



ROYAL
TELEVISION
SOCIETY
LONDON

2024 Annual General Meeting

Wednesday 10th July 2024, 7:00pm

48th Annual General Meeting of the London Centre

Agenda

Welcome and Confirmation of Quorum

Minutes of 2022 AGM Held on 17 May 2023

Report on the Past Year's Events and Activities

Presentation of the London Centre's Accounts

Election of Centre Members to the London Committee

Any Other Business

Questions

Minutes of 2023 AGM Held on 17 May 2023

Private & Confidential

Wednesday 17th May 2023 6:00pm

Remote attendance, questions and voting were restricted to Full Members only.

**Minutes of the 47th Annual General Meeting of the RTS London Centre
Held on 17 May 2023 at 6pm**

This was a “Hybrid Meeting” with remote attendance and participation in accordance with 5.6 and 7.2 of the Centre Rules.

The “Primary Location” was the
Wood Lecture Hall, University of Westminster Marylebone Campus,
35 Marylebone Road London NW1 5LS United Kingdom

Remote attendance, questions and voting were restricted to Full Members only.

1. Welcome and Confirmation of Quorum

- Philip Barnes (PB), Chair of the RTS London Centre welcomed members of the Society to the 47th Annual General Meeting of the Centre on Wednesday 17th May 2023.
- He introduced himself, noted that the meeting was quorate and declared the AGM open.

2. Minutes of 2022 AGM Held on 19 October 2022

- The minutes of the 2022 London Centre AGM held on Thursday 19th October 2022 were agreed by all members present.
- The minutes were proposed by Terry Marsh (TM) and seconded by Veronica Newson (VN). There were no matters arising not on the agenda.

3. Report on the Past Year's Events and Activities

- PB opened his report on 2022 by noting that several planned events for the first half of the year fell victim to various factors including covid. However, the return to in-person events for the London Centre found its footing through the remainder of the year.
- In February, the London Centre teamed up with Walter Presents, the Swedish Embassy and UCL to mount a preview screening and Q&A for the UK premiere of Snow Angels. Snow Angels was a daring character-driven crime drama from Sweden about motherhood as three women’s — a mother, a policewoman, and a child nurse — fates become intertwined following the disappearance of a 5-week-old infant.
- Another cinema, the Everyman King’s Cross, was the venue for the 2022 Student TV Awards. Hosted by Ria Hebden – entertainment reporter for Lorraine and recent Dancing on Ice contestant – a packed auditorium received their trophies and revelled in seeing their nominations on the big screen. Although entries were down slightly year-on-year, the event had a real buzz from being back in-person and experiencing the glamour of an awards evening.
- In June, the London Centre produced a virtual production focus for the BBC2 documentary Brian Cox: Seven Days on Mars. The panel included Professor Brian Cox live from America together with the NASA Jet Propulsion Lab scientist who drives the Perseverance rover, Dr Vandii Verma. They were joined by the show’s director Michael Lachmann.
- In July, the London Centre hosted its first breakfast meeting. Breakfast with BARB took place at the Soho Hotel at 9am. This early morning banquet provided intimate and privileged access to the Chief Executive

of BARB, Justin Sampson. Justin explained how the ratings service now includes data for the streamers and included some exclusive findings for a variety of case studies and different scheduling strategies.

