Will Nicholson, Chair

NORTH WEST

Twelve events were organised during the year, the same number as in 2017 and four more than in 2016.

A 'Social media masterclass' in February at Ziferblat, MediaCity, Salford, was the centre's first foray into paid events, with tickets priced at £12 for non-members and free for members.

The annual "Great big telly quiz" in March drew 150 people (250 in the previous two years) from the regional TV industry to the Lowry Theatre, Salford.

Later that month, 250 students attended a free media conference (the same number as in 2016 and 2017) at the Lowry Theatre. Sessions included a behind-the-scenes look at a newsroom in the aftermath of the Manchester terrorist attack and an interactive panel that explored how to be a good researcher. Following the conference, 250 students from educational establishments across the North West (a similar attendance to previous years) came to the centre's Student Television Awards. The ceremony was hosted by *Granada Reports* presenter Lucy Meacock, who also interviewed the special guest for the evening, Terry Christian, about his life in television.

The award-winning *Moving On* (created and executive produced by Jimmy McGovern), which had



RTS NETB award winner, ITV series *Vera*

reached its 10th series, was celebrated at the end of March. The evening included a special screening of the landmark 50th episode, which was written by McGovern, and a panel session with the team behind the BBC One daytime drama.

In June, a joint event with Lime Pictures explored what it's like to pitch to, secure a commission from and work with Netflix, illustrated with the producer's global success story *Free Rein*. Later that month, "An evening with Lee Mack" celebrated the comedian's impending 50th birthday. BBC Comedy commissioner Shane Allen interviewed Mack during a warm and entertaining evening in which the audience was treated to clips and anecdotes from across his varied career.

The following month, an exclusive screening of the first episode of the new BBC One drama *Age Before Beauty* was attended by some 250 people, including cast and crew. Writer Debbie Horsfield was interviewed by Radio 5 Live's Anna Foster.

The RTS North West Awards were launched in September in front of an audience of 280 people (250 in both 2017 and 2016). The launch event was sponsored by Audio Network. Roger Johnson, from the BBC's *North West Tonight*, announced the nominations.

October brought an exclusive screening of ITV and Red Production Company's new drama *Butterfly*, followed by a panel discussion featuring writer Tony Marchant, executive producer Nicola Shindler and Susie Green, CEO of transgender charity Mermaids. The younger cast members also joined the panellists on stage.

The RTS North West Awards served up a glittering ceremony at the Hilton Manchester Deansgate, which was hosted by *Cold Feet* actor John Thomson. Trophies went to *Cold Feet*, Nine Lives Media, Blakeway North, Mackinnon and Saunders, *Dragons' Den* and *Peter Kay's Car Share*, among others. Some 466 people attended (compared with 490 in 2017 and 470 in 2016).

The Anthony H Wilson Memorial Lecture saw actor Julie Hesmondhalgh in conversation with actor and director Noreen Kershaw.

Cat Lewis, Chair

NORTHERN IRELAND

The centre organised 14 events and one site visit during a busy year (there were 10 events and one visit the previous year, and five events in 2016).

In February, UTV Studio 2 was the setting for a three-day training session for RTS NI Futures members in



RTS North West held a special screening of ITV drama *Butterfly*

the skills involved in filming an interview using three cameras. RTS NI Committee member Aidan Browne interviewed RTS Honorary Secretary David Lowen following the three days of preparation and instruction for the 10 students involved.

The following month, 180 guests attended the Student Television Awards (significantly up on the audiences of 90 in 2017 and 100-plus in 2016) at the Black Box in Belfast. Ulster University and Queen's University Belfast each took home two awards, with the latter also bagging a craft award for camerawork by Zoe Tweedy. Emma-Rosa Dias,

MD of Afro-Mic Productions, gave the inaugural Joe McKinney Lecture and UTV's Judith Hill hosted the event. The event was supported by the Department for Communities as part of Northern Ireland Creativity Month.

During April and May, RTS NI Futures hosted five film and TV workshops at Queen's University Belfast and Acorn TV, attracting a total of 132 attendees. Hosts included Ryan Tohill (director of *The Dig*), Ryan Kernaghan (director of photography on *Bad Day for the Cut*) and Judy Wilson from Alleycats TV. Later in the year, RTS NI Futures' careers day featured three sessions – a CV workshop, presentations from members of the *Game of Thrones* art department and "The ultimate careers panel discussion" – which drew a total attendance of 180 (300 in 2017). This year, the centre adopted a new format for the event, putting on three sessions, all of which were very well attended, instead of the careers fair of the year before.

In late May, a capacity audience of 200 heard from Emmy and Bafta award-winning production designer Deborah Riley on "Creating the visual world of *Game of Thrones*". And, in October, 25 people visited UTV, which had moved to a one-studio operation at City Quays 2. Members and guests were given a personal tour by UTV's head of news and programmes, Terry Brennan.

As part of BBC Digital Cities week in November, and in partnership with Film Hub NI, the centre put on a workshop, "Raiders of the lost archive", which discussed the huge wealth of digital archive material available to enhance TV and film content production. The audience of 50 heard from film-maker Brian Henry Martin (DoubleBand Films), Warren Bell (BBC Rewind) and Fran Rowlatt-McCormick (RMC Media).

Actor Bronagh Waugh hosted this year's sold-out Programme Awards, which saw Red Production Company's Belfast-set series *Come Home* take the Drama



RTS Northern Ireland held an event on the production design of *Game of Thrones*

prize. The ceremony attracted an audience of 330 (compared with 300 in 2017 and 200 in 2016) to the Metropolitan Arts Centre (MAC). The Scripted Comedy award went to Lisa McGee's Channel 4 sitcom, *Derry Girls*. Casting director Carla Stronge was presented with the Brian Waddell Award for her outstanding contribution to the local television and film industry.

Virgin Media Television's director of programmes, Bill Malone, delivered the Dan Gilbert Memorial Lecture at the Belfast Media Festival in November. He argued against the idea that linear TV was dying, and maintained that Virgin Media in Ireland was "bucking the trend and showing continual growth in audiences". The lecture drew an audience of 100 (200 in 2017).

The centre's events would not be so successful without the support of the venues it uses in Belfast, most notably Queen's University Belfast, the MAC and the Black Box. It also relies on the support of the Belfast Media Festival and Happening Conferences to ensure the Programme Awards are delivered to the highest quality and within budget.

Kieran Doherty, Chair

REPUBLIC OF IRELAND

The centre produced eight events this year, compared with six in 2017 and seven in 2016. Events were held at RTÉ Television Centre, Dublin.

RTÉ director of transformation and technology Richard Waghorn discussed the latest developments at Saorview, the Irish free digital terrestrial service, at the first event of the year in February.

