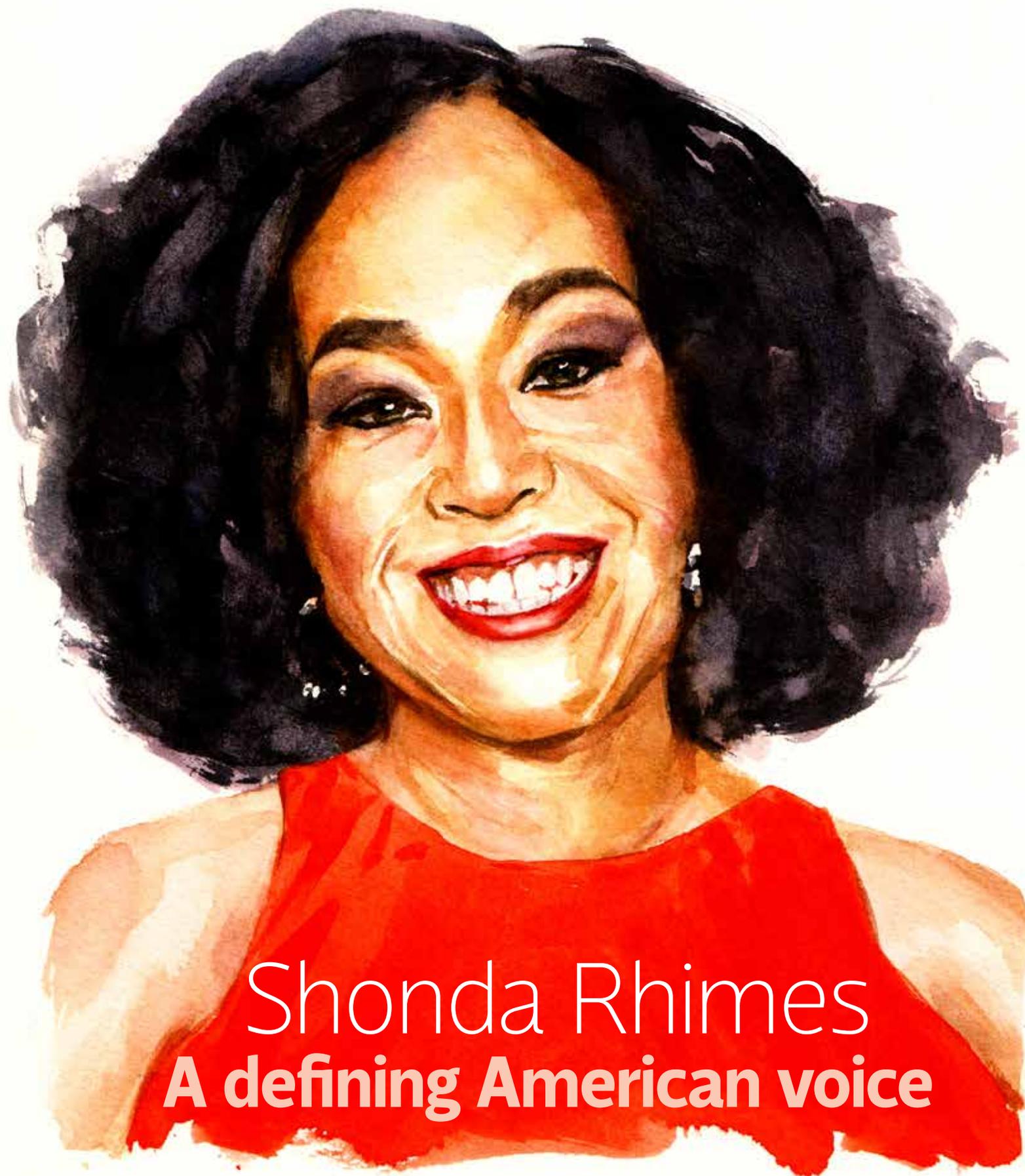


January 2017

Television



Shonda Rhimes
A defining American voice



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From the CEO



The RTS events programme was, to say the least, hectic as we headed towards the end of 2016. Our bumper issue of *Television* carries

reports of almost all these events.

We had a wonderful night at the RTS Craft & Design Awards. Sandi Toksvig was a brilliantly funny and incisive host. My congratulations to all the winners. Full details inside.

“An evening with Steve Hewlett”, held at the BBC Radio Theatre on 25 November, exceeded everybody’s expectations. Steve was in amazingly energetic form. It was encouraging to

see so many people turn out on a cold, windswept Friday evening.

The RTS Futures Xmas Quiz was a tremendously entertaining event. Thanks to everyone who took part. Test your own TV knowledge with the questions on page 34.

Simon Shaps provides this month’s cover story and celebrates the achievements of the US showrunner Shonda Rhimes. Her hit series, such as *Grey’s Anatomy*, continue to provide signature drama for ABC.

Nearer to home, I was thrilled that Alastair Stewart found time to pen a review of the year.

What a year it’s been, and what a take on it: this is a piece to savour,

perhaps over a glass of your favourite wine or craft beer.

Turning to some recent changes at the RTS I am absolutely delighted that Tom Mockridge, CEO of Virgin Media, has agreed to be our new Chair. He succeeds John Hardie, whom I’d like to thank for being such an inspirational boss these past four years.

Finally, I’d like to wish every RTS member a very happy New Year. From the Society’s perspective, I can promise you a very lively 2017!

Theresa Wise

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National events

RTS FUTURES

Wednesday 1 February

RTS Futures – The Ultimate TV Careers Fair

Network at the biggest careers fair in TV, learn about the jobs, schemes and opportunities available and get crucial tips on how to stand out from the crowd. Tickets: early-bird rate £6; full price £10

Venue: Business Design Centre, 52 Upper St, London N1 0QH

- Book online at www.rts.org.uk
- For group bookings (11+ guests):
- Alice Turner 020 7822 2822
- ATurner@rts.org.uk

RTS EARLY EVENING EVENT

Tuesday 7 February

In conversation with John Pettey, CEO, BT Consumer

With journalist and presenter Kate Bulkley.

6:30pm for 6:45pm

Venue: TBC

- Book online at www.rts.org.uk

RTS AWARDS

Wednesday 1 March

RTS Television Journalism Awards 2017

Venue: London Hilton on Park Lane, London W1K 1BE

- Jamie O'Neill 020 7822 2821
- jamie@rts.org.uk

Tuesday 21 March

RTS Programme Awards 2017

In partnership with Audio Network

Venue: Grosvenor House Hotel, Park Lane, London W1K 7TN

- Alice Turner 020 7822 2822
- ATurner@rts.org.uk

RTS CONFERENCE

13-15 September

RTS Cambridge Convention 2017

Venue: West Road Concert Hall, Cambridge CB3 9DP and King's College, Cambridge CB2 1ST



Local events

BRISTOL

Sunday 19 March

RTS West of England Awards 2017

Venue: Bristol Old Vic, King Street, Bristol BS1 4ED

- Belinda Biggam
- belindabiggam@hotmail.com

DEVON & CORNWALL

- Kingsley Marshall
- Kingsley.Marshall@falmouth.ac.uk

EAST

- Nikki O'Donnell
- nikki.odonnell@bbc.co.uk

LONDON

Wednesday 25 January

Prosthetics and CGI: From the real to the virtual

Speakers TBC

6:30pm for 7:00pm

Venue: ITV London Studios, Upper Ground, South Bank, London SE1 9LT

- Daniel Cherowbrier
- daniel@cherowbrier.co.uk

MIDLANDS

Wednesday 18 January

High dynamic range and the future of TV

Speakers: Richard Salmon and Manish Pindoria of BBC R&D.

Ultra-HDTV is about much more than simply increasing resolution.

High dynamic range (HDR), wider colour gamut and higher frame rate (HFR) will hugely affect the benefit to consumers. The evening will include a demonstration of HDR HFR Ultra-HDTV. 6:00pm

- Venue: TBC
- Jayne Greene 07792 776585
- jayne@ijmmedia.co.uk

NORTH EAST & THE BORDER

Thursday 26 January

Forget Carter

A virtual tour with Chris Phipps, media historian, showing how Newcastle has been portrayed on television and film. Free to members of the RTS, who can register on Eventbrite – please bring evidence of membership with you on the night:

www.eventbrite.co.uk/e/royal-television-society-forget-carter-tickets-29254501000. 7:00pm

Venue: City Library (Bewick Hall), 33 New Bridge Street West, Newcastle Upon Tyne NE1 8AX

Thursday 23 February

Networking evenings

The last Thursday of the month, for anyone working in TV, film, computer games or digital production. 6:00pm onwards.

Venue: Tyneside Bar Café, Tyneside Cinema, 10 Pilgrim St, Newcastle upon Tyne NE1 6QG

- Jill Graham
- jill.graham@blueyonder.co.uk

NORTH WEST

Wednesday 25 January 2017

An evening with Kay Burley

Hosted by Jim Hancock. 6:30pm

Venue: The Compass Room, Lowry Theatre, Salford Quays M50 3AZ

- Rachel Pinkney 07966 230639
- rachelpinkney@yahoo.co.uk

NORTHERN IRELAND

- John Mitchell
- mitch.mvbroadcast@btinternet.com

REPUBLIC OF IRELAND

- Charles Byrne (353) 87251 3092
- byrnecc@iol.ie

SCOTLAND

- James Wilson 07899 761167
- james.wilson@cityofglasgow-college.ac.uk

SOUTHERN

Wednesday 1 February

Meet the professionals

An opportunity for students from production-based courses across the South to meet informally a wide range of media production professionals. 2:00pm-5:30pm

Venue: Bournemouth University, Talbot Campus BH12 5BB (TBC)

- Gordon Cooper
- gordonjcooper@gmail.com

THAMES VALLEY

Wednesday 15 February

Advances in compression

6:30pm for 7:00pm

Venue: Pincents Manor Hotel, Calcot, Reading RG31 4UQ

- Penny Westlake
- info@rtstvc.org.uk

WALES

- Hywel Wiliam 07980 007841
- hywel@aim.wales

YORKSHIRE

- Lisa Holdsworth 07790 145280
- lisa@allonewordproductions.co.uk

TV diary

Alex Horne discovers
that making a TV show
can be family-friendly



Filming *Taskmaster* is the most nine-to-five job I've had since 1996, when I spent a summer working on a potato farm, removing mouldy potatoes and toads from a potato conveyor belt. I would wholeheartedly recommend both jobs.

Four-fifths of the series is filmed in an unlikely cottage in West London. But I live outside the M25, so semi-insisted that the final fifth takes place near my house.

Today, we are starting at a location one mile from my kitchen, so I eat breakfast with my wife and three small boys before heading out the door in my suit like an actual father from 1976.

■ **Taskmaster works like this: five comedians do their competitive best to accomplish a raft of ridiculous tasks set by me.**

They attempt these things individually, only finding out how each other has done later in the studio, under the judgemental glare of my boss, Greg Davies.

Today, it's Lolly Adefope's turn and we meet for a pre-task breakfast at a conference centre next door to my kids' primary school.

■ Lolly has no idea what's in store so I leave her nibbling nervously and join the crew at a nearby farm to set up her first situation. I can't reveal details in case her competitors are reading – but

she might be interacting with animals so I meet a veterinary health and safety man who was on the set of *Ben-Hur* and *Wonder Woman*.

■ **When Lolly has finished her mystery animal-related activity, she and I sit in the kitchen of the farmer and his wife, an excellent couple who usually turn Chesham residents' apples into cider; it's a surprisingly idyllic place to live. Outside, the crew set up something involving wellies.**

■ By 11:00am we've moved to Chesham United Football Club. Again, it's a location chosen principally because I know people who work there. My eldest son plays in its Under-8 team and it's a proper family club, which has made Tom and me, and now the *Taskmaster* team, very welcome.

Unfortunately, it's a particularly cold day in the Chilterns so Lolly doesn't feel quite as comfortable as she tackles her next two tasks (which require a typewriter and a rubber duck, respectively).

■ **At lunch, Andy the director and Andy the producer and I meet to talk about what's next for the show, both here and abroad. Despite the surroundings (the home-side changing room and laundry area) this feels incredibly glamorous.**

The Belgians and Swedes are making their own versions of *Taskmaster*, which is by far the best and most

ridiculous thing to have happened in my career.

■ The afternoon is filled with a few more things that I can't mention here. Hugh Dennis, Joe Lycett, Noel Fielding and Mel Giedroyc will all be doing the same challenges either side of Christmas so any hints might spoil the integrity of the show.

Despite being intensely silly, we take the competition seriously. The comics might cheat, but we can't.

■ **As darkness surprises us yet again by falling in the middle of the afternoon, we move into the bar for the final task of the day. This one involves me. I enjoy my subordinate role as Greg's assistant/deputy life-coach but, when I have the chance to get slightly closer to centre stage, I do secretly enjoy it.**

■ When Lolly leaves, I'm next out the door as the brilliant crew do the actual work of sorting everything out. It's time for my day job: doing a gig with my band, The Horne Section, at the Colchester Arts Centre.

We've been sloppily mixing music and comedy for seven years now and seem to have found our audience. By 10:00pm we've led that audience in a genuinely exhausting Zumba routine, as well as a backwards conga. Home around midnight, I sleep well.

Taskmaster, Series 4, will be shown on UKTV's Dave in April.

Apply now for the 2017 Shiers Trust Award

Do you need £2,000 for a history of television project?

The Trust can make a grant of up to £2,000 towards publishing work on any aspect of the history of television

Objectives

The promotion of public education through the study and research of the history of television in all its aspects and without regard to country of origin, including the development and encouragement of publications and associated projects such as bibliographies and monographs on particular aspects, provided that the results of such study and research shall be published and that the contribution made by the Trust shall be suitably acknowledged in any publication.

Criteria

Grants will be given to assist in the completion of new or unfinished projects, work or literature specific to the objectives of the Trust. 'Literature' is defined as including audio-visual media such as DVDs and websites.