- Later that month, the London Centre took a deep dive into BBC1's Sunday Morning Live. This virtual Production Focus session brought together key members of the production team to explore the challenges and opportunities of producing this successful live strand.
- With production happening across three nations - their joint production base in Northern Ireland, the studio in London, and crew and support teams in Glasgow, Manchester, and Sheffield – the panel talked about how they coordinate the various elements and locations involved and the balance between planning ahead yet responding to breaking events by the hour.
- The London Centre's Autumn programme began with an exclusive screening of a new Walter Presents' Dutch drama, Red Light: Screening and Q&A. Starring Emmy-nominated Carice van Houten and Golden Calf winner Halina Reijn, Red Light was an immersive thriller that portrays how three women's lives unexpectedly intersect when a well-known philosophy professor suddenly goes missing.
- The creators and stars flew in from the Netherlands to join a panel with the director and Walter Iuzzolino following a screening of the first episode. The event received significant external grants and sponsorship from Walter Presents, and the Embassies of the Netherlands and Belgium.
- BBC 100: History, Celebration, Inspiration marked the BBC's Centenary in September with an evening in the Council Chamber at Old Broadcasting House.
- In this event, Head of BBC History, Robert Seatter, charted the story of a broadcaster and a nation, reflecting the story of our lives across ten eventful decades. He looked at how the BBC is celebrating its centenary and how it can inspire upcoming generations. Peter Rippon, Executive Editor, BBC Archive, also talked about the progress in digitising the entire BBC archive and how AI is being used to search its content.
- The London Centre's annual IBC Review collaboration with The IET returned in October after a few years hiatus due to the pandemic. The five-strong in-person panel considered what's next for the future of content with host Nadine Dereza.
- Later in October, Lost in Translation? Adaptations Across Borders brought together a virtual panel of leading experts to consider how scriptwriters, platforms and producers can address the challenge of creating cultural relevancy while keeping the values of original shows, and why in the age of global media consumption, do broadcasters still need to adapt when they can just dub or use subtitles. The session saw contributors join from Norway and Singapore.
- In a final sign-off to the BBC's first 100 years, the London Centre invited two titans of the industry to consider the challenges confronting the BBC as it enters its second century in November.
- Session Chair Andrew Eborn was joined by Greg Dyke, former BBC DG, and Prof Jean Seaton, Professor of Media History, to chew over the perennial thorny issues including the licence fee, service priorities, and trust and impartiality.
- The London Centre also helped stage the virtual RTS Regions and Nations Big Christmas Telly Quiz, this time focused on the BBC Centenary, alongside volunteers from other Centres.
- Most events produced by the London Centre in 2022 had been filmed and made available on the RTS London YouTube Channel and as episodes of the RTS London Podcast.

4. Presentation of the London Centre's Draft Accounts

- The 2022 accounts of the London Centre were presented to those in attendance, subject to audit ahead of the RTS's national AGM later in the year. Per guidelines of the Society, these accounts did not need to be approved at the Centre AGM.
- PB noted that the London Centre had spent £12.5k against a budget of £37.9k. The significant variance was attributed to the cancellation of several planned events. He noted the largest item on the budget was the production of the 2022 RTS London Student TV Awards, including the hiring of an external producer.

5. Election of Centre Members to the London Committee

- Nominations were received for the Committee of the London Centre from Damien Ashton-Wellman (DAW), Lettija Lee (LL), TM, Carol Owens (CO), David Thomas (DT). A brief CV was read out for each nominee, alongside their proposer and seconders, and all were elected nem con.
- Daniel Cherowbrier retired from the Committee at this AGM. **PB** raised a vote of thanks for his service and contributions.

6. Any Other Business

- Norman Green (NG) raised a vote of thanks to PB for his continued service in leading the London Centre, for the technical management of each event, including the recording and publishing of events online, and also for the launch of the RTS London podcast.

7. Questions

- No questions were raised.

The meeting was closed by the Chair at 6:17pm

Report on the Events and Activities of 2023

The London Centre began its 2023 events calendar in mid-February with **How to Win the Eurovision Song Contest** –three calendar months from the Grand Final in Liverpool.

What makes the difference between getting ‘douze points’ and ‘nul points’? How do you get to the top of the left-hand side of the leaderboard? Is there more to it than ‘Love, Love, Peace, Peace’? RTS London set itself the ambitious task of finding out at the legendary music venue, The 100 Club on Oxford Street.