Later that month, RTÉ Director-General Dee Forbes, the then-TV3 director of programming Bill Malone,

Director-General TG4 Alan Esslemont, ShinAwiL CEO Larry Bass and Cartoon Saloon CEO Paul Young presented the prizes at the Student Television Awards. Film-makers from the National Film School, Dún Laoghaire Institute of Art, Design and Technology, took home four of the five awards on offer. Honorary Secretary Marie Penston again chaired the awards jury.

In March, members and guests visited a rehearsal of RTÉ celebrity dancing show *Dancing with the Stars*, which is filmed at Ardmore Studios Film Factory, County Wicklow.

At the end of May, the centre celebrated the late RTÉ producer/director Adrian Cronin's 1997 documentary on the making of the David Lean movie *Ryan's Daughter*, with the help of Godfrey Graham, who worked on Cronin's film. Graham also talked at another RTS event, which screened his 1970 documentary, *A Jar with Brendan Behan*. The film was produced by Graham and directed by Birgitta Pierre. The centre returned to the documentary genre when Peter McEvoy recounted how the *Radharc* – Gaelic for vision – films started in the early 1960s. These films were made over almost four decades by a film unit of Catholic priests in Ireland.

Former RTÉ drama director Christopher Fitz-Simon recalled his life as a stage-struck teenager in "How not to train for drama – *Hamlet* without the prince". His memories included a visit to a 1950 production of *Hamlet* by the legendary director Tyrone Guthrie at the Gate Theatre, Dublin.

The centre's final event of the year threw a spotlight on one of the country's greatest poets, Patrick Kavanagh. Dr Una Agnew, author of *The Mystical Imagination of Patrick Kavanagh*, gave a fascinating insight into



RTS Wales held an event at the Celtic Media Festival in Llanelli on the making of BBC Cymru Wales drama *Un Bore Mercher/ Keeping Faith*

the life and works of the poet with her brother Art Agnew and Peter Murphy.

The centre's long-serving treasurer, John O'Neill, stepped down from the Centre Committee at the beginning of the year for health reasons. His place was taken by Enda O'Kane.

Charles Byrne, Chair

SCOTLAND

Nine events were put on during the year (compared with six in 2017 and seven in 2016).

The Student Television Awards at the end of January received a record 43 entries, but the nominees were not announced until the ceremony at Glasgow's Cotiers Theatre. A showreel, with a snippet from each entry was compiled, and comedian Karen Dunbar did a brilliant job of hosting the evening, which attracted 128 students, lecturers, judges and supporters. This was a big step up from the audience of 64 in 2017 and 60 in 2016. Three Scotland winners went on to compete at the national RTS Student Television Awards, two of which gained trophies.

There were 193 entries from 45 companies for the RTS Scotland Awards, now in their fifth year but at a new venue, Glasgow's Old Fruitmarket. For the second year running, STV presenter Jennifer Reoch and Capital Radio's Des Clarke hosted the ceremony, which drew 382 guests. In 2017, the audience was 279 and a little more than 250 attended in 2016.

A number of nominees for the 2018 RTS Scotland Awards joined a panel discussion at the Creative Media Network Scotland Student Festival at Glasgow's Centre for Contemporary Art in April. They discussed their route into the industry and their experiences with RTS Scotland Committee member James Wilson.

The events programme covered a wide range of topics. In February, fight director David Goodall explained and demonstrated his craft, honed over decades working in film and television. The next month, "Anatomy of a hit: *Homes Under the Hammer*", was held at the CitizenM hotel in Glasgow. Lion TV Scotland executive producer Lisa Hazlehurst and series producer Mat Marsters discussed the meticulous preparation behind the popular daytime BBC series, and recalled how they relocated the show from London to Glasgow, while remaining in production.

In April, members discovered how Channel 4 launched *Kiss Me First*, a ground-breaking drama that combines live action with computer-generated virtual-world sequences to create parallel worlds. The audience at the University of the West of Scotland heard from writer and executive producer Bryan Elsley, executive producer Melanie Stokes and Axis Studios CEO Richard Scott. And, at another event in Film City, in Glasgow, the 2018 Young Journalist award recipient, STV Aberdeen's Ben Philip, interviewed BBC investigative journalist and RTS Scotland Awards winner Mark Daly.

In early October, the centre launched its 2019 Student Television Awards at STV Glasgow. Three of the 2018 winners were interviewed by the event host, STV news presenter Halla Mohieddeen. The 2019 ceremony and winning entries will air on STV's media platform.

The 2019 RTS Scotland Awards, which will feature a new Writer category, were launched at the Radisson Red hotel in Glasgow in November. Centre Committee member Paul Tucker, deputy director of the Creative Media Academy at the University of the West of Scotland, interviewed several of the 2018 award winners.

Jane Muirhead, Chair



BBC Scotland Awards
winner: *STV's Live at Five*

SOUTHERN

The centre organised six events in 2018 (compared with seven in 2017 and six in 2016).

The RTS Southern Professional and Student Television Awards saw a record number of student and professional entrants, including a newcomer to the awards, Channel TV. Attended by 245 media professionals and students from across the region (there were 200-plus in both 2016 and 2017), the event at the Winchester Guildhall was hosted by *South Today* presenter Sally Taylor and *ITV News Meridian's* Fred Dinenage. The ceremony was live-streamed – supported by *ITV Meridian* – and watched by more than 5,000 viewers on the night and 7,000 subsequently.

The centre's "Meet the professionals" event, hosted by Bournemouth University in April, was the most popular yet. Some 230 students attended (160 in 2017 and 180 in 2016). Expertly chaired by Gordon Cooper, the day began with a young panel discussing how they got their first jobs in television. There were also networking sessions at which students could meet panel members to receive one-to-one advice.

The annual review of the IBC technology conference in Amsterdam was held jointly with RTS Thames Valley at Queen Mary's College, Basingstoke.

Around 200 journalism students from across the region came to Southampton Solent University for the RTS Futures event "Working in journalism", now in its fifth year (compared with 180 in 2017 and 150 in 2016). Three of the 15 working journalists sharing their knowledge had attended as students in previous years.

The second "Freelancer fair" was held in November at the Vestry in Southampton. It was attended by more than 50 professionals from film, editing, camera, sound, kit hire, engineering, acting and location work (down from 70 in 2017).

Stephanie Farmer, Chair

THAMES VALLEY

Eight events were held during 2018, compared with nine in 2017 and seven in 2016.

At "ST2110 and the future of broadcasting", in March, Centre Chair Tony Orme explained the benefits of the ST2110 standard for internet protocol communications developed by the Society of Motion Picture and Television Engineers (SMPTE).

The regular NAB media technology show review was this year preceded by a session on diversity in the

workplace. The all-female panel spoke of their experiences of working in the broadcast industry. The panellists at the second event gave an upbeat assessment of the Las Vegas show.