The Trustees must be satisfied that the work they are supporting either could not be finished or published without the grant and that, with it, the work will be completed, or, the grant will provide the initial phase of a project that will be continued and completed with other identified funding.

Applications will be considered broadly in support of research, development, writing, editing or publication.

Grants for research will require that the results of the work will be made known and accessible through appropriate means. In the case of literature, projects must have a real prospect of publication. Applicants must demonstrate that their work will have a clear expectation of making a significant contribution to the objectives of the Trust.

Applicants will be required to satisfy the Trustees of the soundness of their projects, and identify any grants from other sources. The Trustees will not make commitments to support recurring funding, nor make grants to cover fees or maintenance of students undertaking courses.

George Shiers

George Shiers, a distinguished US television historian, was a long-standing member of the RTS. Before his death in 1983, he and his wife, May, provided for a bequest in their wills. The Shiers Trust grant, now in its 17th year, is normally worth £2,000. Grants will be considered and approved by the Trustees who may, at their discretion, consult appropriate experts to assist their decisions. In assessing priorities, the Trustees will take into account the sums of money available.

Application procedure

Applications are now invited and should be submitted to the Trustees by Friday **31 March 2017** on an official application form (available from the RTS, address below). Applications should set out the nature of the project in not more than 500 words. Supporting documentation may also be included. Details of your experience or qualifications should be provided. Applicants should ensure that their project conforms to all the criteria. Applications should be accompanied by a budget that clearly identifies the sum being requested for a grant and the purposes for which it will be used. **Application forms are available from the RTS and should be returned to the same address:**

Clare Colvin, Archivist
Royal Television Society
3 Dorset Rise
London EC4Y 8EN
clare@rts.org.uk

Previous recipients

- 2016:** The Scottish Broadcasting Heritage Group recorded interviews with people who worked at and watched STV from 1957 to 2017.
- 2015:** Oral history project by former Granada staffers Stephen Kelly and Judith Jones, with interviews published at: www.granadaland.org
- 2014:** Shared between Dr Sheldon Hall, whose *Armchair Cinema* is a study of feature films on British television, and Marc Scott, whose research focuses on the unofficial development of TV in Australia
- 2013:** Barry Fox has built a website (www.tekkiepix.com) to present his collection of historical consumer electronics imagery and documents. The picture shows a publicity still for Philips's optical videodisc
- 2012:** Paul Marshall researched a biography of Alan Archibald Campbell Swinton, the early visionary of all-electronic television
- 2012:** Simon Vaughan digitised the 300-page 'Black Book', the first manual of the Marconi-EMI electronic television system, installed in 1936
- 2011:** David Rose presented an illustrated retrospective of his exceptional career as a groundbreaking television and film producer to a large number of live audiences
- 2008/2010:** Steve Arnold digitised back issues of *Radio Times* to make a searchable online archive of articles and schedules
- 2001:** Simon Vaughan, archivist of the Alexandra Palace Television Society, printed a collection of 1,200 photos by the father of television lighting, Desmond Robert Campbell
- 2004:** Don McLean compiled an authentically accurate audio two-CD presentation of the beginnings of television in Britain
- 2005:** John Grist wrote a biography of Grace Wyndham Goldie, the first Head of BBC Television News and Current Affairs
- 2009:** Ronald Sandell, a key planner of the analogue terrestrial transmitter network, conducted research for a book, *Seventy Years Before the Masts*
- 2010:** John Wyver conducted interviews on the presentation of theatre plays on British television



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In these giddy years of peak TV nothing is cooler, more feverishly consumed, than US television drama series that seem, unaccountably, to be taking the medium in new and exciting directions.

The widespread praise heaped on often dark and complex series, from *The Wire* to *Breaking Bad*, is, no doubt, due to sheer surprise: how did television – in particular, American TV – suddenly get so smart, so original, so good?

US TV, derided not so very long ago as a cultural desert, is now enjoying a golden age. Critics fall over themselves to lavish praise on the latest box-set treat. David Bianculli, the respected TV critic for National Public Radio, recently published a panegyric entitled *The Platinum Age of Television*. The term “Golden Age” no longer suffices.

But another recent book, no less fulsome in its praise, perhaps inadvertently, makes a curious point about the creators of many of these shows. *Difficult Men* by Brett Martin anatomises the genesis of *The Sopranos*, *Deadwood*, *The Wire*, *Mad Men*, *Breaking Bad*, *Six Feet Under* and many others, without pausing to consider the question of gender contained in its title.

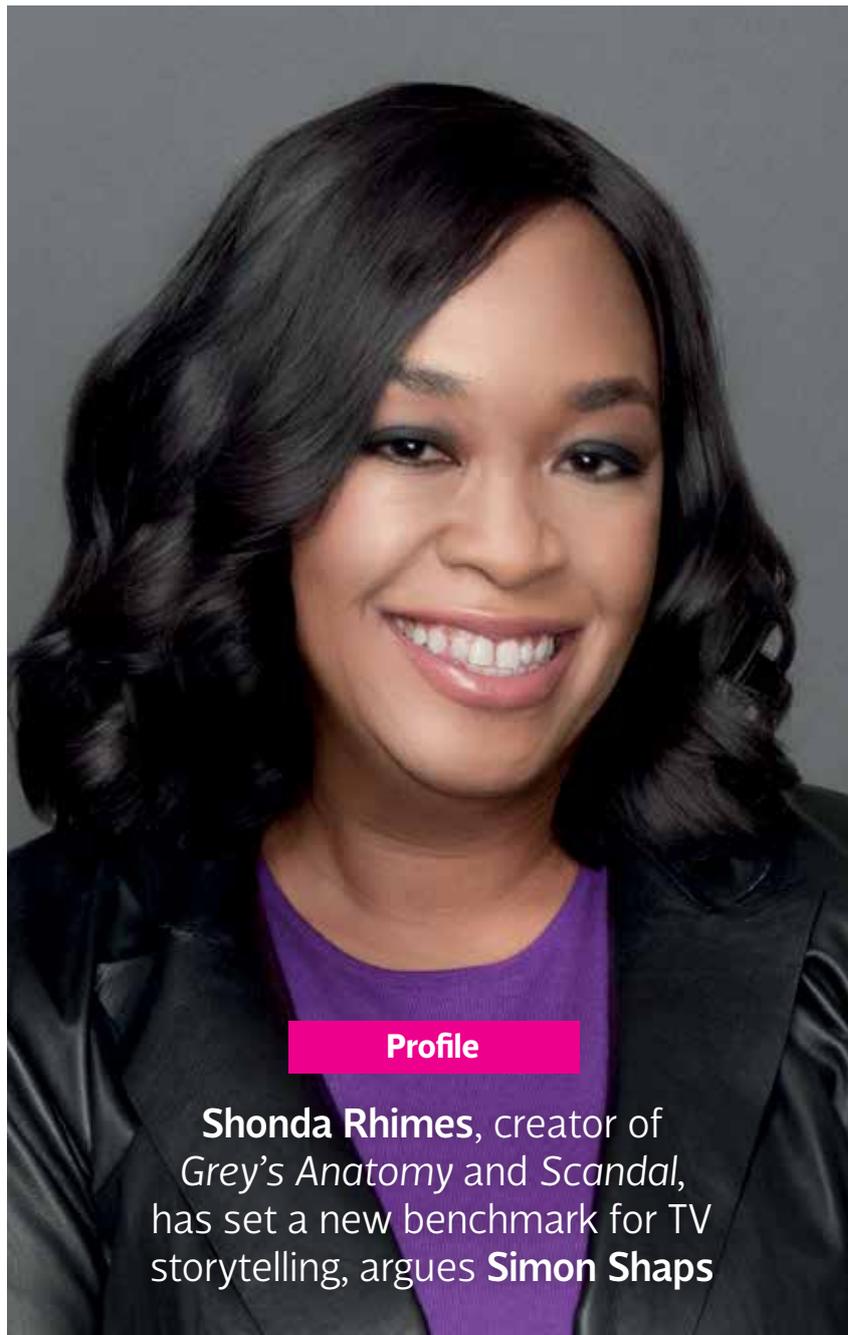
David Chase, David Simon, Ed Burns, David Milch, Alan Ball, Matt Weiner, Vince Gilligan are the Men – difficult or otherwise – of the book’s title, with not a woman in sight.

Which brings us to Shonda Rhimes, the hugely successful creator of *Grey’s Anatomy*, *Scandal*, *How to Get Away with Murder* and *Private Practice*, and founder of Shondaland, a production company that employs many hundreds of people.

Rhimes is black, a woman, and over the past decade, has made her reputation with a series of brilliantly commercial series, which don’t even make it into the index of Martin’s book.

Her shows are the tent pole that props up Thursday nights on ABC, the most competitive night of the week. Former ABC Network President Paul Lee says of Rhimes: “I loved working with Shonda. She’s a stunningly talented showrunner and a defining American voice.”

So, if Lee is right and Rhimes is a defining voice, how come her contribution to this golden (or platinum) age seems to be overshadowed by the creators of the shows that feature in Martin’s book? >



Profile

Shonda Rhimes, creator of *Grey’s Anatomy* and *Scandal*, has set a new benchmark for TV storytelling, argues **Simon Shaps**

A defining American voice

Shondaland



› Is she the wrong gender, or is she just making shows for one of the unfashionable networks?

Difficult Men reports that, back in 1993, when Steven Bochco and David Milch joined forces to create *NYPD Blue* for ABC, they offered the show as something of a departure for the network. “Part of Bochco’s pitch to ABC... had been the prescient notion that network TV needed to adjust its standards to compete with the coming threat of cable,” writes Martin.

The threat to the networks was, of course, far greater in the end than Bochco and the networks could have imagined. Today, cable is itself under threat from the on-demand players – Amazon, Netflix, Hulu and, no doubt, others to come.

So where does that leave network drama? When Alessandra Stanley, TV critic of *The New York Times*, writing about *Scandal*, says it is “more Aaron Spelling than Aaron Sorkin”, we presume that this is a put-down.

Not merely is the best stuff being done elsewhere – beyond network TV – but the high-rating shows are just commercial pap.

Thus, Rhimes finds herself in a curious position. Unlike many of the most talented writers, she has so far stayed loyal to ABC and network TV.

She has created a number of new shows, and performed the seriously underestimated task of keeping them creatively strong over many seasons.

Grey’s Anatomy is now in its 13th series, and *Scandal* is already up to Series 6. The constraints of network TV actually seem to make her shows sharper and more engaging than is sometimes the case with slow-burning serials, where the narrative unfolds over many weeks. Remember, she has to operate in just 40 minutes of airtime and needs to deliver self-contained stories each week.

Looking again at the opening episodes of *Scandal* and *Grey’s Anatomy* offers a masterclass in the creation of fictional worlds.

From the moment that Meredith Grey (Ellen Pompeo) wakes up in the arms of Derek Shepherd (Patrick Dempsey), unaware that he is head of neurosurgery at the hospital where she

is about to begin work as a surgical intern, we are drawn into what the voice-over describes as “the game”, where a person “either has what it takes to play – or they don’t”.

The game is the pressurised and competitive journey that 20 interns are about to begin. It will involve personal triumphs and failures, lives saved and lives lost. Not all the interns will last the course.

In five expertly crafted minutes, having opened the series with Grey’s one-night stand with Shepherd, Rhimes introduces five or six key characters and the challenges they will face: the medical hierarchy at Grey+Sloan Memorial Hospital. She also hints at the revelation that comes at the end of the episode, when Meredith’s mother, a legendary surgeon, is revealed to be suffering from dementia.

The same compression and energetic storytelling is in evidence again at the beginning of *Scandal*, which takes us straight into the unique world of Olivia Pope (Kerry Washington), a former media adviser to the US President who runs her own crisis management company.

The firm is immediately plunged into working for a blood-stained socialite who arrives at Pope’s door, fearing that he will be charged with murdering his girlfriend. That story runs alongside Kerry’s personal instruction from the President to close down a Monica Lewinsky-style scandal that is about to engulf his Presidency.

In a session at Mipcom in October, Rhimes talked about her early ambition to be a great novelist, only to discover that “Toni Morrison already had that job”. She convinced her parents that she should apply to the writing programme at USC School of Cinematic Arts, rather than Harvard, “because it was more difficult to get into”.

After graduation, she wrote screenplays, including *Princess Diaries 2*, but says that she only began to think about writing for television when she was at home with her first child, and started to watch intensively, not least all the episodes of the first series of *24*, back to back.

Having written a script about war correspondents that she couldn’t sell,

Complex heroines: *Scandal*'s Olivia Pope (played by Kerry Washington), left, and Meredith Grey of *Grey's Anatomy* (played by Ellen Pompeo), right

she set out to find out “what Bob Iger wanted”. The answer was a medical series. And the result was *Grey's Anatomy*.

There are currently five Shondaland shows in production: *Grey's Anatomy*, *Scandal*, *How to Get Away with Murder*, *The Catch* and a project that had the working title *Still Star-Crossed*, described as a sequel to *Romeo and Juliet*. It is Rhimes's first venture into period drama.

She is the executive producer of all five shows and still works as a showrunner on *Grey's* and *Scandal*. Given her legendary attention to detail and the pace of US drama production, it is difficult to imagine her having the time to run more series.

But, in a *Broadcast* interview in October, Rhimes raised the prospect of creating an original drama series for UK television. She said: “It's a new day in television. Working outside of the States is something I have always wanted to do.”

It would be foolish to bet against Rhimes succeeding, but the track record of US showrunners creating original series for the UK suggests that the odds are against her. Almost all the traffic – writers, producers, directors, on-screen talent – has been in the other direction.

Rhimes told the audience at Mipcom that she loved television because, more than feature film, it allowed her to “really do character”.

It is a cliché to argue that, if the great novelists of the past were born today, they would choose to write for television. But in her own telling, that is Rhimes's story.