The evening began with a special musical performance by Abalicious in tribute to the 1974 winners of ABBA. It segued into a panel discussion between Paddy O’Connell, Eurovision aficionado; SuRie, singer-songwriter and the UK’s act for 2018’s Contest; and Chris West, author of *Eurovision! A History of Modern Europe Through the World’s Greatest Song Contest*. The moderator was another Eurovision expert, Steve Holden, host of the *Official Eurovision Song Contest Podcast*.

In turn, the importance of the song, the act, and the performance were all considered alongside supporting clips, which occasioned outrageous comments from certain panel members!

The evening continued with an exclusive acoustic set from SuRie and an encore from Abalicious. Spookily on reflection, Steve Holden had predicted the eventual winner three months out!

Unlocking the BBC Archive in March was a somewhat more sedate but no less informative event.

Brendan Mallon, Head of Products and Services at the BBC Archives Technology and Services, led the panel’s presentations and discussion on the department’s work. It covered how new technology has opened the BBC Archive as a source of new resources and user experiences, enabling producers, educators, and the public to access an incomparable volume of audio and video content. The switch to modern digital architectures enabled transformational process change, leading to more efficient forms of discovery and curation and far greater accessibility.

The BBC ATS team showed how machine learning has helped to construct new content, including an in-depth look at how the BBC's widely celebrated Centenary promotional videos were made. They also explored the challenges of extensive digitisation and its ongoing preservation.

This year's **RTS London Student TV Awards** ceremony was live-streamed from the home of the world's most famous magic society – *The Magic Circle* – and was hosted by TV magician and star of two of the world's biggest touring magic shows, Harry De Cruz. His credits include *Dynamo*, *Groundhog Day the Musical* and multiple acts on *Britain's Got Talent* and *America's Got Talent*. Harry interspersed the awards with his magic tricks, left the audience in awe and made for a very special evening for all involved.

This year, the drama category had what must have been the largest number of entries for an individual category, at 23, while the overall number of entries was on par with previous years.

A look behind one of Europe's most iconic brands was the subject of a stylish tech thriller from Walter Presents was the subject of a live online event in May. **Mobile 101 – The Nokia Story: Preview Q&A** was hosted by Walter Iuzzolino, with the lead actor, exec producer and writer/director all taking part from Helsinki, Finland.

Also in May, former camerawomen and trainer Dierdre Malcahy began her **Production in Your Pocket** session for RTS London by sending everyone out of the lecture theatre to record 20" interviews on their smartphones. It served as a jumping-off point to look at examples from Steven Soderberg and Ridley Scott using smartphones to demonstrate how far these devices could go in the hands of cinematographers. Dierdre continued to reveal her box of tricks, revealing how to get the most out of these powerful "entertainment devices".

Tips on framing, sound recording and storytelling kept the audience in raptures as the interactive, hands-on journey of discovery continued. A full house was highly engaged, and the Q&A was used to ask about how to squeeze out the most from their iPhones and which smartphone editing software to use before it was time for the evening's end credits to run.

May also saw the launch of a new monthly **Television Podcast from RTS London**. The first episode shone a spotlight on two global TV events taking place in the UK. The Eurovision Song Contest and The Coronation of His Majesty The King and Her Majesty The Queen Consort. Both provided a fantastic opportunity to shine a global spotlight on the UK, its rich history, unparalleled pageantry and pop, and its technical and creative excellence. Hosts Andrew Eborn and Nadine Dereza and their all-star panel provided in-depth analysis and commentary, offering a unique perspective on these highly anticipated events.

"It's 12 noon in London, 7 am in Philadelphia... And around the world, it's time for Live Aid..." The second half of 2023 began with an exclusive interview in what turned out to be one of our most popular podcast episodes and YouTube videos – **Live Aid At 38: The Harvey Goldsmith Interview**.