A joint event with SMPTE UK and the Digital Production Partnership examined the Interoperable Master Format in June. At the next meeting, "Four weddings and a funeral", television lighting director Bernie Davis discussed some of the royal events he had covered.

The annual IBC review was organised jointly with RTS Southern at Queen Mary's College, Basingstoke, and chaired by Tony Orme. The main themes of the evening were blockchain, diversity, artificial intelligence and software services.

The centre's dinner dance in November was again held at the De Vere Wokefield Estate hotel in Reading, but was rebranded as "The winter ball". RTS Thames Valley's inaugural awards were held at the ball. Awards were made in four categories: Corporate Website, which was won by *The Broadcast Bridge*; Young Technologist, Carys Hughes of Sky UK; Corporate Improvement, Manor Marketing; and Media Hero, Charlie Cooke, a graphic designer at Pixel Power.

John Watkinson's Christmas lecture in December saw the plain-speaking industry guru deliver a compelling talk entitled, "Philosophy, science, faith and morals".

Tony Orme, Chair

WALES

Ten events were delivered during the year, compared with 13 in 2017 and 15 in 2016. Following the appointment of a new Chair, Judith Winnan, the centre developed a new strategy to focus on fewer events with a greater reach and impact. As a result, attendances at events have risen sharply.

The Student Television Awards were held, for the first time, in partnership with the University of South Wales, in January at the Atrium Theatre in Cardiff in front of an audience of around 150 students and members of the public (just 20 in 2017). The winning film in the Factual category, *Dwy Chwaer a Brawd (Two Sisters and a Brother)*, has since been broadcast on S4C. The evening ceremony was preceded by an "Industry day" of masterclasses, screenings, workshops and events linked to the launch of the university's new film and TV school.

In April, a few weeks after the Department for Digital, Culture, Media and Sport published its



long-awaited review of Welsh-language channel S4C, the centre hosted an event at which S4C gave its first public response to the report.

BBC Cymru Wales drama series *Un Bore Mercher!* *Keeping Faith* was a hit across the UK. In May, it was the focus of an event, “A tale in two languages”, at the Celtic Media Festival in Llanelli. Later that month, at the Carmarthen Bay Film Festival, “The search for little Flanders” discussed a Heritage Lottery-funded restoration and digital content project, based around St Jerome’s Church in south Pembrokeshire.

In August, the centre was flying the RTS flag at the biggest summer festival in Wales, the National Eisteddfod, which took place in Cardiff. It held two events at the Sinemaes – a pop-up cinema where screenings and talks took place across the week – both of which attracted a full house: a comedy discussion, “Are the Welsh funny?”; and a screening of the remarkable film *Dal: Yma/Nawr (Still: Here/Now)*, a documentary about Welsh poetry.

An RTS Wales technology event offered an insight into the latest drone technology and, in particular, how it is being used by the visual effects industry.

“Making *Doctor Who*” was, unsurprisingly, the centre’s most popular event of the year, with all 160 tickets snapped up in a matter of days. It was held at the University of South Wales and coincided with the start of *Doctor Who*’s new series in October.

The centre’s final event of the year was its Christmas quiz in early December, hosted by ITV Wales weather presenter Ruth Wignall.

Judith Winnan, Chair

The RTS West of England Awards were held at the Bristol Old Vic

WEST OF ENGLAND

The centre, which changed its name from RTS Bristol to RTS West of England during the year, held nine events, compared with 11 in 2017 and eight in 2016.

Just over 100 guests attended the West of England Student Awards at the Everyman Cinema in Bristol (the same number as in 2017 and a few more than in 2016). The University of the West of England won all five categories. The West of England Awards, in association with Evolutions Bristol, took place a month later at the Bristol Old Vic with a gala ceremony hosted by comedy actor Kerry Howard (*Him & Her*). The ceremony was enjoyed by 380 guests (compared with 410 in 2017 and almost 450 in 2016). Attendances were lower over the past two years because renovation of the Old Vic reduced the capacity of the venue. This work has now been completed.

“Anatomy of a hit: *This Country*” looked at the BBC Three mockumentary in the company of producer Simon Mayhew-Archer, director Tom George and Charlie Cooper, one half of the real-life siblings who write and star in the series. The sold-out RTS event drew an audience of 200.

The centre’s annual influencers session welcomed Jo Clinton-Davis to the Everyman Cinema in Bristol to hear the ITV head of factual share her vision for producing content that, she said, “will be ballsy and stand out on the EPG” in conversation with Stephen McQuillan from Icon Films.

The team behind Arctic thriller *Fortitude* came to Bristol in October to share their experiences of producing high-end drama for Sky Atlantic and to run a

writer's workshop. Some 24 local writers attended the workshop with *Fortitude* creator/writer Simon Donald, MD of Fifty Fathoms Patrick Spence and script producer Ben Stoll. In the evening, there was a packed screening at the Watershed of the first episode of *Fortitude* series 3.

In November, Indie Club CEO Charles Lauder talked to 32 owners and chief executives from Bristol's growing production, post-production and VFX sector at the annual Centre Chair's Supper at the city's Hotel du Vin. In the same month, the centre teamed up with Bristol Digital Cities and ScreenSkills for its annual Futures Festival at the Watershed. Some 200 young people registered (180 in 2017 and 170 in 2018) for an evening of talks and show-and-tell sessions, with 18 indies offering a series of "speed dates". RTS West of England finished the year with its "Big fat bumper quizmas" at the Folk House, Bristol.

The Centre Committee would like to record its thanks to long-term member and Vice-Chair John Durrant, who stood down at the AGM in July.

Lynn Barlow, Chair

YORKSHIRE

Seven events were produced in 2018 (the same as in 2017 and two more than in 2016). The year commenced with the unveiling of a Yorkshire Society plaque at the University of Leeds to mark the founding of the RTS 90 years ago. The event brought together 30 high-profile guests from Yorkshire and beyond to celebrate the region's television past and present.

In February, Centre Committee members gave a "Media futures: opening doors masterclass" to students at the University of Leeds.

The Student Television Awards were postponed to late March, due to heavy snowfall in February. Sheffield United FC welcomed 220 guests (300 in 2017) to an event that adopted the theme, "The mistake I made that I learned the most from". The host, BBC radio presenter Johnny I'Anson, and the judges each spoke to the theme with great honesty, insight and wit, sharing some excellent practical advice with the students. The Centre Committee was delighted by the quality of the entries and the increased diversity of the participants and their programmes.

More than 350 guests attended the RTS Yorkshire Programme Awards in early July at the Queens Hotel in Leeds (the ceremony attracted 275 people in 2017 and 300 in 2016). Highlights included the Documentary Series award, which went to True Vision Yorkshire's *Catching a Killer: The Search for Natalie Hemming*. Members of Hemming's family made a moving acceptance

speech about the power of television and the support they had received. The Outstanding Achievement award went to the richly deserving Sally Joynson, CEO of Screen Yorkshire.