In choosing to leave the novel writing to Toni Morrison, she is building a treasure house of great popular drama series, full of subtlety and intelligence.

All of her ideas are original; all of them contemporary. Still only in her mid-forties, Rhimes shows no signs of flagging. As is evident in her desire to explore new markets.

When the complete history of this era of television is written, her achievements may well put those of the “difficult men” in the shade.

As she told students at Dartmouth College in a graduation address: “I ended up building an empire out of my imagination.”



All pictures: Sky

Rhimes' rise: her story arc

Born in 1970 and raised outside Chicago, she is the youngest of six children. Her mother is a college professor. Rhimes' father worked as a university administrator.

Of her mother, she once said: “When people say “I'm too old” to do something or “I could never do that”, I'm always like, “My mom had six kids and then she became a professor – like, what are you talking about? Anything is possible!”

Rhimes is unmarried and has two adopted daughters and one daughter by gestational surrogacy.

She started her TV career as a development assistant.

Her early scripts included feature films *The Princess Diaries 2: Royal Engagement*, Britney Spears vehicle *Crossroads* and co-writing HBO movie *Introducing Dorothy Dandridge*.

Prior to *Grey's Anatomy*, Rhimes wrote a pilot for an ABC show about war correspondents, which never got made. *Grey's Anatomy* was her first attempt at writing series drama.

Of *Scandal* she has said: “To me, the awesomest part of my job is I get to type “interior, Oval Office” and know that someone's going to build me an Oval Office, and I get to go play in it.”

In 2015 she published a memoir, *Year of Yes: How to Dance It Out, Stand in the Sun, and Be Your Own Person*.

“I get asked a lot how I manage to create such smart and strong heroines,” she said in October at Mipcom. “But I don't know any dumb and weak women. I'm writing heroines who talk like my mothers, my friends, like Betsy [Beers, executive producer at Shondaland] and me. I never felt that what they said was wild.”

Asked about her success in having lead roles played by minority actors, she said: “I choose not to examine that fact. We make TV characters look like normal people in the real world. We just try to tell the truth.”

The man riding C5's success



Viacom

If David Lynn ever grows tired of being a television executive, perhaps he should consider a career in diplomacy. When it is suggested to him that the power struggle at Viacom's New York HQ – which finally saw the departure of CEO Philippe Dauman last August – may have troubled his own working life, Lynn barely bats an eyelid.

Five days a week, a Lycra-clad Lynn cycles the eight miles from his Fulham home to Viacom's office in Camden, North London. The 35-minute journey may be short, but it is long enough for him to reflect on what has been a tumultuous period for the company in which he has worked for the past 19 years.

The stock price has been in meltdown and the fallout from the feud between Dauman and the family of Viacom's

Viacom International

Viacom's UK and European chief, **David Lynn**, explains Channel 5's place in a unique business model to **Steve Clarke**

controlling shareholder, Sumner Redstone, continues to obsess US media watchers.

One possibility is that Viacom will reunite with CBS under the leadership of Les Moonves.

Variety recently published a lengthy report headlined, "Sumner Redstone's

wild year". It said: "The drama surrounding the House of Redstone has been nothing less than Shakespearean."

Three thousand miles away in Camden, however, all appears remarkably calm: no blood-soaked daggers or vials of poison visible anywhere.

Dauman, a speaker at the RTS Cambridge Convention in 2015, was replaced by another Viacom veteran, Bob Bakish, who is now Viacom's acting CEO.

Lynn sees Bakish's promotion as an endorsement of Viacom's international success: "He's a fantastic leader who's driven the transformation of Viacom's international business. He's a real visionary.

"The fact that Bob was chosen for that role is an indication of the success of Viacom internationally and also of how Viacom is looking to international for growth."

Quite how determined Viacom is to build its business outside the US became clear two years ago. Then, it became the first American entertainment giant to buy a UK terrestrial broadcaster. By successfully outbidding other suitors – who reportedly included Discovery, Scripps and BSkyB – for Channel 5, Viacom was making a clear statement.

Until then, the group's overseas activities had revolved around its pay-channels, principally MTV, Nickelodeon and Comedy Central.

The synergies offered by the deal were obvious. Not only could back-office functions be shared, more importantly, hit Channel 5 shows could play across Viacom's international channels – and hit Viacom shows could appear on Channel 5.

It is no coincidence that one of Channel 5's signature shows is a UK version of *Lip Sync Battle*, a format that originated on the Viacom channel Spike across the Atlantic.

"We've already started sharing content between Channel 5 and our pay-network in the UK and some shows are starting to go overseas as well," notes Lynn, who was a key player in Viacom's purchase of Channel 5.

He explains: "Northern & Shell [the broadcaster's previous owner] had done a fantastic job turning around Channel 5: it was handed over to us in good health. I think we were best placed to bring it to the next level."

Happily for the London-based Viacom executive, the company's strategy for growing Channel 5's business is starting to pay off. In November, Lynn announced that the network's pre-tax profits had increased by almost 50% to £58.9m for the year to September 2016, up from £39.5m.

"We've had two years of profits and year-on-year growth," says Lynn.

Admittedly, the Channel 5 family of channels' overall audience share has fallen by around 1%, year on year, but its share of 16- to 34-year-old viewers, the demographic that advertisers crave, has risen by 9%.

At the same time, Channel 5 is at last winning critical acclaim for some of its original commissions: *MPs Behind Closed Doors*, praised by *The Times* TV critic Andrew Billen, wouldn't have looked out of place on either the BBC or Channel 4.

Lynn singles out his director of programmes, the charismatic Ben Frow, for his huge contribution to 5's

transformation; Viacom inherited Frow from Northern & Shell.

"We have shows of real ambition and quality now," notes Lynn. "Ben has done a brilliant job.

"We're making innovative content such as *Gangland*, where cameras were given to gang members. It was done really sensitively.

"Our new series *Slum Britain: 50 Years On*, highlighting homelessness, is a fantastic series."

OUR VIEWING HAS GONE UP FOUR-FOLD, OUR REVENUE HAS GONE UP THREE-FOLD – DESPITE ALL THE CHANGE

In the past year, the broadcaster has increased its spend on programming by 11% to £230m.

When Viacom bought Channel 5, UK-originated content made up 50% of the schedule. Today, the figure is 66%.

"There are now only seven titles on Channel 5 that were in the schedule in 2013," says Lynn. "We've commissioned 40 new series this year. There's been a total reinvention."

Viacom's UK TV businesses have always enjoyed a close working relationship with Sky – Comedy Central and Nickelodeon are both joint ventures with Sky. And, since May 2015, Channel 5's advertising has been sold by Sky's sales house, Sky Media. This brought the network into line with the rest of Viacom's UK-based pay-channels and branded digital properties. These already came under Sky Media's umbrella, following a deal that Lynn negotiated in 2009.

While the benefits of Sky selling Channel 5's airtime are clear, isn't Lynn worried that, in the longer term, advertisers will increasingly turn to social-media platforms, such as Facebook, rather than rely on TV? Moreover, ITV's advertising revenue has taken a hit, following the Brexit referendum vote.

"I've been running this business since 2007," says Lynn. "Back in 2007, everybody was talking about disruption. They're still talking about it.

"This isn't to say that it's not happening, but it is back to that old adage that people tend to overestimate technological change in the short term but underestimate it in the long term.

"Our business has thrived during that period. Our viewing has gone up four-fold, our revenue has gone up three-fold – despite all the change.

"If you look at Ofcom's [latest] report, 86% of viewing was either linear or linked with linear – linear PVR or catch-up. The viewing is still there. The ad market has been incredibly robust over the last few years."

He does accept that, in the aftermath of the referendum, there is "a lack of visibility" in the UK ad market, but he is optimistic that more targeted advertising should help during 2017.

"Through innovations, such as AdSmart Five, our advertisers have the ability to target adverts and match them up with audiences.

"People buy advertising by broad-brush demographics. Going forward, there are tools that, say, identify people who are likely to buy a car in the next six months. Car manufacturers can advertise against that."

And then there is the challenge to broadcasters from streaming services. Once again, Lynn is upbeat: "There's no doubt that you're going to see more viewing moving to on-demand.

"When it comes to TV, I'm a believer and an optimist. I think that we have a unique product. But, yes, we do have to evolve and give the viewers the opportunity to watch our content flexibly."

Such is the success of Channel 5 as a business model for Viacom that it has inspired the company to buy another free-to-air broadcaster – this time in Latin America. In November, Viacom announced that it had acquired Argentina's *Telefe* for \$345m. Unlike Channel 5, *Telefe* also owns a pay service that operates in 17 countries.

As for any more UK acquisitions, none appear to be on the horizon for the time being. But, as Lynn points out, Viacom is unique in the UK in owning a terrestrial station alongside its traditional assets.

"Being part of a free and pay business in the UK and also being plugged into an international network is a different model. Nobody else has that," he stresses. "That's been a blank sheet of canvas and enabled us to approach things in different ways and it gives us unique advantages."



Why social media needs TV

Social media

Television is helping to drive platforms such as Facebook and Twitter, hears **Matthew Bell**

News of television's death is premature, heard a relieved RTS audience, who were assured that the US tech giants – Facebook, YouTube and Twitter – were TV's partners, not predators.

"Television is amazingly resilient – the great thing about it, is that it's very adaptable. It's always been good at seizing the opportunities that new technology brings," said YouTube's Stephen Nuttall at the RTS early-evening event in November, "Social media muscles in on TV".

"Platforms like ours are part of the distribution mix for any creative storyteller these days," continued Nuttall, senior director at YouTube EMEA (Europe, Middle East and Africa). "Whether you're BBC Radio 1 or Channel 4, you think about all the ways you can mix and match different platforms and forms of distribution. Sometimes, that will involve Facebook, YouTube and Twitter and sometimes it won't."

Over the past year or so, online video has become hugely important to social media companies. “We’re reflecting a massive sea change,” said Patrick Walker, Facebook’s director of media partnerships, EMEA. “We estimate that 50% of all mobile traffic now is video – in five years’ time, it will be about 75%.”

In August 2015, the company launched Facebook Live, which allows users to broadcast live video. Walker said that some 500 million people a day were now putting videos on the platform, including broadcasters, such as Sky and Channel 4, and online news and entertainment service BuzzFeed.

Old-fashioned TV habits, however, are hard to break. “People love watching great programmes and they love watching them together. We can see that resonate on Twitter – that’s not going to go away,” said Twitter’s UK Managing Director Dara Nasr.

He argued that TV and Twitter, working in tandem, increase audiences for both media: “When there’s great programming, it drives a peak of tweets, and when there are a lot of tweets about programmes, they drive greater viewing on TV – there’s a real reciprocal relationship.”

Referring to the title of the RTS event, Nasr denied that social media was “muscling in”: “In our case, we like to partner or buddy up. We are a bridge rather than an island – we celebrate great media.”

Twitter has recently moved into live events, outbidding Amazon and other tech companies to win the rights to broadcast Thursday-night NFL American football. “Live is big for us,” said Nasr. “We want to partner people.”

However, the Twitter executive ruled out any move into commissioning: “That’s not an area that we’ve ever gone into. We’re a platform. We celebrate content producers and we’d love it if they’d use our platform.”

Nuttall, expanded on the importance of multiple, online platforms for content producers: “In the past, if you were a UK broadcaster or production company it was probably hard to have distribution beyond the UK. Now, thanks to platforms such as YouTube and others, you can reach a global audience.

“We’re not content creators; we’re not storytellers ourselves. I think that if [YouTube owner] Google started doing content it would probably be 1970s-style sci-fi – it wouldn’t be our strong >

From YouTube to mainstream TV

British actor and comedian Humza Arshad is a popular YouTube presence with his ‘Badman’ character.

‘He was concerned about being forever typecast as “Terrorist No 2” in television dramas,’ explained YouTube’s Stephen Nuttall, and so set up his own channel to showcase his talents.

Nuttall maintained that Arshad would not have been able to build his career ‘if he’d only had access to TV’.

‘The fame that he has generated through YouTube has subsequently seen him recruited by the Metropolitan Police to create public-service videos to persuade kids not to become radicalised and to explain Islamic culture in a different way. He has also been approached by the BBC to create a series.

‘Arshad has been able, through YouTube and social platforms, to take control of his career.’

Fake news and online abuse

Much has been written and broadcast in the traditional media about the boost President-elect Donald Trump received from fake news stories during his successful election campaign.

At the RTS early-evening event, Facebook’s Patrick Walker addressed the charge that his company had done little to stop these stories spreading.

‘We are a platform – we see ourselves first and foremost as a technology company. The mission we have is to connect people and make the world more connected, which is about sharing information,’ he said.

On the problem of online abuse, Walker argued that it wasn’t ‘easy to balance’ a desire for ‘openness and connectivity’ with keeping ‘the place safe’.

He added: ‘One person’s freedom of expression can be another person’s hate speech.’

Walker said that Facebook had created more community guidance to outlaw hate speech and other abuse, but admitted mistakes had been made.

These included the censoring of an award-winning photo from the Vietnam war showing children running from a napalm attack.

But social media, argued YouTube’s Stephen Nuttall, had brought many stories, such as the Arab Spring, the coup in Turkey and the horror of Aleppo, to the attention of the world: ‘Online has enabled those stories to be told to a huge audience.’

Pressed by Channel 4 communications chief Dan Brooke, who was in the audience, on the increasing threat to democracy posed by fake news, Walker said: ‘The internet allows for the instantaneous, global transmission

of ideas, which we enable, and sometimes these ideas come from sources that might be a bit dubious.’

He added: ‘We’re spending a lot of time trying to figure out how to improve [the situation].’ Measures could include finding ‘much more obvious ways for people to flag content that is potentially false’. ‘The thing that we can’t do is become the judge of what is true and what is not true – that’s an impossible task and shouldn’t be our responsibility.’