On July 13, 1985, Live Aid took place, and in honour of its 38th anniversary to the very day, RTS London showed an in-depth interview with Harvey Goldsmith CBE, conducted by broadcaster Andrew Eborn. Harvey Goldsmith is an iconic and visionary figure in the music industry. He is known for his exceptional work as a producer and promoter of rock concerts, charity events, and television broadcasts. Harvey has managed, produced, and promoted shows for most of the world's major artists and has played a significant role in shaping the music industry. Among his many remarkable accomplishments, Harvey orchestrated two of the most monumental music events in history, *Live Aid* and *Live 8*, which have solidified his reputation as a trailblazer in the field, leveraging music to inspire global audiences and support meaningful causes.

In the interview, Harvey shares insights into how his childhood shaped his character, his early career leading to an accidental start in the music business, behind-the-scenes stories of Live Aid and Live 8, Wham's performance in China, Pavarotti in the Park, F1 in London, the secrets to televising music events, successful negotiation, and the future of the music business.

TikTok Talent: Creating Content for TV Success was a star-studded discussion about the opportunity to use TikTok to reach a generation of talent.

Promoting and amplifying screen projects has taken a new turn, with the entertainment industry's big names increasingly turning to TikTok. Shows like "Strictly Come Dancing" and "I'm A Celebrity Get Me Out of Here" and actors like Stanley Tucci and Idris Elba now use TikTok to reach a wider audience. Being a part of the TikTok community has now become an essential tool for promotion. Conversely, the entertainment industry now has access to a fresh pool of unique talents to discover the next big star for their next project. Many of today's popular talents, like Addison Rae, Charli D'Amelio, Yasmin Finney, Sam Ryder, and Francis Bourgeois, started their careers on TikTok.

The panel for this RTS London event included TikTok's Head of Entertainment, Edward Lindeman, Public Figure Partnerships Manager, Rosie Gee, Creator Partner Manager, Natalie Lyddon, and other special guests as they explored ways to harness TikTok talent to amplify TV projects on the top short-video platform. We learnt how to work with TikTok to find the next generation of presenters, actors, and performers from their growing community of creatives and how established talents use the platform to connect with a new audience.

In October, **Televising Violence Against Women and Girls** was a co-produced event between RTS East and RTS London.

Violence against women and girls, or VAWG, has been a priority for police for some years. Yet, the epidemic of violence against women perpetrated by men shows no signs of abating. How should factual television respond? How do we avoid glamourising the perpetrators or encouraging a climate of fear while drawing public attention to this vital topic? Where is the balance between producing entertaining and engaging television while avoiding exploiting trauma or pain?

This RTS special event brings together the filmmakers and victims' families from three extraordinary films, all of which have gained critical acclaim.

In the BBC film "Two Daughters", Stacey Dooley followed Mina Smallman for a year through the trial of the murderer of her daughters Bibaa and Nicole. The film also covered the IOPC investigations into the mishandling of the girls' missing persons case and into the actions of officers on site who took selfies of themselves with the girls' bodies. The film was made without any cooperation from the Metropolitan Police.

The Sky documentary series "Libby, Are You Home Yet?" painstakingly reconstructs the police investigation into the disappearance of Libby Squire. With the full support of the police, the film retraces every step of the detectives on the case, while at the same time, Libby is brought vividly back to life through her family and friends. The contrast between the responses of police officers to Libby's disappearance and Mina's daughters is striking.

And Channel Four's "24 Hours in Police Custody" follows an unfolding investigation by Bedfordshire Police involving violence against women and girls. Sean Fletcher hosted the panel discussion, which featured contributors Stacey Dooley, Mina Smallman, Jermaine Blake, Lisa Squire, and Anna Hall.

This year marked a milestone for an audience favourite, **Portrait Artist of The Year At 10**, and a panel of programme-makers took our audience through the fascinating story of the series from commission to legacy.