"How to get into factual production", at Leeds College of Music, drew an audience of more than 100 students and recent graduates. The afternoon was split into two parts: in the first, panels gave advice on how to break into the genre; the second featured three "Anatomy of a hit" sessions on *The Yorkshire Vet*, *Helicopter ER* and *Catching a Killer*.

The RTS has been involved in Leeds Trinity University's Journalism and Media Week since it began 10 years ago. This year, it sponsored a session by Centre Committee member and award-winning documentary-maker Anna Hall, who directed *Catching a Killer*. The meeting was joined by around 150 people.

The annual Christmas quiz at the end of November celebrated 50 years of ITV and BBC in the region with fiendish questions from resident quiz supremo Lisa Holdsworth.

Fiona Thompson, Chair

RTS Yorkshire organised an 'Anatomy of a hit' event on the making of *The Yorkshire Vet*



II

Governance and finance

HRH The Prince of Wales
and the Duchess of Cornwall at
the Society's 90th anniversary celebration,
held at ITV in January

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 Devon and Cornwall, East, Isle of Man London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley, Wales, West of England 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 has appointed 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 11 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 five 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 2018 was 31.7% (2017 – 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, chaired by Jane Turton, meets twice a year. The committee takes delegated responsibility on behalf of the Board of Trustees for ensuring that 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 external audit.

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.

OBJECTIVES AND ACTIVITIES

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

The Society seeks to maintain and strengthen its position as the leading impartial platform for delivering these objects through events organised nationally and through its 15 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 2018

In 2018, the Society has produced a large number of events to fulfil its strategic and charitable objects. Some of the most significant events are detailed in other parts of this report. The Society is fortunate to be able to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme.

Financial review

RESERVES POLICY

In line with Charity Commission guidance, the Board of Trustees has adopted a formal reserves policy. This recognises that the income of the Society does not arise evenly year on year, or across each year, and so it is prudent to hold appropriate general or 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 dynamic, 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 responding to market changes in different ways and this may impact on our major sources of revenue.

In setting out its reserves policy, the Board of Trustees has considered the appropriate level of free reserves to hold in order to provide financial resilience in the event of unexpected and material shortfalls in income in any year and to support the Society's strategic plan, its future objectives and development, and its longer term sustainability.

■ The Board of Trustees considers that an appropriate minimum level of free reserves to provide short-term financial resilience is 12 months' average expenditure of the Society, excluding subsidiaries – equivalent to £2.4m at current levels.

■ In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years ended 31 December 2018, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £10.4m.

The level of free reserves as at 31 December 2018 was £7m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plans bed in.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund of £202,000 was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the "Bursary Fund" and will be maintained at the level of the Society's current bursary obligations.

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 £114,350 (2017: £192,717) and £1,490,978 (2017: £1,363,015) 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 £690,155 (2017: £496,335).

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.

In line with the Society's investment policy the Trustees have appointed an investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees did not invest further funds with the investment manager in 2018 (2017: £1,250,000). Investment income of £149,903 was earned in the year (2017: 109,424). The fair value of the fund at 31 December 2018 was £4,284,578 (2017:£4,635,663), which is a surplus over cost of £34,578 (2017:£385,663).

As at the year-end, the group had cash balances of £2,637,570 (2017: £2,245,266), of which £2,313,045 (2017: £1,860,948) was held on deposit, generating interest income of £3,085 (2017: £521) over the course of the year.

In the consolidated statement of financial position, an investment of £54,000 (2017: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,507,676 (2017: £1,363,015) during the year, which is included in funding sources above, and the Board of Trustees is happy with the continued return on this investment.

PLANS FOR FUTURE PERIODS

The RTS priorities over the next three years include the following areas:

- Growing the bursary schemes
- Growing the membership base
- Supporting and encouraging the regional and national Centre activities
- Consolidating and optimising the organisation.

Legal and administrative information

ACCOUNTING FRAMEWORK

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Companies Act 2006 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)" (as amended for accounting periods commencing from 1 January 2016).

LEGAL DETAILS

Trustees

L Barlow
J Bellamy (appointed 15 November 2018)
T Davie
M Green
D Lowen
G McWilliam (resigned 26 June 2018)
A Mensah (appointed 26 March 2019)
T Mockridge
S Pitts
S Rose (appointed 5 February 2019)
J Turton
R Woodward

Secretary

D Lowen

Charity number

313728

Company number

00249462

Registered office

3 Dorset Rise, London EC4Y 8EN

Auditor

Arram Berlyn Gardner LLP
30 City Road, London EC1Y 2AB

Bankers

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

ADMINISTRATIVE DETAILS

Patron

HRH The Prince of Wales

Vice Presidents

David Abraham
Dawn Airey
Sir David Attenborough OM CH CVG CBE FRS
Baroness Floella Benjamin OBE
Mike Darcey
Greg Dyke
Lord Hall of Birkenhead
Lorraine Heggessy
Armando Iannucci OBE
Ian Jones
Baroness Lawrence of Clarendon OBE
David Lynn
Sir Trevor McDonald OBE
Ken MacQuarrie
Gavin Patterson
Trevor Phillips OBE
Stewart Purvis CBE
Sir Howard Stringer

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 and up to the date of signature of the financial statements 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
Julian Bellamy (appointed 15 November 2018)
Tim Davie
Mike Green
David Lowen
Graham McWilliam (resigned 26 June 2018)
Anne Mensah (appointed 26 March 2019)
Tom Mockridge
Simon Pitts
Sarah Rose (appointed 5 February 2019)
Jane Turton
Rob Woodward

Chief Executive

Theresa Wise

Standing Committees of the Board of Trustees

Audit Committee

Jane Turton (Chair)
Lynn Barlow (appointed 15 November 2018)
Mike Green
Graham McWilliam (resigned 26 June 2018)
Tim Davie

Remuneration Committee

Simon Pitts (Chair)
Mike Green
David Lowen

AUDITOR

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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.

DISCLOSURE OF INFORMATION 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) (effective 1 January 2015) and in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

APPROVAL

The Trustees' Report was approved by the Board of Trustees and signed on its behalf by:

T Mockridge, Trustee

Dated 26 March 2019

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

OPINION

We have audited the accounts of Royal Television Society (the "parent charitable company") and its subsidiaries (the "group") for the year ended 31 December 2018, 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 2018 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 financial statements 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 Trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and 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' Report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The directors' report included within the Trustees' 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 and sufficient 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 charity for the purpose 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 financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charity'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 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 financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR 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 Part 4 of the Charities (Accounts and Reports) Regulations 2008. 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 auditors' 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 its members as a body 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 FCA (Senior Statutory Auditor)
for and on behalf of Arram Berlyn Gardner LLP

Date: 22 May 2019

Chartered Accountants

Statutory Auditor 30 City Road, London EC1Y 2AB

Arram Berlyn Gardner LLP is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under of section 1212 of the Companies Act 2006.