‘Well, that happens in television,’ pointed out Brooke. ‘There is a judge in television – the regulator.’

Nuttall said that his parent company, Google, tried to stop anyone gaining financially from fake news: ‘If there is video that is misrepresentative or inaccurate, then it won’t monetise – that takes away a huge incentive to put the content there in the first place.’

He continued: ‘It is important, though, that the internet is a place for free speech. It wouldn’t be for us to become a regulator or censor of the internet. I also think that audiences are smart enough to work out where to go for their trusted sources of news.’

Walker noted that ‘people tend to think that the status quo from before was some golden age of truth. But I [could] read something in the paper, [on the] front page – misinformation, potentially intentionally so – [then] there’s a retraction three days later on page 42.’

When a reader came across fake news online, Walker said, he or she had ‘the power as an individual to call it out, to flag it so that people know. That power to respond is something very new.’



From left: Patrick Walker, Facebook; Stephen Nuttall, YouTube; Dara Nasr, Twitter; and Kate Bulkley, chair

Paul Hampartsoumian

WE ESTIMATE THAT 50% OF ALL MOBILE TRAFFIC NOW IS VIDEO – IN FIVE YEARS’ TIME, IT WILL BE ABOUT 75%

QUESTION & ANSWER

Q What is the creative potential of digital social media?

A **Stephen Nuttall, YouTube:** We are seeing a lot of people experimenting at the moment with virtual reality, 3D and 360° [video]. It’s going to be really interesting to see what turns into a compelling entertainment experience... It’s an amazing time to be a storyteller, and the pace of change is increasing.

A **Patrick Walker, Facebook:** The key things are to experiment, have fun... [and] hire young people who can tell you about the new language of social media.

Q Will the traditional commissioners continue to hold sway on social media?

A **Stephen Nuttall, YouTube:** You don’t necessarily have to be commissioned in order to put out your content. You can do it and make money on the ad-revenue that you generate. You can go to a brand and get the money. There are many, many ways to make this work... We are seeing a pretty profound change in the array of content out there and in the different business models that sit behind it.

A **Dara Nasr, Twitter:** What should be applauded is that there are new winners, too...

There are people who never would have had a hope of doing it in the old world [without YouTube] and now they are making fascinating content, which allows us all to benefit across various platforms.

Q How can brands engage with social media?

A **Stephen Nuttall, YouTube:** People are increasingly integrating brands into content – YouTubers will make a fair chunk of the revenue they generate from brand integration.

We are also seeing brands become content creators themselves. Red Bull isn’t buying drinks; it is creating an amazing brand [through content], largely using online but now also using TV.

Q What is being done to combat online piracy?

A **Patrick Walker, Facebook:** It’s an issue and we are very quickly building more powerful tools and training our partners to use them – no one should be rewarded for distributing content that isn’t theirs.

A **Stephen Nuttall, YouTube:** Some 400 hours of content gets uploaded to YouTube every minute. Every single one of those hours gets “fingerprinted” and compared to a reference library that contains pretty much every film and television show ever made...

[Content ID] is an amazing tool for content owners to protect their copyright.

point.” YouTube, promised Nuttall, would concentrate on distribution, working with “content creators of all shapes and sizes” to reach an audience.

Unlike Twitter, however, it does commission content. “We are working with some established YouTube creators to allow them to make shows that they wouldn’t otherwise create,” said Nuttall. “We might be giving them some financial assistance to do that, but it may be assistance with scripts or production techniques.”

Currently, this original programming is available only in the US and a few other territories on the streaming subscription service YouTube Red.

“It’s in various international markets now [these include Australia and Mexico] and I expect it to be in more,” said Nuttall, who wouldn’t be pinned down to a date for a UK launch.

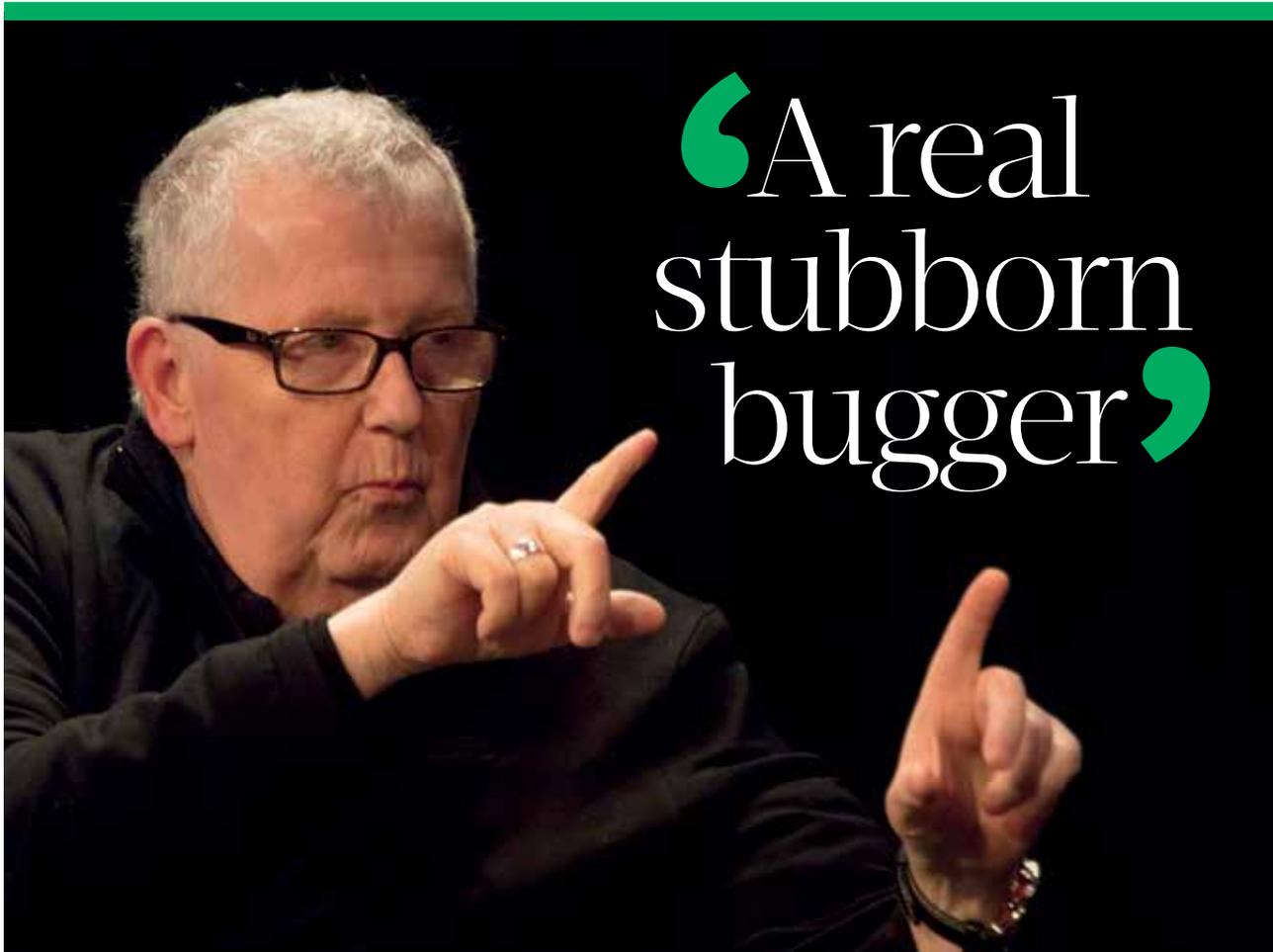
In the future, as online video grows, could more traditional TV channels follow the example of BBC Three in becoming an internet-only channel?

Nuttall predicted that broadcasters would pursue a “mixed distribution strategy”.

He added: “There are lots of ways to reach and engage a global audience – I think people will use all the distribution platforms that are relevant to them and then work out the right answer [for them].”

“The constant red herring is that it is one or the other,” said Twitter’s Nasr. “People who use YouTube also use Twitter, Facebook and watch TV.”

The RTS early-evening event ‘Social media muscles in on TV’ was held on 29 November at the IET in Savoy Place, central London. It was chaired by Kate Bulkley and produced by Stephen Gaynor.



Paul Hampartsoumian

‘A real stubborn bugger’

The very best journalists are often awkward, dogged characters who hate taking no for an answer. So it is with Steve Hewlett, the 58-year-old presenter of Radio 4’s *The Media Show* and a tenacious investigator responsible for some of the most important TV scoops of the past 30 years.

The 1995 *Panorama* interview with Diana, Princess of Wales, edited on his watch, was seen by almost 23 million viewers.

Hewlett has also worked on programmes covering the Troubles in Northern Ireland, including a film on Bloody Sunday, and interviewed Colonel Gaddafi.

Back in March, he was told by doctors that he was suffering from a very aggressive form of cancer. The prognosis was not good but, with his hallmark persistence, Hewlett uncovered a treatment option – albeit an expensive one that he has to pay for himself – that appears to be defying the odds.

Eight months later and Hewlett is still alive and very much kicking.

This was abundantly clear to the 300 or so people who packed into the

Journalism

Despite undergoing intensive treatment for cancer, **Steve Hewlett** finds the energy to entertain a capacity crowd with stories of his unmatched career

BBC Radio Theatre on a windswept Friday evening late last year to hear him speak – against doctor’s orders – about his career and his attitude towards his cancer.

“It’s a bit weird, I feel like I’m attending my own wake,” was his typically mordant opening remark.

From then onwards, there was little stopping the dry Hewlett humour as Roger Bolton, one of his first BBC bosses, posed some penetrating questions about Hewlett’s life at the BBC and beyond.

Moments earlier, the BBC’s outgoing director of radio, Helen Boaden,

had introduced the event. She said it would be “naïve to pretend that it was not a complicated event emotionally, as Steve has been admirably open about his cancer diagnoses”.

He had brought “the same relish for proper facts and analysis, clarity of argument and dry wit about his illness that has characterised his journalism”. Not to mention his tenacity: “He’s a real stubborn bugger.”

So how had Hewlett’s career in broadcasting started? Actually, it almost ended before it began.

As a student activist, he had been involved in organising “a massive rent strike” at Manchester University, which came to the attention of the BBC’s notorious Brigadier Stonham, the spook who vetted all applicants.

When current affairs show *Nationwide* wanted to give Hewlett his first BBC contract, his boss’s request was initially rejected. Bolton, then editor of *Nationwide*, told the personnel department that he wasn’t going to let it dictate who he hired as a researcher.

Eventually, Hewlett was given an extended contract but, by then, he had decided to go and work in independent production on Channel 4’s trailblazing *The Friday Alternative* ▶

› and *Diverse Reports*. These programmes, unlike BBC current-affairs shows, deliberately set out to be subjective. They also liked to confront the prevailing liberal view on issues such as capital punishment.

“Channel 4 did lots of stuff in the arts, religion and current affairs and in drama that upended the TV consensus,” Hewlett said. “The problem Channel 4 has now – and I do accept that it is, in a way, more difficult now – is: what is its defining purpose? I think that it is struggling to find one.”

Panorama was, of course, a very different programme. Hewlett had first worked on it as a freelancer at the very beginning of his career. In 1995, he took over as its editor.

Bolton asked Hewlett where his sense of intellectual self-confidence came from. “Of course, I felt overawed by things but I thought, if I could work in a bar and just about keep things together, then everything would be fine. And I never felt I had a great deal to lose.”

By the time of that fateful edition of *Panorama*, shown in November 1995, he did have a great deal to lose.

At one point during the machinations surrounding the programme’s production, Hewlett wondered if he’d be fired. He worried that the interview with Diana would end up being too soft.

“I remember the production team had come to talk about it at my house in Shepherd’s Bush.

“The minute they left, I felt the bottom drop out of my stomach. I thought it would be shit.

“The only thing worse than not having this interview would be if it was fawning nonsense. I felt that could be career-ending.”

When, eventually, Hewlett saw the interview he knew that it was a jaw-dropper. He remembered viewing a rough-cut of the film with several BBC executives, including then-head of news Tony Hall, head of current affairs Tim Gardam and controller of editorial policy Richard Ayre.

“After about three minutes, one by one, their mouths dropped open. There was not a murmur in the room,” Hewlett recalled. “We got to the end of it and no one said a word. Richard Ayre winked at me... Talk about a pregnant pause: it went on and on. Eventually, Tim Gardam said: ‘Well, he’ll never be able to marry Camilla now.’”

So, how had Hewlett managed to keep the programme secret from the rest of the *Panorama* team? After all, the



Steve Hewlett

show employed some of the world’s best investigative journalists. “I said that we were doing a top-secret story about police corruption, and that shut them all up.”

He added: “The hardest thing was to keep it from Alan Yentob [then controller of BBC One]. Everybody knew that, if Yentob got the faintest whiff of it, it would be everywhere.”

At the top of the BBC hierarchy the politics of interviewing Diana were nightmarish. No one involved needed reminding that the then-BBC Chairman, Marmaduke Hussey, handpicked by Margaret Thatcher, was the wife of Lady Susan, one of the Queen’s ladies-in-waiting.

With breathtaking naivety, the Princess’s only condition for the interview – she didn’t ask to see the questions beforehand or seek approval of the final cut – had been that she would tell the Queen before the broadcast that she’d been interviewed by *Panorama*.

Once this had been done, the BBC launched the show to the press – without the then-Director-General

John Birt having told Hussey about the interview. Hewlett remains hugely impressed by the way Birt handled this: “He was absolutely committed to the BBC doing this programme and showing it. There was no interference of any description. Birt took a huge personal risk.”

Relations between the DG and the Chairman, already strained, took a nosedive but Birt survived.

Hewlett, meanwhile, was tipped as the next controller of BBC One. He has no regrets that the job went instead to Peter Salmon, since the new controller was denied the resources to do the job effectively.

Hewlett did, however, reach the top of the TV greasy pole – as director of programmes at ITV station Carlton.