If you're unfamiliar with Portrait Artist of the Year, it's the Sky Arts competition where professional and amateur artists create portraits of famous sitters. The judges select the best artist from each round, and they advance to the semi-finals and then to the final. The competition winner receives a cash commission to paint a famous personality, and the picture becomes part of a national collection.

The latest series started with a special episode in which the winners of past competitions returned to paint a portrait of iconic actress Dame Judi Dench.

Initially, the show was not believed to be a sure-fire hit, and the art establishment was sceptical. However, the programme-makers were on a mission to democratise art. After a decade of running this show, we are bringing together the commissioner and creators to discuss what makes it special, how it's produced, its impact on the art world and beyond, and what lessons there are for other producers in creating a successful format.

Also, in November, a panel was looking at **The Ethics of True Crime**.

The demand for true crime content is rapidly growing, whether on TV, through a podcast, or the latest viral social media video. However, with every new headline-making program, such as Dahmer to The Staircase and Jimmy Savile to Amanda Knox, ethical considerations arise for the producers behind the most-watched investigations. At the heart of these stories is a victim and a family, and countless people whose involvement in these tragedies should be treated with more sensitivity than just entertainment. How can producers balance good practice while telling compelling and often much-needed stories? Can true crime be a force for good rather than just rubbernecking?

This session explored how UK broadcasters and production companies can collaborate to incorporate better journalistic practices into true crime. It examined the challenges the genre must address, the need to regulate online content on TikTok, Snapchat, YouTube, or even Netflix, and the required compliance documentation. Our panel of experts also discussed how to protect contributors and stakeholders throughout the entire production process.

Phil Barnes
Chair
RTS London Centre

**Presentation of the London Centre's 2023 Accounts & Profit & Loss Statement
(Subject to national audit)**

The London Centre saw total expenditure of £22,957, against an allocated budget of £46,193, comprising costs incurred in relation to Room Hire, Hospitality, Technical Equipment (AV), Production Crew, Awards and Certificates, Publicity and Reporting, Photography, Filming, Printing & Stationery, Couriers, Travel and Delivery, and a gift for the Presenter of the 2023 RTS London Student TV Awards. These costs were partial offset by income of £1,870 drawn from the sale of event tickets to non-RTS members. Please see the attached report in the appendices of this report for full details of the Financial Activities of the RTS London Centre in 2023.

Election of Centre Members to the London Committee

Nominations are invited for the Committee of the London Centre. A minimum of 2 members of the Society shall be elected at each AGM and serve for a term of three years before needing to seek re-election. The Chair of the AGM shall review those nominations submitted in advance during the meeting. In the absence of consensus on such appointments, there will be voting on each appointment by simple majority verdict. Except on any vote relating to his or her own position, the Chair of the meeting will have a second and casting vote.

Centre Committee for 2022 - 2023

Philip Barnes (Chair), Damien Ashton-Wellman (Vice-Chair), **VACANT** (Hon. Finance Officer), **VACANT** (Hon. Secretary), Norman Green*, Carol Owens, David Thomas, Terry Marsh, Kristin Mason*, Veronica Newson*, Daniel Aradhna Leach, Lettija Lee, Nick Radlo, Jon-Jon Jones

* Retiring by rotation but eligible for re-election.

**The Royal Television Society (“the Society”)
London Centre Nomination Form**

Before completing this form, please read the explanatory notes below.

The London Centre’s primary duty is the delivery of the Society’s charitable objectives as set out in the “Articles of Association” by means of producing regular events and activities for a broad range of interest and attractiveness to members, to the television and media industries, educational institutions, and to the wider community in their region.

In accordance with the Society’s “Centre Rules and Guidance”, candidates wishing to stand for election to the London Centre’s Committee must be nominated by two members of the Society who have chosen London as their Primary Centre.

Such nominations, together with brief personal details, must be received by the Honorary Secretary of the London Centre 48 hours before the published date of the next Annual General Meeting. The below personal statement provided by the candidate will be reviewed by the Centre Officers present.