Consolidated statement of financial activities for the year ended 31 December 2018

		Unrestricted funds 2018	Restricted funds 2018	Total 2018	Total 2017
	Notes	£	£	£	£
Income from:					
Donations and legacies	3	690,155	26,230	716,385	529,989
Charitable activities	4	713,242	5,350	718,592	709,899
Other trading activities	5	2,343,059	–	2,343,059	2,472,862
Investments	6	149,850	53	149,903	109,424
Total income		<u>3,896,306</u>	<u>31,633</u>	<u>3,927,939</u>	<u>3,822,174</u>
Expenditure on:					
Raising funds	8	1,148,464	–	1,148,464	1,287,705
Charitable activities	9	2,351,055	5,929	2,356,984	2,333,206
Total resources expended:		<u>3,499,519</u>	<u>5,929</u>	<u>3,505,448</u>	<u>3,620,911</u>
Net incoming resources before gains and losses on investments		396,787	25,704	422,491	201,263
Net gains/(losses) on investments	22	<u>(351,085)</u>	–	<u>(351,085)</u>	<u>171,081</u>
Net incoming resources		<u>45,702</u>	<u>25,704</u>	<u>71,406</u>	<u>372,344</u>
Net movements in funds		45,702	25,704	71,406	372,344
Fund balances at 1 January 2018		7,008,385	123,161	7,131,546	6,759,202
Fund balances at 31 December 2018		<u>7,054,087</u>	<u>148,865</u>	<u>7,202,952</u>	<u>7,131,546</u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

Consolidated statement of financial position as at 31 December 2018

	Notes	2018		2017	
		£	£	£	£
Fixed assets					
Intangible assets	13		12,005		23,574
Tangible assets	14		50,807		72,328
Investments	15		4,338,658		4,689,743
			<u>4,401,470</u>		<u>4,785,645</u>
Current assets					
Debtors	18	945,090		845,846	
Cash at bank and in hand		2,637,570		2,245,266	
		<u>3,582,660</u>		<u>3,091,112</u>	
Creditors: amounts falling due within one year	19	<u>(781,178)</u>		<u>(745,211)</u>	
Net current assets			2,801,482		2,345,901
Total assets less current liabilities			<u>7,202,952</u>		<u>7,131,546</u>
Income funds					
Restricted funds					
	21		148,865		123,161
Unrestricted funds					
General unrestricted funds	22	6,817,509		6,622,722	
Revaluation Fund	22	34,578		385,663	
Designated funds					
Bursary Fund	22	<u>202,000</u>		<u>–</u>	
			7,054,087		7,008,385
Total funds	23		<u>7,202,952</u>		<u>7,131,546</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.

The Society had net movements in funds of £71,406 (2017: £372,344) for the year ended 31 December 2018.

The financial statements were approved by the Board of Trustees on 26 March 2019 and signed on its behalf by:

T Mockridge, Trustee

Company Registration Number: 00249462

Society statement of financial position as at 31 December 2018

	Notes	2018		2017	
		£	£	£	£
Fixed assets					
Intangible assets	13		12,005		23,574
Tangible assets	14		50,807		72,328
Investments	15		4,284,582		4,635,667
			<u>4,347,394</u>		<u>4,731,569</u>
Current assets					
Debtors	18	949,139		924,825	
Cash at bank and in hand		2,517,595		2,058,120	
		<u>3,466,734</u>		<u>2,982,945</u>	
Creditors: amounts falling due within one year	19	<u>(611,176)</u>		<u>(582,968)</u>	
Net current assets			2,855,558		2,399,977
Total assets less current liabilities			<u>7,202,952</u>		<u>7,131,546</u>
Restricted funds					
	21		148,865		123,161
Unrestricted funds					
General unrestricted funds	22	6,817,509		6,622,722	
Revaluation Fund	22	34,578		385,663	
Designated funds					
Bursary Fund	22	<u>202,000</u>		<u>—</u>	
			<u>7,054,087</u>		<u>7,008,385</u>
Total funds	23		<u>7,202,952</u>		<u>7,131,546</u>

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.

The Society had net movements in funds of £71,406 (2017: £372,344) for the year ended 31 December 2018.

The financial statements were approved by the Board of Trustees on 26 March 2019 and signed on its behalf by:

T Mockridge, Trustee

Company Registration Number: 00249462

Consolidated statement of cash flows for the year ended 31 December 2018

	Notes	2018		2017	
		£	£	£	£
Cash flows from operating activities:					
Cash generated from operations	27		252,107		346,697
Cash flows from investing activities:					
Purchase of intangible assets		(6,226)		(23,543)	
Purchase of tangible fixed assets		(3,480)		(25,678)	
Purchase of investments		-		(1,250,000)	
Interest received		149,903		109,424	
Net cash generated from/(used in) investing activities			<u>140,197</u>		<u>(1,189,797)</u>
Net increase/(decrease) in cash and cash equivalents			392,304		(843,100)
Cash and cash equivalents at beginning of year			2,245,266		3,088,366
Cash and cash equivalents at the end of year			<u>2,637,570</u>		<u>2,245,266</u>

Notes to the financial statements for the year ended 31 December 2018

1 Accounting policies

1 CHARITY INFORMATION

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) – Charities SORP (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 £.

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 financial statements have been prepared under the historical cost convention, modified to include the revaluation of fixed-asset investments and to include these investments at fair value. The principal accounting policies adopted are set out below.

1.2 GOING CONCERN

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.

1.3 CHARITABLE FUNDS

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.

1.4 INCOMING RESOURCES

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.

1.5 RESOURCES EXPENDED

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 comprise 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.

1.6 INTANGIBLE FIXED ASSETS OTHER THAN GOODWILL

Intangible fixed assets, which represent the costs of the digital hub, are stated at cost less accumulated amortisation. Amortisation is calculated using the straight line method to allocate the depreciable amount of the assets to their residual value, over their estimated useful life, which is three years.

Where factors, such as technological advancement, indicate that residual value or useful life have changed, the residual value, useful life or amortisation rate are amended prospectively to reflect the new circumstances.

The assets are reviewed for impairment if the above factors indicate that the carrying amount may be impaired.

1.7 TANGIBLE FIXED ASSETS

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

- Leasehold improvements – Straight line over the life of the lease
- Fixtures and fittings – Five years straight line
- Computers – Three years straight line.

1.8 FIXED-ASSET 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 IMPAIRMENT OF FIXED ASSETS

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Intangible assets with indefinite useful lives and intangible assets not yet available for use are tested for impairment annually, and whenever there is an indication that the asset may be impaired.

1.10 CASH AND CASH EQUIVALENTS

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

1.11 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.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

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.