Ultimately, however, the corporate life sat less comfortably on his shoulders than the mantle of being an uppity journalist who got his kicks from asking difficult questions.

“At Carlton, I ended up in the bizarre corporate politics of an ITV company where people didn’t understand



Roger Bolton

All pictures: Paul Hampartsoumian

television,” Hewlett recalled. When he was made redundant by Carlton, he put together a portfolio career, writing a weekly media column for *The Guardian* and, from 2008, presenting Radio 4’s *The Media Show*.

He also continued to make TV programmes, included a stand-out documentary about Rupert Murdoch and his relationship with Britain.

If anyone was expecting a simple hatchet job on the media mogul they would have been disappointed. “Don’t get me wrong, Murdoch is no saint,” Hewlett said. “But the true story of Murdoch has a lot more to it than the caricature... He clashed with almost every branch of what you might call the British establishment.”

Bolton asked Hewlett if, during his career at the BBC, he’d ever been leaned on by powerful executives to tone down any of his programmes.

He said that, in 30 years, there had been three attempts but he had rebuffed each one.

The first was when he was editing the BBC One documentary strand

Inside Story; the programme was concerned with Lloyd’s “names”.

The next two incidents occurred on *Panorama*. Reporters had gathered evidence that, among certain vulnerable young men, there was a significant link between exposure to screen violence and violent behaviour.

“I got a call from the hierarchy that said, ‘You can’t do this. Are you working for the *Daily Mail*?’ Eventually, he went away and the programme went out. I never caved in to people.”

On the last occasion, *Panorama* was looking at allegations of corruption in how the National Lottery contract was awarded. “[I was told,] ‘You can’t do that.... It’s the only thing we’ve got on Saturday night,’” Hewlett recalled to gales of laughter and applause from the audience.

Despite Bolton’s probing, Hewlett declined to identify the caller, although some in the audience drew their own conclusions.

Hosting *The Media Show* – as the editor of any BBC news programme knows to their cost – sooner or later

involves the BBC having to report on itself. Bolton suggested that the corporation’s coverage of its own tribulations and crises must, arguably, be more independent and impartial than the BBC’s reporting as a whole.

So, had anybody ever told Hewlett what questions he shouldn’t ask or what subject he shouldn’t do on the programme? “No. On *The Media Show* there is a reluctance to go and do the BBC all the time. The BBC is such a big part of the media landscape that you could do it every week.”

Reading between the lines, it is possible to conclude that Hewlett feels more at ease working in the senior service. “I never cease to be amazed at how unlike TV people radio people are,” he said. He also praised BBC Radio for its sensitive and understanding approach to his illness.

Turning to the cancer, Bolton asked if, effectively, reporting on his own body was helping him deal with the disease (as well as appearing on Radio 4’s *PM*, Hewlett writes a diary for *The Observer*).

“I approached the whole thing with my journalistic head on,” Hewlett replied. “I was doing it before I spoke to anyone, before *PM* came on the scene or any of that. I was doing it with the health authority – that’s how I managed to get from Hertfordshire to the Royal Marsden and get the right course of treatment.

“A little bit of journalistic nous [comes in handy for] navigating the system. I don’t know how my 86-year-old mum would do. It would never occur to her.”

He added: “It helps me in the sense that no one is walking on eggshells. I’m quite open about it... I might have weeks, I might have months, I might have years, I might have a long lifespan. All these things are possible.”

What does he hope for now? “I want to see my children grow up... I don’t feel my professional life is over. I really enjoy what I do and I’d like to carry on doing it...”

“Do I feel that this is cutting me off in my prime? In other words, having not done so many things that I feel I should have done?”

“No, the honest answer is that I feel incredibly lucky to have had the career I’ve had.”

‘An evening with Steve Hewlett’ was a Media Society event held with support from the RTS at the BBC Radio Theatre in central London on 25 November. The producer was John Mair.



Welcome to the post-truth world

Review of the year

Alastair Stewart looks back on a year of Brexit and Trump as sanity and normality were hijacked by social media

The first big story of the year was the Zika virus. It yielded moving pictures of troubled mothers and their babies, with malformed brains. It prompted near pandemonium, however, when speculation spread that it might disrupt the Olympic Games.

There was also the continuing Ebola virus outbreak which had, in 2014, seen British servicemen and women come to the aid of folk in faraway places. That included the building of hospitals, which were staffed by brave medics, many taking time out from the NHS.

Evidence of how bizarre 2016 has been came when one of the Ebola nurses, who'd contracted the virus and nearly died, was called before a tribunal for malpractice.

Pauline Cafferkey was eventually cleared but a colleague was suspended for misreading Cafferkey's temperature.

Throughout the year, TV did powerful work. We offered compelling pictures and, as with radio, thoughtful words and intelligent analysis. Social media, in parallel, gave a minute-by-minute running commentary and pointed folk at good and less good sources.

Plus ça change.

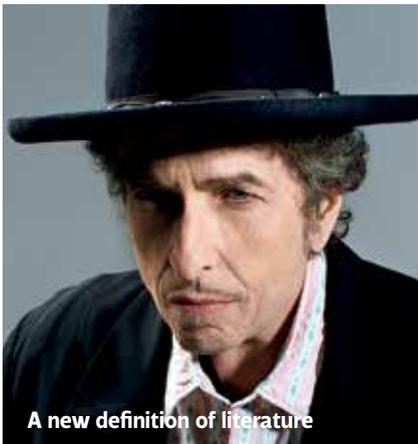
That it was going to be a "full-moon" of a year became clear in April, with the leaking of the "Panama papers" by the International Consortium of Investigative Journalists and the German newspaper *Süddeutsche Zeitung*.

With a little help from an insider at Mossack Fonseca, the dubious financial practices of the usual suspects were revealed in eye-watering quantities, both in terms of papers leaked and the amounts of money involved.

The dark arts of journalism fruitfully plunged a probe into the dark depths of political and commercial depravity.

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Brexit: NHS promise

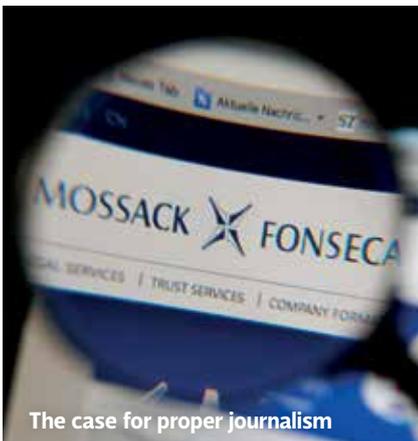


A new definition of literature

Public domain

Image redacted

Ebola: tragedy, then farce



The case for proper journalism

News UK

INCREDIBLE, RIDICULOUS THINGS WERE SAID AND CHALLENGED, ONLY TO BE REPEATED

Social media risked more by “calling out” some of the less usual suspects, an act that traditional rules and the courts hampered others from doing. Then it hit the fan, big time.

Towards the end of the year, Oxford Dictionaries declared “post-truth” the word of the year. New media, now about as new as the internal combustion engine, tweeted “hurrah”; traditionalists said “lie” was shorter.

In the campaigns leading up to the Brexit vote in June and Donald Trump’s election as US President in November, empirical evidence was thick on the ground.

Running up to the vote on the UK’s membership of the EU, there were warnings of an economic apocalypse if we did not “remain” and financial falsehoods, festooned on the side of a bus, of fabulous riches awaiting us if we “left”.

In truth, neither was true.

We filmed the bus, we covered the speeches, we interviewed the players and we sought to test these “post-truth” truths. The doubts were there and they were voiced – but the battle was bloodier on social media and the doubts were screamed rather than objectively crafted.

We also reported the polls that consistently assured us the electorate had decided, just, to “remain”.

They got it wrong, catastrophically. “Post-polling” may shortly join “post-truth”.

Brexit heard “experts” anathematised by no less a pillar of the establishment than the former education secretary Michael Gove.

Polling went out of the window.

Pollsters’ explanations have been fascinating, numerate, demographic and almost theological. But they got it wrong.

Many will tell you they “knew”; a few will have made a bob or two at

Ladbroke’s; but most of us fell for it hook, line and “Brexit”.

The PRCA has just launched a “review of political predictions”. My prediction is that self-interest and self-justification among the practitioners of those dark arts and their clients will make it tough to leave Base Camp One.

In September, Jeremy Corbyn won his second leadership election, defeating Owen Smith after he’d emerged, above marginally better known opponents, to take up the challenge that the Parliamentary Labour Party and its friends wanted met.

Corbyn won, handsomely. All it really achieved was a strengthening of his grip over a supine PLP, with a rule book that, unless changed, would see him returned as many times as he fancied, until he called it a day.

Corbyn hates door-steps. He and his aides seem to think that seeking a comment in this traditional mode is “harassment” and “unprofessional”.

Social media is an unscientific sample of believers and doubters. Traditional media has sought to report Labour’s comings and goings but the core issue of whether or not Corbyn is the electable Messiah or the doomed psephological albatross around the party’s neck is less easy for us to test, within the traditional rules of impartiality and balance.

So it was doorstep skirmishing that often won screen space, and partisan screaming that one read on social media.

Across the Atlantic, fact-checkers fell screaming to the floor during the Clinton-Trump campaign. Incredible, ridiculous things were said and challenged, only to be repeated.

From the campaign trail, with Trump’s increasingly angry rallies, to the pugilistic debates, it was a TV fest.

But it seems that it, too, was all a “post-truth” event. ▶

› The polls that tightened when the FBI decided to have another go at Clinton's emails still said she'd pull it off. She didn't, despite the Donald's threats of a wall with Mexico, a ban on Muslims entering the US, the jailing of Clinton and video evidence of the now President-elect's propensity for grabbing women inappropriately.

Social media crucified Trump and continues to do so. Traditional media is focused on "transition", on curious photo-opportunities in Trump Tower with the former Ukip leader, Nigel Farage, and Trumpian tweets suggesting that Farage should be Her Majesty's next ambassador to the US.

A Shakespearean prologue to 2016 would have suggested a fierce fight over Brexit and the US presidency followed by the restoration of normality and sanity. The reality, played out on TV and on social media, has been more like *The Thick of It* meets *In the Loop*, with asides by Chris Morris and music by Stockhausen.

And sitting at the heart of Trump's White House will be the right-wing, agitprop *Breitbart* man Steve Bannon as director of strategy.

It says it all.

Cathy Newman's *Channel 4 News* clash with Bannon's *Breitbart* protégé Milo Yiannopoulos was seminal in understanding where our journalism ends this curious year.

Newman used old-school manners, research and dignity to charge Yiannopoulos over sexism, rape, impoverishment and race.

His answer, essentially, was that Newman just "didn't get it". In a curious way, he was right. There is a new cadre out there, despoiling a landscape we once thought we understood; what they soil it with, many find offensive.

But they don't find it offensive; nor do their many followers at the ballot box; and, on social media, their views are echoed, liked and retweeted.

Considered news-bulletin reports, even lengthy documentary-format expositions, don't do the trick.

Those judging themselves to be on the side of the gods will watch any calm destruction of the offensive



Trump and Farage: friends at the gates

ITV.com

stuff that is offered. But those who agree with the thesis, however offensive it may be to the mainstream, won't. They just don't trust us any more – or they're on social media.

While not all young people rely on instant media, a growing constituency does. What is more, those seeking to join the profession are confronted by the world it has created.

It is a new world for the would-be journalist where the few are blessed with a place on a traditional training programme, via a good journalism course.

More, confronted by the reality of the "gig" economy, end up "jobbing" in an "instant" world, paid or – more often – unpaid, in the jungle of social-media journalism. It will colour their outlook and warp the profession to which they are the heirs and successors.

Mainstream media – MSM – experiments with competition: shout-fest phone-ins; TV studio debates that echo this approach but with a tad more dignity; and reality TV stars, seeking to shed light on the great issues of the day in the way that



Yiannopoulos: 'You just don't get it'

Channel 4

a Richard Dimbleby or a Brian Walden did decades ago.

But it does it to little effect, in my humble opinion.

The key lesson of 2016 is that the need to find an attractive, credible and engaging approach is still our singular challenge. Social media, kidnapped by ideologues during the referendum and presidential campaigns, won't really do it.

In this burgeoning domain, veracity is often a rare commodity, while impartiality has the value of a black pearl, and is found just as infrequently.

Yet, these are the media that younger readers and viewers increasingly turn to. Not for them the considered, balanced, sourced view of an accomplished, experienced reporter on TV or radio. Instead, they favour the instant gratification of YouTube, the colourful opinion of the vlog and blog.

And not for them the "sit back and listen" approach of an appointment-to-view bulletin, but rather the spontaneity of a chat room, with bias-confirmation and the apparently *ex-cathedra* rants that echo their own prejudices.

We traditionalists seek truth, balance and audiences: share matters in the tough world in which we earn our living, in commercial TV and radio and at the BBC.

But where we use "bongs" and "pre-comms" to tempt folk, social media is content to unleash the click-bait approach that embraces the salacious, the inaccurate and the "never wrong for long" to get audiences in, build up the impact-count and cash in on the volumes.

It is the brutality of monetisation, but it is unseemly.

A bleak prospect, perhaps, for those of us who still believe in brilliant, unbiased broadcast news funded by commercials and the licence fee.

Oh, by the way, Bob Dylan won the Nobel Prize for Literature and Ed Balls gave a more than reasonable acquittal of himself on *Strictly Come Dancing*.

Or was that the "post-Nobel" and "post-dancing"?

Alastair Stewart OBE is a presenter of ITV News.

OUR FRIEND IN THE NORTH

Is the glass half full or half empty? That classic question, or cliché, is actually a really useful way to look at the production industry in Scotland. On the surface, all appears rosy.

The BBC has survived largely intact from the Charter renewal process. Whatever emerges from the scrapping of the in-house guarantee and the establishment of BBC Studios, the corporation's spending commitment in the nations and regions of the UK remains undamaged.