Full Name	
RTS Membership Number	
Full address	
Mobile	
Email	

I consent to being nominated for the London Centre Committee

Signature/Date	
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Proposed by	
Seconded by	

Please also provide a brief personal statement such as occupation, area of expertise and other details which may be of interest to the Officers of the Committee.

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Please return this completed form by email to RTSLondonSecretary@rts.org.uk

Notes to the Nomination Form

1. All members of the Committee must be members of the Society.
2. No remunerated employee of the Society, even if a member of the Society, is permitted to be a Centre Committee member.
3. A minimum of two members of the Society will be elected by open vote at the Annual General Meeting of the London Centre by those members in attendance. There should always be two elected members on the Committee.
4. The term of office for a member of the Committee is three years. At the end of each term, the Committee needs to consider whether a further term is appropriate for that member according to the needs of the Centre.
5. After three terms of three years, further terms are possible with the approval of the Honorary Secretary of the Society.
6. Membership of the Committee shall terminate if the member concerned:
 - a. ceases to be a member of the Society;
 - b. ceases to list the London Centre as their Primary Centre;
 - c. resigns from office by written notice to the Chair of the Centre;
 - d. is, in the opinion of the Centre Committee, but subject always to appeal to the Honorary Secretary of the Society, failing to carry out the duties of a committee member effectively or in the best interests of the Centre and the Society.
 - e. is removed from office by resolution of the Society's Board of Trustees
7. If the member wishing to stand for election to the Committee cannot attend the AGM in which their nomination will be discussed, they should inform the Honorary Secretary of the London Centre. They will be notified of the outcome following the completion of the AGM.

RTS London
Centre Report
2023 Financial Activities



ROYAL TELEVISION SOCIETY

Prior Year		Year To Date		
2022 YTD Actual £	Financial Activities For London Centre	Dec-2023 Actual £	Dec-2023 Budget £	Dec-2023 Variance £
3,454	Sponsorship			
625	Donations			
	Ticket Sales	1,870	1,200	670
	Conference Bookings			
	Award Entry Income			
	Award Ceremony Income			
	Sundry Income			
4,079	Total Income	1,870	1,200	670
4,232	Room Hire	8,194	19,840	11,646
2,756	Hospitality (Event Food & Drink)	4,133	6,015	1,882
2,420	Technical Equipment (AV)	2,779	830	(1,949)
	Set / Equipment			
300	Production Crew	2,152		(2,152)
	Waiting Staff			
	Gratuities			
	Presenter or Entertainer			
1,389	Awards and Certificates	1,568	1,594	26
	Publicity and Reporting			
1,205	Photography	780	440	(340)
1,167	Filming	2,793	10,250	7,457
	Event Administration		6,524	6,524
59	Printing & Stationery	85	250	165
	Postage		150	150
	Refreshments			
126	Couriers and Delivery	211	250	39
	Travel (Committee)	158		(158)
1,293	Travel (Other)	106		(106)
1,359	Accommodation & Subsistence (Other)			
	Accommodation & Subsistence (Committee)			
	Gifts		50	50
	Sundry			
16,306	Total Events Expenditure	22,957	46,193	23,236
(12,227)	Net Event Income (Expenses)	(21,087)	(44,993)	23,906
264	General - Administration			
	Centre Liason Officer			
	General - Printing & Stationery			
	General - Postage			
	General - Refreshments			
	General - Travel (Committee)	151		(151)
	General - Sundry	303		(303)
	General - Gift			
	General - Non reclaimable VAT			
12	Euro Exchange			
	Depreciation			
	Bank Charges - NatWest			
	Bank Charges - Stripe			
	Bank Charges - Eventbrite			
	Bad Debt Provision / Write Off			
276	Total Centre Expenditure	454		(454)
(12,503)	Net Profit (Loss)	(21,541)	(44,993)	23,452