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

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.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.12 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 FRS102.

1 Notes continued

The total income for the charity for the year ended 31 December 2018 was £3,283,219 (2017: £3,035,289).

1.13 OPERATING LEASES

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

1.14 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.

2 Critical accounting estimates and judgements

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

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

Critical judgements

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.

3 Donations and legacies

	2018	2017
	£	£
Unrestricted Funds Donations	690,155	496,335
Restricted Funds Donations	26,230	33,654
	<u>716,385</u>	<u>529,989</u>

4 Charitable activities

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

	2018	2017
	£	£
Events, conferences and awards	444,680	416,156
Magazine sales and other	21,690	41,398
Income from members	252,222	252,345
	<u>718,592</u>	<u>709,899</u>

Membership income receivable in the year amounted to £329,692 (2017: £322,542) and the sum of £77,470 (2017: £70,197) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activities

	Unrestricted funds 2018	Total 2017
	£	£
Commercial trading operations	<u>2,343,059</u>	<u>2,472,862</u>

6 Investments

	2018	2017
	£	£
Unrestricted Funds investment income	149,850	109,409
Restricted Funds interest receivable	53	15
	<u>149,903</u>	<u>109,424</u>

7 Net income for the year – Group

	2018	2017
	£	£
Net income for the year is stated after charging:		
Operating lease expense	194,606	187,301
Amortisation of intangible assets	17,795	79,899
Depreciation of tangible assets	25,001	24,345
Auditors' remuneration		
– Audit	21,250	20,710
– Non-audit	7,655	6,660

8 Raising funds

	Direct costs 2018	Support costs 2018	Total 2018	Total 2017
	£	£	£	£
Fundraising and publicity:				
Fundraising costs of generating voluntary income	600,840	379,786	980,626	1,115,842
Other fundraising costs	–	167,838	167,838	171,863
Fundraising and publicity	600,840	547,624	1,148,464	1,287,705

9 Charitable activities

	Direct costs 2018	Support costs 2018	Total 2018	Total 2017
	£	£	£	£
Events, conferences and awards	930,074	1,149,141	2,079,215	2,054,999
Magazine publications	237,543	–	237,543	237,774
Governance costs	8,355	27,926	36,281	33,461
Taxation	3,945	–	3,945	6,972
Total expenditure	1,179,917	1,177,067	2,356,984	2,333,206

10 Analysis of support costs

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

	Cost of generating funds	Charitable activities	Governance costs	2018	2017
	£	£	£	£	£
Management and other costs	42,716	166,185	12,526	221,427	220,718
Premises costs	127,406	191,110	–	318,516	371,143
Employee costs	288,227	525,104	–	813,331	778,310
Finance, legal and professional and IT costs	89,275	266,742	15,400	371,417	352,954
	<u>547,624</u>	<u>1,149,141</u>	<u>27,926</u>	<u>1,724,691</u>	<u>1,723,125</u>
Totals for 2017	<u>552,989</u>	<u>1,144,625</u>	<u>25,511</u>		<u>1,723,125</u>

Support costs in notes 8 and 9 are 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 (in connection with the designated fund which ceased at 31 December 2017) of £Nil (2017: £134,212), of which the sum of £Nil (2017: £53,685) has been allocated to the cost of generating funds and the sum of £Nil (2017: £80,527) has been allocated to charitable activities.

11 Employees

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

	2018	2017
Management and other	2	2
Membership	1	1
Events and conferences	4	4
Finance	2	2
Digital	4	2
	<u>13</u>	<u>11</u>
	2018	2017
	£	£
Employment costs		
Wages and salaries	696,742	676,121
Social security costs	73,858	70,996
Other pension costs	30,808	29,215
	<u>801,408</u>	<u>776,332</u>

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 £216,513 (2017: £213,890), 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 (2017: £15,000). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 1 (2017: 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 £2,353 (2017: £1,856). The number of Trustees who had expenses reimbursed amounted to 3 (2017: 3).

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

	2018	2017
£210,001–£220,000	<u>1</u>	<u>1</u>

12 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 (2017: £Nil) and for RTS (IBC) Limited there was a tax charge of £3,945 (2017: £6,972).

13 Intangible fixed assets

	Digital hub
	£
Cost	
At 1 January 2018	239,693
Additions	6,226
At 31 December 2018	<u>245,919</u>
Amortisation and impairment	
At 1 January 2018	216,119
Amortisation charged for the year	17,795
At 31 December 2018	<u>233,914</u>
Carrying amount	
At 31 December 2018	12,005
At 31 December 2017	<u>23,574</u>

14 Tangible fixed assets

	Leasehold land and buildings	Fixtures and fittings	Total
	£	£	£
Cost			
At 1 January 2018	118,665	196,092	314,757
Additions	–	3,480	3,480
Disposals	–	(20,895)	(20,895)
At 31 December 2018	<u>118,665</u>	<u>178,677</u>	<u>297,342</u>
Depreciation and impairment			
At 1 January 2018	70,558	171,871	242,429
Depreciation charged in the year	12,023	12,978	25,001
Eliminated in respect of disposals	–	(20,895)	(20,895)
At 31 December 2018	<u>82,581</u>	<u>163,954</u>	<u>246,535</u>
Carrying amount			
At 31 December 2018	36,084	14,723	50,807
At 31 December 2017	<u>48,107</u>	<u>24,221</u>	<u>72,328</u>

15 Fixed asset investments

	Group		Society	
	2018	2017	2018	2017
	£	£	£	£
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Other investments held with investment managers (at fair value)	4,284,578	4,635,663	4,284,578	4,635,663
	<u>4,338,658</u>	<u>4,689,743</u>	<u>4,284,582</u>	<u>4,635,667</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 loss for 2018 of £351,085 (2017: £171,081 gain).

At 31 December 2018, 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 2018, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2018	2017	2018	2017
	£	£	£	£
Total assets	345,599	427,531	607,545	527,469
Creditors: amounts falling due within one year	(345,597)	(427,529)	(607,543)	(527,467)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>

As at the year-end £138,876 (2017: £115,590) of income had been deferred in the accounts of RTS Enterprises Limited, with £115,590 (2017: £130,115) 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 2018	RTS (IBC) Limited 2018	Total 2018	Total 2017
	£	£	£	£
Turnover	835,383	1,507,676	2,343,059	2,472,862
Cost of sales	(597,389)	–	(597,389)	(733,202)
Gross profit	237,994	1,507,676	1,745,670	1,739,660
Administration expenses	(125,803)	(10,803)	(136,606)	(177,015)
Operating profit	112,191	1,496,873	1,609,064	1,562,645
Other interest receivable and similar income	2,159	73	2,232	1,759
Interest payable	–	(2,023)	(2,023)	(1,700)
Taxation	–	(3,945)	(3,945)	(6,972)
Profit on ordinary activities after taxation	114,350	1,490,978	1,605,328	1,555,732
Payment under deed of covenant	(114,350)	(1,490,978)	(1,605,328)	(1,555,732)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>