Channel 4, guided by Ian MacKenzie in its Glasgow office, is also committed to spending more in the nations. The last Pact survey revealed Scotland securing 8% of out-of-London spend.

The end of last year also saw new flowers blooming north of the border. Ross Harper and Jane Rogerson set up Red Sky, while Firecracker opened for business in Scotland under the talented Elspeth O'Hare.

The Scottish Baftas ceremony in November was a glittering affair. Hollywood actors mingled with hard-nosed journalists. There were well-deserved gongs for programmes as diverse as *Shetland* and *This Farming Life* and, of course, our own moving documentary *Dunblane: Our Story*.

Lots of very full glasses were drunk.

But dig deeper and a more worrying picture emerges. The glass starts to drain.

The incoming Director of BBC Scotland will have to fight some sharp-elbowed colleagues to try to ensure that more of the licence fee raised in Scotland is spent in Scotland. He also needs to answer political questions about why we don't do as well, proportionately, as Wales.

How healthy is
Scotland's TV
production sector?
Alan Clements
gives his diagnosis



BBC Scotland's in-house production unit will have to shake off the current round of redundancies and get ready to scrap for commissions from buyers 400 miles away.

New companies do spin out of established companies and do well, as Raise the Roof Productions has done, but no indigenous Scottish company has grown through acquisition to challenge the London super-indies.

Consider how Tinopolis grew from a Welsh base via the purchase of Mentorn and Sunset+Vine, among others. The Scottish independent sector remains small and under-capitalised.

As Scotland has dithered endlessly about a studio, Pinewood has built one in Wales. More importantly, the lack of returning network drama

since the demise of *Taggart* remains a major concern.

Northern Irish Screen has a remarkably clear mission statement – to be the second sector in production after London – and is putting its money where its mouth is.

Those *Game of Thrones* enthusiasts doing the tourist trail on the Antrim coast could, and perhaps should, have been travelling through the Western Isles of Scotland on a similar quest.

Late last year, I was interviewed by a consultant. He was a perfectly nice man but the dispiriting fact was that I was answering the same questions that I was asked 20 years ago.

Meanwhile, Scotland has gone from challenging for second place in the production race to fourth, behind Manchester/Salford and Bristol/Cardiff, with Belfast breathing down our neck.

Part of the problem is undoubtedly institutional. Creative Scotland remains, at heart, a cultural, rather than an industrial, organisation. It is focused on theatrically released content. Scottish Enterprise has dabbled in the sector but has not made TV production a priority. And the Scottish government already has these two quangos dealing with the creative industries in place.

Crucially, no one has an annual job review at which they are quizzed on their responsibility for the health of the TV production sector in Scotland.

It is everyone's problem, therefore no one's problem. Everyone means well but nothing changes. And we continue to fall further behind.

I hope 2017 brings a renewed focus on the sector, so that this time next year I will raise that half-filled glass to wish you a very Happy New Year.

Alan Clements is Director of Content, STV.

The protracted reign of able-bodied white men over British television may finally be drawing to a close, writes **Steve Clarke**

For many people who believe in diverse, multi-racial societies, 2016 was a year of profound political setbacks. But, paradoxically, it may also go down as the year in which British television finally embraced real and permanent change in how it deals with diversity.

As we begin a new year, many influential voices are convinced that TV's decision-makers are now determined to move towards a genuinely diverse workforce. They also hope to see big improvements in the on-screen representation of people from marginalised groups.

This optimism is underpinned by two important milestones. First, the new BBC Charter commits the corporation, for the first time, to specific agreements on diversity. Second, and not before time, Ofcom looks determined to act on the issue.

Much of this was brought into focus late last year during an afternoon debate hosted by Sky Television, "Breaking boundaries: diversity in broadcasting", held at the firm's west London HQ.

It was here that Ofcom CEO Sharon White announced that the regulator would henceforth carry out annual audits of UK broadcasters (see box on page 23) in order to hold them to account on diversity.

And while this applies to all TV and

radio stations, White made it clear that she intended to keep an especially close eye on the BBC. She stressed that, on diversity, "the BBC ought to be a shining beacon and have the highest standards in the industry". In March, Ofcom takes over the job of the BBC Trust.

Of course, as Sky's CEO Jeremy Darroch stressed during his opening remarks, fine words were one thing – implementing real change was considerably more difficult.

"Despite the very best of intentions, people reach for the status quo because it's the path of least resistance, it's familiar, and it's worked before," acknowledged Darroch. "We've made good progress in some areas, and less than we'd like in others."

On Sky's entertainment channels (Sky 1, Sky Living, Sky Atlantic and Sky Arts), the company had made "significant, tangible progress" in ensuring that a fifth of "significant on-screen roles", senior production positions and writing teams were from black, Asian and minority-ethnic (BAME) backgrounds, he said.

Real challenges, however, remained, especially in comedy and arts shows, where the production companies making the programmes were often very small. "Two years on we're pleased with the progress we've made but we know that we, collectively, have a long way to go," said Darroch.

In news and sport the job was, perhaps, harder still. Not even Sky could



Diversity

2016: TV's defining year for diversity?

select the players who turned out on the pitch for, say, Manchester United or Chelsea.

However, the satellite station had introduced several initiatives to improve diversity in the sports newsroom and sports production.

Sky News, meanwhile, had set specific targets for on-screen representation of guests in terms of ethnicity and gender: 35% female representation (increasing to 50/50 over the longer term) and 14% BAME representation.

As the panel discussion got under way, it became clear that these initiatives and others like them across British broadcasting were having an impact.

Lenny Henry, who gave new impetus to the TV diversity agenda by speaking out at Bafta in 2014, was convinced that attitudes in broadcasting were “on the brink of a massive change”. British TV was “at the start of something big,” emphasised the comedian and actor.

But, as Darroch pointed out, the definition of diversity had broadened to encompass the disabled, as well as ethnicity, sexuality and gender.

Channel 4 had led the way in TV portrayals of disability by championing coverage of the Paralympics. One of the panellists at the Sky debate was JJ Chalmers, a presenter of this year’s Rio Paralympics.

The ex-Royal Marine suffered life-changing injuries in Afghanistan in 2011, when he was wounded by an IED. He described how the experience had altered his perspective on himself and towards other disabled people (see box on page 24).

Channel 4 CEO David Abraham said the Paralympics “teach us that, when you get very talented people from all walks of society to do very daring things – and to say new things in new ways – [the result] is very compelling for the audience”.

In some aspects of diversity, Channel 4 had done “quite well,” he said, but in others “there’s a heck of a long way to go”. Abraham continued: “For all of us, this is never going to get done. It is going to be a lifetime’s effort but we can begin to look back now on the first steps to progress.”

ABC is one US broadcaster that has made great strides in bringing more African American actors into TV.

The company’s London-based head of international content and talent, Keli Lee, outlined how she had introduced >



Ofcom

Ofcom’s priority is transparency

Ofcom CEO Sharon White said: ‘We will be looking at diversity data across the broadcasters that we regulate to help us get the most comprehensive picture yet of how well each broadcaster is doing.’

The regulator aims to collect a variety of information about the diversity of people employed by broadcasters and gauge what steps are being taken to monitor diversity.

Ofcom wants to know if targets are being met. Data will be collected in 2017 with the first report due to be published by the summer.

White said: ‘Broadcasting both reflects and shapes the values that we hold as a society... We know that we’ve still got some way to go. A number of groups struggle to get into the business.

‘Once they’re in, they struggle to get on. It’s opened up a bit of a gap between the people who make TV and radio, and the audiences who watch and listen to them... These failings are a stain on all of us in the industry.’

She added: ‘Sky has shown just what can happen with the will and the commitment. Similarly, I am pleased to see what the BBC has recently announced, regarding diversity in commissioning from the indie sector.’

She praised Channel 4 for helping to transform perceptions of disability with its 2016 Paralympic Games coverage.

‘As a regulator, we have a very important role to play in helping to tackle barriers and providing guidance but also in holding the industry to account,’ said White. ‘It’s an area where I raise my hand and say that, as a regulator, we haven’t done enough in the past. As an organisation, this is now very clearly a priority for us.’

It was important for Ofcom to publish independent and impartial statistics on diversity, said Lenny Henry: ‘We can’t just tick our own homework any more.’

Ofcom also needed to define what diversity meant, Henry added, calling for the regulator to repeat for diversity what it did in defining precisely what qualified as programme-making in the nations and regions.

He called on Ofcom to set ‘some minimum standards’.

‘If diversity is now a requirement of the BBC Charter, we need to know what the minimum level that the BBC has to achieve in terms of staffing and production to meet that Charter requirement,’ said Henry.

The Charter required the BBC to broadcast a specified number of hours in genres such as news and current affairs; diversity needed to follow suit, said Henry: ‘Without a minimum requirement it is a bit like having a high-jump competition without a bar.’

DON'T LOOK AT THE DISABILITY, LOOK AT THE ABILITY

Image redacted

Disability: a presenter's perspective

'For the first 23 years of my life I didn't live in a very diverse environment, particularly in the Marines, which is made up of young, white males,' Channel 4 presenter JJ Chalmers told the assembled executives. 'Back then, if you had talked about diversity, disability would not have been something that came into my head.'

'Becoming disabled was a massive eye-opener... There was a time when I was more or less a head stuck in a bed, unable to do anything for myself...

'At that stage, my physical strengths had gone. Yes, I got them back through adaptive sport and sports that were tailored to my abilities. It made me realise that I needed a new career and I needed to find something as exciting as being a Royal Marine.'

'I wanted to challenge myself and, basically, be one of the good guys. Believe it or not, I joined the Marines so that I could do some good in the world.'

'When I looked to become a presenter

at the Paralympics I did it because I realised that there were incredible stories to be told... Channel 4 is currently writing the blueprint.'

'If you try and be creative in some of

the established sports such as football people get upset because you're changing something. But at Channel 4 we've taken Paralympic sport and created the way it's viewed. We managed to make it lighthearted and entertaining. At Channel 4, we've got so much room to be creative.'

'I played to my strengths because, in being disabled, I was an expert in the subject matter. So I spoke from my heart when I was on the screen.'

'Yes, I've done Paralympic sports but I found out that I'm quite good at talking. And the reason I am is that I grew up dyslexic and I struggled to write. My way of expressing myself was vocally.'

'My diversity has shown me my strengths. With disability, don't look at the disability, look at the ability.'



> an initiative that transformed casting at the Disney-owned network.

Fifteen years ago, ABC realised that it suffered from a lack of diversity both in front of and behind the camera.

It decided to prioritise drama in a drive to improve representation of non-whites in acting roles. Seven hundred actors from minority backgrounds were auditioned. The aim was to identify the best 40 to 50. They were then mentored in a one-year programme, the Talent Showcase.

Said Lee: "It didn't happen overnight, we had to have a lot of conversations and get the entire company's support, which we did, from the top down."

Today, ABC's scripted shows such as *Modern Family*, *Grey's Anatomy* and *Scandal* (the last two were created by Shonda Rhimes – see profile on page 7) aim to reflect the diversity of the US audience.

Henry highlighted the importance of avoiding negative stereotyping in casting. There was still a tendency for young black actors to end up playing criminals on TV.

"Gun and knife crime are only one side of society... What everyone in the community tells me is that there needs to be a counter narrative," he said.

"People want to know what happened that day your mum hit you over the head with a frying pan because you hadn't made your bed."

Lee chipped in: "We hear so many stories from diverse people who say, 'I want to be able to play any role, it doesn't have to be a role that is only written for a black man or a black woman.'"

Henry emphasised the need for sensitive casting and storylines that feature black characters in flagship shows such as *EastEnders* and *Coronation Street*: "What's interesting about minorities is that we watch the big shows, too. [But] if we watch a show once and we're not in it, then we don't watch it again... When you leave us out, it's as if you don't value our custom."

WHEN YOU LEAVE US OUT, IT'S AS IF YOU DON'T VALUE OUR CUSTOM

Image redacted

Lenny Henry

A critical part of improving diversity on screen is to appoint more non-white executives empowered to green-light shows. Those with commissioning power at ABC in the US hailed from a range of ethnic backgrounds, noted Lee.

“The head of drama is an African American woman,” she said. “On the ABC Studios’ creative team, all the heads are women. It’s not just one person, or about one day, it’s about everyone coming in and trying to make a difference.”

Commissioning is an area where British broadcasters have a lot of heavy lifting to do, according to one of the other panellists, Pat Younge, Managing Director of Sugar Films and a former head of production at BBC Television.

Younge said that, while the diversity of those who made UK TV shows was improving, programme pickers had largely remained white.

“It’s necessary to have a diversity of views in your commissioning teams or you’re always going to struggle to get truly authentic and diverse content,” he stressed. “To me, diversity is about authenticity. It’s about properly reflecting the range of lives and experiences led by people in this country.

“You can get another black actor in the back of the shot on *EastEnders* or a third lead [actor] in that new comedy, but what we still lack are stories that come from the perspective of the other. That’s true diversity.”

He added: “A lot of stories involving people from a BAME background are not being told. People don’t understand them...”

“It’s not that the people who are picking shows are not good people, it’s just that we need a greater range of experiences – black, white, female, disabled, working class.”

It is a problem that Henry was only too familiar with. When he started his small-screen career in the 1970s, British TV was an all-white zone, he said:

“There was never anyone who looked like me in the room. The male, pale, Oxbridge-educated ruling class ran everything.

“For 35 years, I never had a meeting with someone who looked like me. Then I came across Anne Mensah at the BBC [Mensah is now head of drama at Sky]... I didn’t have to translate stuff any more.

“When someone looks like you, you can relax a little bit. It makes it easier to have a conversation.”

Sky’s ambitious diversity targets were one way of attempting to do something to change the composition of commissioning teams. The broadcaster’s head of content, Gary Davey, said that, for Sky to tackle and improve diversity, putting faith in organic changes was never an option.

“With the best will in the world, it was clear that, to make real progress, it was not going to happen organically,” he said. “If it was going to happen organically, it was going to take way too long.

“As Jeremy [Darroch] said, as a company, we love ambitious targets. We embraced it as a means of disciplining ourselves.”

Finally, the topic of the referendum

vote for Brexit was raised. Channel 4’s David Abraham said that the vote to leave the EU posed challenges for British television’s diversity agenda.

He said: “It’s going to be very interesting seeing how the industry [avoids] reacting in a stereotypical way to the referendum. I think we’re probably in a state of some confusion as to exactly what it means.

“We can be very patronising about what it is saying while, at the same time, perhaps, not finding new creative ways to address it in what we’re commissioning.”

Alarming, Henry revealed that, following the vote, he’d suffered racial abuse on the street for the first time since he was at school. His daughter, too, was recently subjected to racial abuse.

Henry concluded: “Of course, the nation has spoken and Brexit is going to happen, but it’s more important than ever that the people who make the programmes have positive things to say about diversity.”

The event ‘Breaking boundaries: diversity in broadcasting’, was held at Sky Television on 1 November.

Sky Vision chief **Jane Millichip** is a TV executive who confounds the corporate stereotype, says **Tara Conlan**

Mixing it up on a global scale

Like the sheep and pigs that she rears with her husband at their Cotswold home, Sky Vision Managing Director Jane Millichip is a rare breed. A mixologist, surfer and former journalist, Millichip has worked across television sales, commissioning and acquisitions. She is renowned for her business acumen and an ability to build relationships with producers.

Her wit and incisive distillation of trends were in evidence at September's RTS London Conference. There, she warned that drama was in danger of experiencing a sub-prime-mortgage-style crisis unless new sources of finance emerged.

Sitting in a meeting room in the vast, new Sky Central building in West London, she says that some people thanked her afterwards for addressing "the elephant in the room... I kind of feel like someone had to at some point. It was one of those quotes that kind of sticks."

She adds: "I don't want to be the naysayer of TV drama. All I'm asking for is that we all think more broadly, more strategically, about drama funding in order to maintain these ambitions. In many ways, we've never had it so good in drama and I want that to continue.

"The model is not broken," Millichip explains. "We had our biggest launch slate of dramas this Mipcom, and we have very high expectations."

With eagerly awaited shows such as *Tin Star* (starring Tim Roth), the glamorous *Riviera* and a second run of Arctic drama *Fortitude*, Sky is building a reputation for pacy ensemble dramas that score internationally.

"Someone asked me if we'd reached

peak drama," she says. "I don't think we have, because we'll never tire of telling each other stories... but have we reached the peak in our ability to fund it in a conventional way? I think we might be approaching that point."

She is trying to find new forms of funding – while drama ambitions and budgets are rising, the licence fees that broadcasters pay producers are not.

"More and more of the deficit funding of the distribution business is required for core funding. Therefore, it is no longer an advance against distribution rights, it is core funding. And it's taking more of the world sales to recoup that deficit – ultimately leaving a smaller back-end. I'm trying to push up the value chain a bit and look for funders who derive their value from somewhere other than the international pot."

Having started out at Haymarket magazines on *Car and Accessory Trader* ("My first published article was three pages on in-car air fresheners"), Millichip spent eight years as a journalist.

At *TV World*, she found herself "publishing an edition of the magazine which I put *Bananas in Pyjamas* [an Australian kids' show] on the front page. I thought: this isn't exactly Woodward and Bernstein."

So she took up an offer of a sales job at distributor Intel. She subsequently rose to running the nascent Sky Vision nearly four years ago, via Living, RDF and South Pacific Pictures. She oversees sales operations in London, Singapore, Los Angeles and New York.

The distributor's revenues have since grown tenfold to just under £100m per annum. Some of that has been via the acquisition of stakes in seven production businesses, but sales at the division's

core distribution business have risen from £8m to £33m. She finds it "particularly pleasing [to be] growing that significantly in a business where our earnings are all from sales commission".

Around 50% of Sky's original shows are sold by Sky Vision. Sales are doing well across the catalogue, with new comedies, such as *Sick Note*, starring Rupert Grint and Don Johnson, performing strongly, as are new dramas, such as *Riviera*.

In July 2014, Sky Vision took the first step to broadening its business by buying 70% of *Great British Bake Off* producer Love Productions.

This was followed by an investment in new indie Znak & Co and a 60% stake in Jupiter, a US company specialising in factual entertainment and formats

"A successful, sustainable content business needs multiple pipelines of revenue," says Millichip. "I felt that, to grow Sky Vision, we needed the Sky originals pipeline, a third-party pipeline – which is still vital to our lifeblood – and our own production pipeline."

Five more production investments followed, including *The Secret Life of the Zoo* producer Blast! Films and Sugar Films, co-founded by ex-BBC Chief Creative Officer Pat Youngue.

"It's really important to invest in the talent... we are adamant that they retain their own brand, name and flavour," Millichip argues. "The culture that you foster, particularly in a creative business, is important... We're engaged with our production businesses, but it's a light touch. We don't tell them what they should be producing and why."

That light touch was in evidence when Love controversially chose to leave the BBC and sell *The Great British*



A SUCCESSFUL,
SUSTAINABLE
CONTENT
BUSINESS
NEEDS
MULTIPLE
PIPELINES
OF REVENUE

Bake Off to Channel 4. Millichip sits on Love's board.

"I still maintain that every effort was made to make a deal with the BBC...

"Having negotiated for more than a year, there was a point at which the relationship had become untenable... We had every intention of making a deal with [the BBC].

"But when, finally, that was not possible... when they still had not come to a resolution at the end of the last meeting, we passed a board resolution allowing Love to walk, which it did.

"It wasn't easy and it wasn't done lightly. But Love had our full backing to do so. We'd spent many long hours discussing the situation. We knew that Channel 4 was very keen. Love went straight there and David Abraham and Jay Hunt [Channel 4's CEO and chief creative officer, respectively] were fantastically decisive in making Love an offer."

Millichip insists that newspaper articles painting the BBC as the victim of a rapacious producer were incorrect. She maintains that Love "has nurtured

that show through thick and thin. It is a fantastic producer and format developer and has tweaked and enhanced the format brilliantly over the years, particularly in the transition from BBC Two to BBC One."

She continues: "Even the story about the presenters was completely misrepresented in the press. It wasn't possible to negotiate with the talent until all the conversations with the BBC had been concluded due to confidentiality reasons.

"Channel 4 knew that and it was prepared to take the show with or without the presenters. Obviously, once Channel 4 bought it, it opened discussions up and we are very glad that Paul [Hollywood] came with us."

Millichip believes that Channel 4 "will treat the show very well" and that "the increase in budget will be a brilliant thing for the show... In many ways, it's a reconciliation of many years of the show being underfunded."

As an internationalist working at an international company, she welcomed Sky's merger with Sky Deutschland

and Sky Italia. She says that the broadcaster is now well-placed to weather the currency fluctuations following the UK's Brexit vote.

Outside of television, she and her husband have been on "a quest to make the perfect air-dried Cotswold ham" and breed Gotland sheep to "bring hogget (it's a bit like teenage lamb) back to the British table".

In the corporate media world, Millichip is a tonic, revealing: "I've done mixology at our launches. That slightly backfired once when we did a pre-sales launch of *Fortitude*. I knew about half the buyers there.

"I invented some Nordic cocktails – I'd made up names associated with the show – and was mixing these drinks. When it was time to do the speeches, I took off my apron and got onto the stage – and I could see half the room looking at me thinking, 'Why is the cocktail waitress making a speech?'"

If her charcuterie foray proves even half as successful as her day job, she could be providing the canapés next time, too.

Sky



Matchmaking fixed-rig style

“It’s much more interesting to watch people fall in love than fight,” said producer Molly Sayers at an RTS Futures event in late November, which turned the spotlight on Channel 4’s popular *First Dates*.

The Twenty Twenty Television production is that rare thing among dating shows: it wants audiences to like, not laugh at, its lovelorn participants.

“The programme comes out of the docs department of Channel 4 so it’s not an entertainment programme, although it is entertaining,” said Sayers, who produces the series. “As much as it’s about love, dating and the funny, flirty, sexy things happening in the restaurant, it is a documentary about people.”

First Dates has been a regular TV presence since its debut in June 2013, and has racked up more than 70 episodes, including various specials and celebrity shows.

Dan Muncaster-Ross and Adam Stewart are the programme’s poster boys. They met on the show in 2015 and Muncaster-Ross moved 250 miles to live with his beau in Bury St Edmunds. The couple were engaged by the end of the year. Now they are planning a wedding in Cape Town in early 2019.

Recalling his audition for the show, Stewart said: “I was so honest and answered every question – they do

RTS Futures

Channel 4’s *First Dates* reveals in its documentary roots. **Matthew Bell** feels the love

ask for every single detail [about yourselves that] you can imagine.”

“Intimate details,” clarified Muncaster-Ross.

“The process was so quick,” said Stewart. “It was three weeks from getting a phone call [from the programme-makers] to meeting Dan.”

Muncaster-Ross applied to appear on *First Dates* after watching an episode with his flatmate and sharing a couple of bottles of wine – and then forgot all about it.

Two months later, he received a call and went to an audition in Newcastle; more time passed before he was called to London for another audition and accepted by the show.

Despite being filmed for national TV, the two men didn’t feel at all awkward on their restaurant date. “There is no camera crew walking around. There are static cameras, a bit like *Big Brother*, scattered about.

“When I first got there I thought, ‘Oh

God, there’s cameras everywhere,’ but as soon as Dan turned up I totally forgot about them,” said Stewart.

Muncaster-Ross added: “Because it’s a date, you want to impress the person that you’re with. They’re in front of you, so you just forget everything else that is going on. Until you get up to go to the loo and then you think, ‘Oh my God, there’s a camera on me.’”

The waiters and maitre d’ Fred Sirieix are employed by the programme-maker and are an integral part of the show. Actor Cici Coleman – one of the panellists at the RTS Futures event – explained to the evening’s chair, TV presenter Ria Hebden, how she was recruited as a waitress.

“I was serving a table and they happened to be a street-casting team from Twenty Twenty. I didn’t realise who they were and I was just chatting away,” recalled Coleman.

They offered her an audition for the third series of *First Dates* – which Coleman had not heard of. The format was being tweaked and the restaurant staff were to become part of the show.

“Series 1 and 2 had been less of a hit,” admitted Sayers. “Series 3 was Channel 4’s last push – it was a good idea but it wasn’t quite there.”

Featuring the restaurant staff, she explained, “oxygenates” the show. “Going from date to date, no matter how great the casting was and how



From left: Adam Stewart, Dan Muncaster-Ross, CiCi Coleman, Alex Gray, Molly Sayers and Ria Hebden

Paul Hampartsourmian

The making of *First Dates*



First Dates, Series 7

Channel 4

good the stories were, had left viewers [feeling] frazzled.”

Coleman thought the casters were joking: “No one ever comes to you [with a job] – you have to go to them.”

She went for an audition with Sayers and was offered the job. Her role is not only to serve food but also to chat with the daters and help them to relax.

“The only way that we know what’s going on in the [daters’] heads,” said Sayers, “is via Cici or [another waiter] at the table asking, ‘Do you like them?’”

She offered hope to any member of the RTS Futures audience looking for a route into television: “It’s a juggernaut of a production. We see up to 80 [potential daters] a week and we always need help, so there are logging positions and, on the actual shoot, there are [opportunities] for runners.

“In terms of getting a toe in [this industry], it is a good way in.”

Sayers is herself proof that researchers on *First Dates* can make their mark on the industry. She was a researcher on the first series, worked elsewhere to gain further experience, and returned as an assistant producer, before being promoted to producer.

The RTS Futures event, ‘First Dates: Uncovered’, was held at The Collective in central London on 23 November and was produced by Sasha Breslau and Alex Wootten.

Casting producer Alex Gray picks the daters and oversees the matching process on *First Dates*. He uses the show’s casting database of more than 150,000 people to come up with potential participants, who he supplements with street casting.

‘We spend a long time on the phone with people before we even meet them,’ Gray explained. ‘When they do come in, we treat our auditions as if we were down the pub with a mate so that they are as relaxed as possible.’

He added: ‘You can match them on paper but it’s a lot easier when you know them.’

Every week, the production team holds ‘match meetings’, where they ‘fight over their favourites. It can get really heated but that’s a good thing because it means we’re passionate,’ said Gray. ‘That’s why the show is so successful and creates so many successful matches.’

Indeed, the programme’s production team looked back at series 3 and 4, and discovered that around 80% of couples went out together again at least once after appearing on the show.

The series is filmed at a restaurant in Paternoster Square near St Paul’s in London, which the production team take over a week before filming starts.

Seven dates are filmed for each episode, although only five make it to the

screen, and two episodes are canned each day.

At any one time, three featured couples are filmed in the restaurant by 42 fixed, remotely operated cameras. There are also GoPro cameras in the toilets, which turn on when a featured dater enters.

The production team, however, can record only 10 streams; three streams for each couple to get both close-ups and wide shots, and one to record the waiters. The restaurant is filled out by other couples, who are also on first dates.

‘We have to monitor how pissed people are,’ said Sayers. ‘We’ve worked so hard to get the daters to this point, so we don’t want them to be smashed.’

‘Generally, however, we leave people to it because it is a documentary. People do get a bit pissed on a date or nervous or a bit sexy, but that’s OK.’

‘We’re just there to help and look after them – we don’t want them to do anything that they might regret.’

After a date has been filmed, the production team keeps in touch with the daters, especially during the editing process, until the show airs.

‘It’s not an exploitative programme in any way and that’s the joy of working on it,’ said Sayers. ‘You really want [daters] to fall in love. You want to see your months of hard work end in a Dan and Adam moment.’