16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2018	2017	2018	2017
	£	£	£	£
Cash at bank and in hand	2,637,570	2,245,266	2,517,595	2,058,120
	<u>2,637,570</u>	<u>2,245,266</u>	<u>2,517,595</u>	<u>2,058,120</u>

17 Financial instruments

Group

	2018	2017
	£	£
Carrying amount of financial assets:		
Measured at amortised cost	3,429,965	2,910,764
Measured at cost less impairment	54,080	54,080
Measured at fair value	<u>4,284,578</u>	<u>4,635,663</u>
Carrying amount of financial liabilities		
Measured at amortised cost	<u>175,869</u>	<u>127,192</u>

Society

	2018	2017
	£	£
Carrying amount of financial assets:		
Measured at amortised cost	3,340,240	2,871,066
Measured at cost less impairment	4	4
Measured at fair value	<u>4,284,578</u>	<u>4,635,663</u>
Carrying amount of financial liabilities		
Measured at amortised cost	<u>171,718</u>	<u>107,178</u>

18 Debtors

	Group		Society	
	2018	2017	2018	2017
	£	£	£	£
Amounts falling due within one year				
Trade debtors	237,673	217,639	62,181	65,998
Amounts owed by group undertakings	–	–	729,058	738,675
Other debtors	707,417	628,207	157,900	120,152
	<u>945,090</u>	<u>845,846</u>	<u>949,139</u>	<u>924,825</u>

19 Creditors: Amounts falling due within one year

	Group		Society	
	2018	2017	2018	2017
	£	£	£	£
Trade creditors	175,869	114,695	171,718	94,681
Taxation and social security	52,259	52,201	37,957	40,046
Deferred income	129,407	128,448	129,407	128,448
Other creditors	423,643	449,867	272,094	319,793
	<u>781,178</u>	<u>745,211</u>	<u>611,176</u>	<u>582,968</u>

20 Retirement benefit schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to expenditure in respect of defined contribution schemes was £30,808 (2017: £29,215).

21 Restricted funds: Group and Society

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:-

	Movement in funds			
	Balance at 1 January 2018	Incoming resources	Resources expended	Balance at 31 December 2018
	£	£	£	£
Steve Hewlett Memorial Fund	33,325	31,580	(4,700)	60,205
London Awards Fund	3,373	-	-	3,373
Shiers Memorial Fund	58,213	36	-	58,249
Beresford-Cooke Fund	28,250	17	(1,229)	27,038
	<u>123,161</u>	<u>31,633</u>	<u>(5,929)</u>	<u>148,865</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. In 2018, two new awards were made (2017: one new award).

21 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

	Movement in funds			Balance at 31 December 2017
	Balance at 1 January 2017	Incoming resources	Resources expended	
	£	£	£	
Steve Hewlett Memorial Fund	–	37,244	(3,919)	33,325
London Awards Fund	3,373	–	–	3,373
Shiers Memorial Fund	62,203	10	(4,000)	58,213
Beresford-Cooke Fund	29,579	5	(1,334)	28,250
	<u>95,155</u>	<u>37,259</u>	<u>(9,253)</u>	<u>123,161</u>

22 Unrestricted funds: Group and Society

	Movement in funds			Total
	Revaluation Fund	General Funds	Bursary Fund	
	£	£	£	
At 1 January 2018	385,663	6,622,722	–	7,008,385
Income	–	3,896,306	–	3,896,306
Expenditure	–	(3,499,519)	–	(3,499,519)
Movements on investment	(351,085)	–	–	(351,085)
Transfer of funds	–	(202,000)	202,000	–
At 31 December 2018	<u>34,578</u>	<u>6,817,509</u>	<u>202,000</u>	<u>7,054,087</u>

In 2018 the Trustees agreed to set up a designated fund for the Society's commitments under the Student Bursary Schemes. This has resulted in a transfer from the general fund to the designated fund of £202,000.

Unrestricted funds: Group and Society – previous year

	Movement in funds			Total
	Revaluation Fund	General Funds	Transformation Fund	
	£	£	£	
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)
Movements 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>

23 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total
	£	£	£
Fund balances at 31 December 2018 are presented by:			
Intangible fixed assets	12,005	–	12,005
Tangible assets	50,807	–	50,807
Investments	4,338,658	–	4,338,658
Current assets/(liabilities)	2,652,617	148,865	2,801,482
Total net assets	7,054,087	148,865	7,202,952

Analysis of net assets between funds – previous year

	Unrestricted funds	Restricted funds	Total
	£	£	£
Fund balances at 31 December 2017 are presented by:			
Intangible fixed assets	23,574	–	23,574
Tangible assets	72,328	–	72,328
Investments	4,689,743	–	4,689,743
Current assets/(liabilities)	2,222,740	123,161	2,345,901
Total net assets	7,008,385	123,161	7,131,546

24 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.

25 Operating lease commitments

At the reporting end date the group had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2018	2017
	£	£
Within one year	194,606	194,606
Two to five years	401,501	596,107
	596,107	790,713

26 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 Trustees 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 £37,427 (2017: £29,334), with £3,676 (2017: £3,510) remaining unpaid and included in creditors at the balance sheet date.

27 Cash generated from operations

	2018	2017
	£	£
Surplus for the year	71,406	372,344
Adjustments for:		
Investment income recognised in statement of financial activities	(149,903)	(109,424)
(Gain)/loss on disposal of tangible fixed assets	–	1,301
Net gains/(losses) on investments	351,085	(171,081)
Amortisation and impairment of intangible assets	17,795	79,899
Depreciation and impairment of tangible fixed assets	25,001	24,345
Movements in working capital:		
(Increase)/decrease in debtors	(99,244)	8,581
Increase in creditors	35,967	140,732
Cash generated from operations	<u>252,107</u>	<u>346,697</u>

NOTICE OF AGM

The 90th
Annual General Meeting
of the
Royal Television Society

will be held on

Tuesday 25 June 2019 at 6:00pm

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

A G E N D A

- 1 To approve the minutes of the previous Annual General Meeting held on 29 May 2018
- 2 To approve the 2018 Annual Report
- 3 To receive the Financial Report, Balance Sheet and Accounts for the year ended 31 December 2018
- 4 To appoint Arram Berlyn Gardner LLP as auditors for 2019/20 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

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 83, should reach head office no less than 48 hours before the meeting.

FORM OF PROXY

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 25 June 2019 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 29 May 2018:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	Approve the 2018 Annual Report:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	To receive and adopt Financial Statements for the year ended 31 December 2018:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	To appoint Arram Berlyn Gardner LLP as auditors for 2019/20 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 2018

Minutes of the 89th Annual General Meeting of the Royal Television Society, held on Tuesday 29th May 2018 at the Royal Television Society, 3 Dorset Rise, London EC4Y 8EN.

Present: Tom Mockridge, Chair, Board of Trustees (in the chair); Charles Bryne; Andrew Chowns; Tim Davie; Charlie Easmon; John Emmett; Mike Green, Honorary Treasurer; David Lowen, Honorary Secretary; Robert Marshall; Enda O’Kane; Jamie O’Neill, Events; Julie Piper, Auditor, Arram Berlyn Gardner; Ingrid Silver; Mike Snalam; Richard Stevenson; and Theresa Wise, CEO.

Tom Mockridge welcomed everyone to the 89th Annual General Meeting of the Royal Television Society.

Apologies had been received from: Lynn Barlow; Dorothy Hobson; Graham McWilliam; Shaun Moore; Zarina Naqvi; Simon Pitts; and Rob Woodward.

1 Approval of minutes of the previous Annual General Meeting, held on 30 May 2017

The Minutes of the Annual General Meeting 2017 were approved unanimously. There were no proxy votes.

Proposed: David Lowen

Seconded: Mike Green

2 Approval of the 2017 Annual Report

A short video presentation gave an overview of the activities of the Society throughout the year. Theresa Wise summarised some of the highlights of the year and plans for the future.

A very successful careers fair was held at the Business Design Centre, Islington, which was growing bigger every year. There were plans to hold a similar event in the Midlands later in the year.

Both bursary schemes were running smoothly, with the first cohort of graduates finding employment within the industry.

Public benefit objectives had been achieved through the annual Public Lectures, the content of the website, which was constantly evolving, and *Television* magazine.

The second Steve Hewlett Memorial Lecture was planned for September, and Charlotte Moore had agreed to speak.

The 2017 Annual Report was approved unanimously. There were no proxy votes.

Proposed: David Lowen

Seconded: Mike Green

3 Financial Report, Balance Sheet and Accounts for the year ending 31 December 2017

The Society maintained good progress following its return to surplus in 2016, generating a further surplus in what was a Cambridge year.

The Society’s surplus for the year was £201,000, compared with a surplus of £242,000 in 2016. Transformation costs were £134,000 this year, compared with £163,000 the previous year, so the business-as-usual surplus was £335,000 compared with a surplus of £405,000 last year. The Trustees considered that the transformation activities were now complete and the remaining balance of £195,000 in the transformation fund had been transferred to the general fund.

Income, at £3,822,000, was higher than in 2016 by around £400,000. The RTS (Enterprises) surplus was ahead of 2016, with the awards events generating healthy surpluses and the Cambridge Convention making a significant contribution. IBC’s performance was ahead of last year. Investment income was on a par with 2016. Membership income was up in line with the increase in membership. Patron income was lower than last year, but this is subject to the timing of receipts, as such donations are accounted for when received. £37,000 was received in relation to the Steve Hewlett Memorial Fund.

Overall costs, including transformation costs, in 2017 were higher than 2016, at £3,621,000 vs £3,179,000, an

increase of £442,000. The majority of this was due to the higher costs of the Cambridge Conference compared with the London Conference. Other factors contributing to the increase in costs were a rent increase and more activity in the Centres.

The balance sheet remained strong, with total funds increasing to £7,132,000, compared with £6,759,000 in 2016, as a result of the surplus for year together with a surplus of £171,000 on the revaluation of the investment portfolio. Funds were principally represented by cash and investments. A further £1.25m was invested with the portfolio managers Sarasin & Partners towards the end of the year.

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

Proposed: David Lowen

Seconded: Charles Byrne

4 Appointment of Auditors

It was noted that 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.

Arram Berlyn Gardner were appointed unanimously as auditors for 2018/19 and the Board of Trustees authorised to fix their remuneration. There were no proxy votes.

Proposed: Mike Green

Seconded: David Lowen

5 Any other business

David Lowen's term of office as Honorary Secretary had expired. The Trustees requested that he serve a further three-year term and he agreed. A vote of thanks to David was recorded for his continuing hard work for the Society.

As there was no other business, the Chair thanked everyone for attending and closed the meeting at 6:45pm.

WHO'S WHO AT THE RTS

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

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

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

Julian Bellamy

Tim Davie

Mike Green

David Lowen

Anne Mensah

Sarah Rose

Jane Turton

Rob Woodward

Centres Council

Dan Adamson, Chair, Devon and Cornwall Centre

Lynn Barlow, Chair, West of England Centre

Tony Campbell, Chair, East Centre

April Chamberlain, Chair, Scotland Centre

Dan Cherowbrier, Chair, London Centre

Agnes Cogan, Chair, Republic of Ireland Centre

Caren Davies, Chair, Midlands Centre

Kieran Doherty, Chair, Northern Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Cat Lewis, Chair, North West Centre

Will Nicholson, Chair, North East and the Border Centre

Tony Orme, Chair, Thames Valley Centre

Fiona Thompson, Chair, Yorkshire Centre

Michael Wilson, Chair, Isle of Man Centre

Judith Winnan, Chair, Wales Centre

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Archives

Dale Grayson

Awards Policy and Fellowship

David Lowen

Craft & Design Awards

Lee Connolly

Diversity

Angela Ferreira

Early Evening Events

Keith Underwood

Education

Graeme Thompson

Programme Awards

Wayne Garvie

RTS Futures

Alex Wootten

RTS Technology Bursaries

Simon Pitts

Student Television Awards

Siobhan Greene

Television Journalism Awards

Simon Bucks

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

Corporate Development Manager Kasia Moleda

Archivist Clare Colvin (part-time)

RTS Bursaries Administrator Anne Dawson (freelance)

RTS Bursaries and Centres Liaison Megan Fellows

Centre Liaison Maggie Greenhalgh (part-time, until May 2019)

Centres Health & Safety Adviser Karen Wright

Events

Events Manager Jo Sampson

Events Co-ordinator Jamie O'Neill

Events Co-ordinator Danielle Gaughan

Membership

Membership Manager Lewis Butcher

Membership Assistant Ruqiya Ali

Publications

Editor, Television Steve Clarke (freelance)

News Editor, Television Matthew Bell (freelance)

Production and Design, Television

Gordon Jamieson (freelance)

Editorial Adviser Sue Robertson (freelance)

Digital Team

Digital Editor Pippa Shawley

Deputy Digital Editor Kate Holman (from September 2018, previously Digital Content Producer)

Digital Assistant James Cordell

Deputy Digital Editor Ed Gove (until September 2018)

Digital Intern Roda Musa (until March 2019)

Digital Intern Louisa Cavell (until September 2018)

Digital Intern Holly Overton (until March 2018)

Digital Intern Ashley Whitt (until February 2018)

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