RTS Programme Masterclasses

RTS Masterclasses I

Four distinguished programme-makers offer their insights across a range of genres. **Matthew Bell** and **Steve Clarke** report

DRAMA

The multi-award-winning TV writer Sally Wainwright is known primarily for her gritty, authentic dramas. Her series are usually set in the North of England and invariably feature strong female leads.

Think of *Happy Valley*, *Scott & Bailey* or her latest show, a two-hour BBC film examining a famous literary family, *To Walk Invisible: The Brontë Sisters*, shown over Christmas.

“Women write for women today,” she argued at the opening RTS Student Programme Masterclass.

But when she first worked as a writer, as part of a mainly-male team on ITV’s *Coronation Street*, female writers were unusual. “I think I was only the third woman writing for *Coronation Street*,” Wainwright recalled.

She added: “It was a hard environment... It was very male-dominated. In those days, everybody got pissed at lunchtime and in the afternoon it was a bloodbath.

“There were a lot of very confident, older men who’d been there a long, long time. As a 30-year-old woman, it was quite a hard environment to come in on and to feel confident.”

What advice did she have for aspiring screenwriters? Self-belief and persistence were essential: “Make a nuisance



Sally Wainwright

Jeff Morgan/Alamy

of yourself. If you believe in your talent, don’t have any inhibitions or shame about pushing your scripts out there.”

Wainwright added: “The very first time I handed over a script to someone, I was terrified and I made her read it while I sat there watching her. After that, I was never inhibited again.

“I will bore people senseless with my scripts... Be bold.”

She had another tip for wannabes: “The single best thing to do as a writer is to get an agent because most production companies won’t read unsolicited scripts...”

“Find out who will read new work, who is looking for new work, who deals in TV scripts, or whatever it is that you do, and target them. Write to them all.”

Sally Wainwright was interviewed by Carolyn Reynolds, former CEO of Lime Pictures and a former executive producer of *Coronation Street*.

DOCUMENTARY

Over the past decade, Rowan Deacon has made audiences laugh, but mostly cry. Her documentaries examine lives in crisis, people beset by physical and mental illness.

Deacon’s latest film – BBC Two’s *How To Die: Simon’s Choice*, about a man wanting to end his life – won the director/producer a second Grierson documentary award this year.

Her television career began with a false start in programme development. “I did that for about two years and went quietly mad – I hated being in an office,” she recalled.

Deacon escaped, moving from researcher to assistant producer before her directing debut came on Channel 4’s 2007 documentary *Health Food Junkies*.

She develops her own ideas but also

accepts commissions: “If something good comes your way, it would be crazy not to take that opportunity.”

One such commission was the 2010 BBC Three film, *Tulisa: My Mum and Me*, presented by former *X Factor* judge Tulisa Contostavlos, about her mother’s struggle with mental health problems.

Deacon’s next project was lighter, 2013’s entertaining BBC Two series, *The Tube*, looking at London Underground.

“For me, humour is essential in documentary,” she said, adding that films had a tendency to become “po-faced”.

The director changed tack with BBC Three’s *Our War: Goodbye Afghanistan*, which won a Grierson award in 2015.

Deacon was determined not to glorify war: “The losses that the [soldiers] incurred, not just physically but mentally, and how they feel quite lost in the world now, probably don’t make a good advert for joining the Army. Although the Ministry of Defence loved it!”

Deacon’s next film is similarly downbeat: the story of the last male northern white rhinoceros, who is not long for this world.

The rhino’s interests and those of the film-maker, however, have diverged: “This sounds awful but I kind of need the rhino to die,” she said. “The rhino [probably] isn’t going to die when I want it to, so I’ve got a second [alternative] ending in case it doesn’t.”

Rowan Deacon was interviewed by Helen Scott, a media consultant and former head of factual programmes at ITV Yorkshire.

ENTERTAINMENT

Suzy Lamb is the queen of Saturday-night TV. She has worked on many of British TV’s iconic popular entertainment shows, including *Noel’s House Party* and Bruce Forsyth’s *Generation Game*, and masterminded live broadcasts such as NBC’s *Clash of the Choirs* in the US.

Yet, Lamb began her TV career as a BBC production secretary.

“Bob Monkhouse once said to me: ‘You cannot buy the experience that the BBC has given you. It is what will make you the producer that I hope you’ll turn out to be,’” she told the masterclass audience.

Today, she is head of entertainment at Thames, part of FremantleMedia, where Lamb executive-produces long-running ITV dating show *Take Me Out* and its spin-off show, ITV2’s *Take Me Out: The Gossip*.

For a film and TV production student who is interested in a career in TV entertainment what is the best way to get started? “I always say: look at the credits; look at the website; and email the people who make the show. If something you say about yourself jumps out, that helps.”

Landing work experience was essential, the more of it the better. “Of course it is really hard,” Lamb conceded.



Paul Hampartsoumian

“There are thousands and thousands of people who want to work in TV, but you’ve just got to keep knocking on those doors.”

Getting the basics right was essential to secure work in TV: “Make sure you spell people’s names right. It’s one of my real bugbears. If we’re going to take you on we want to know you’re going to best represent the shows.”

And don’t be shy, advised Lamb: “When you’re a runner, go up and speak to people. I love it when runners come and knock on my door and ask for advice.

“When I’ve got the time, I try and take the runners out for lunch. I’m a human being, too. I had to start somewhere. I worked with some scary grown-up producers at the BBC. But, without them, I wouldn’t be here now.”

Suzy Lamb was interviewed by Toby Earle, a journalist and broadcaster who works for London Live.

JOURNALISM

Despite his tender years, *ITV News*’s first security editor Rohit Kachroo brings a wealth of experience to the job. Still in his early thirties, Kachroo is a crime and terrorism veteran. He has served as a foreign correspondent – and secured a rare interview with Zimbabwean President Robert Mugabe.

At the RTS masterclass, Kachroo discussed some of the ramifications of being a black TV journalist with fellow reporter Tazeen Ahmad. He accepted that one of his roles was to “represent the voice of our own background”, but added: “You’ve also got to speak for the whole country, as well. I am always reluctant to be sectioned off into one corner of the news spectrum.”

Kachroo, a former RTS Young Journalist of the Year, worked at *ITV Central News* before the call came to join the ITV network in 2008.

Fulfilling an ambition to become a foreign correspondent, Kachroo was appointed to cover Africa for ITV and its news partner, NBC, in 2011. He reported on the death of Nelson Mandela and the murder of Reeva Steenkamp by Paralympian Oscar Pistorius.

Working as a foreign correspondent was “a huge privilege”, he said, “because you are the eyes and ears of your viewers [across] a huge continent.

“I felt a responsibility to immerse myself in some of the bigger stories – getting to know members of Mandela’s family and the key players in the Pistorius story.”

Kachroo left Africa in 2014 after being appointed UK editor and, a year later, security editor at *ITV News*.

The journalist explained that he had tried to “humanise” the story of the three schoolgirls who fled their East London homes to join Isis.

“We followed their stories and those of their families as well – people always forget the people left behind. One of my aims, and of the team I work with, is to put a human face on these issues,” he said.

Rohit Kachroo was interviewed by Tazeen Ahmad, a TV reporter who has worked for ITN, NBC, the BBC and Channel 4.

The RTS Student Programme Masterclasses were held on 14 November at BFI Southbank, London. They were produced by Helen Scott. More masterclass reports at: www.rts.org.uk/education-training/rts-masterclasses

RTS Craft Skills Masterclasses



RTS Masterclasses II

Matthew Bell and Steve Clarke look, listen and learn as experts share their tradecraft

EDITING

‘**T**he best editors are the ones who can make everyone feel listened to,’ argued Rupert Houseman at the opening RTS masterclass. The trick was “to listen to the best idea and make that work”.

Documentary specialist Houseman and Yan Miles, who cuts drama, are both at the top of their game, picking up awards for their work on some of TV’s biggest hits.

The duo were interviewed by former *Coronation Street* executive producer Carolyn Reynolds.

Houseman is the recipient of two RTS awards for the first series of BBC show *The Apprentice* and the heart-rending BBC Two film on the 2005 terror attacks, *7/7: One Day in London*.

Miles has won an Emmy and a Bafta

craft award for BBC One’s *Sherlock*. Clips from the editors’ films were shown during the masterclass, including an episode Houseman edited for BBC Three’s *Life and Death Row* and *7/7: One Day in London*. Excerpts from *Sherlock* and Netflix’s drama *The Crown* illustrated Miles’ work.

Houseman “fell” into editing after working as a runner at Disney, where he met Sean Barton, who had cut *Return of the Jedi*. Barton let Houseman play with his new Avid editing system and he was hooked.

He took editing courses at the National Film and Television School and then started assisting on documentaries. One of Houseman’s first jobs was as dubbing editor on BBC One’s *Children’s Hospital*. It was here that he met Miles, who was working at the post-production house Salon, which was supplying the editing equipment for the fly-on-the-wall series.

Determined to work as an editor, Miles left Salon and cut music videos and promos, but then had to start almost from scratch when he decided to return to his first love, drama.

“I became an assistant in the cutting room again. It was a difficult thing to do because I had convinced myself that I was an editor. So I had to eat humble pie and go back to the beginning, sit

around these editors and literally wait for one of them to die,” he joked.

Earlier this year, Houseman cut his first drama, Channel 4 thriller *The Watchman*. “It was only [then] that I realised how different the [genres] are,” he said. “In docs, I’m much more of a writer than an editor, because [the job] is about finding the story and putting it on screen.”

“Yan’s a real editor – when you do drama, it’s about breathing life into footage and giving it a heartbeat.” *Editors Rupert Houseman and Yan Miles were interviewed by Carolyn Reynolds, former CEO of Lime Pictures and former executive producer of Coronation Street.*

SOUND

‘**S**ound is an underrated medium – people have absolutely no idea how psychologically influential sound is to a programme,” argued Louise Willcox.

The sound supervisor and location recordist – together with sound engineer Emma Penny – offered a passionate defence of the importance of sound to live broadcasts.

Willcox was a BBC secretary in the late-1970s, when she decided to pursue



a long-held ambition to move into sound. She took a night class in physics and was accepted by the Audio Unit at BBC Pebble Mill, working on *The Archers* and then on TV show *Pebble Mill at One*.

Technical knowledge was important, but Willcox pointed out that she was only educated to what is now GCSE level. “The BBC taught me the bits that I needed to know at a higher level,” she said. “It’s not rocket science.”

“If you’re a good sound engineer, you work by ear – you know what doesn’t sound right,” added Penny.

For the past decade, Willcox has worked as a freelancer on BBC shows such as *Question Time*, *Match of the Day*, *Springwatch* and *Autumnwatch*.

Discussing BBC Two’s live nature shows, Willcox said: “I decided that, a little bit like *The Archers*, you’ve got to have the right sound effects – otherwise, some natural history buff will call to say, ‘That’s the wrong sound from the right bird.’

“The solution was: if you can see it live, you ought to hear it live.”

Penny took a different route into sound: while working as a journalist at her university’s student radio station and then reading news for local radio, she discovered that the technical side of broadcasting was more to her liking.

“I thrive better under pressure, so

working in a live technical environment suits me,” she said.

A clip of Penny’s work mixing sound for ITV News emphasised the preparation required to ensure high-quality sound from outside broadcasts.

It takes months of planning, said Penny, “to flip from location to location and make it all look seamless”.

The sound department is often seen as TV’s Cinderella department, pointed out masterclass chair, Screenhouse Productions creative director Paul Bader. So, did the two sound experts feel valued?

At the end of a live show, said Willcox, “invariably, nothing is said about sound. I say to [my team]: ‘We were great – if nobody noticed us, that means we did a brilliant job.’ It’s only when it goes wrong, [that people] notice sound.”

Emma Penny, sound engineer, and Louise Willcox, sound supervisor and location recordist, were interviewed by Paul Bader, creative director, Screenhouse Productions.

CAMERA

The two directors of photography (DoPs) who gave the RTS camera masterclass work in very different television disciplines – Ed Moore specialises in scripted shows, while Paul Lang films TV documentaries.

Both, however, agreed that team work was vital for anyone ambitious to work as a DoP – the person on set responsible for the look of a film.

“Collaborate with people,” said Lang. “Nowadays, the temptation is to send people out with a single camera and do everything yourself.

“You don’t get a very good product like that. Get a good mate who’s a sound recordist, get a friend who’s a director and go out and collaborate.”

It was important to form relationships early on in your career with directors who were your contemporaries, he said. These associations would prove their value throughout the course of a long working life.

“It is very rare for either of us to work for a director who is completely new to us,” explained Lang. “Form a strong base of people you come through the ranks with. They’ll be the ones who call when they get the big one.”

Moore began his career in the theatre, where he was responsible for lighting. He then got a job at Yorkshire

Television, working in the sound department cleaning mud off the cables used for *Emmerdale*.

Next, he was employed by a lighting rental company before finally getting a break as a camera operator.

Moore has shot *Poldark*, *Doctor Who*, *Mapp and Lucia* and *Cucumber*, among other shows. He recently completed the latest batch of ITV’s offbeat detective series, *Vera*, starring Brenda Blethyn.

Lang left school at 16 to work as an electrician at Devonport Dockyard. On completing his apprenticeship he landed a job at BBC Radio, also as an electrician.

After rewiring navigation systems on Royal Navy frigates and nuclear submarines, changing light bulbs at Broadcasting House was an anticlimax.

Undeterred, his next job was at Ealing Film Studios, working as a BBC film-stage electrician. At that time, prior to the privatisation of some BBC technical services, the BBC Film Unit employed around 60 in-house film crew. They worked across the full range of programme genres, including drama, children’s and current affairs.

“One month, you’d be working on an adaptation of *Bleak House*, the next you’d be on an assignment for *Panorama*,” Lang recalled. “It was a great training.”

His ambition was always to move into the camera department. Lang worked his way up from best boy, clapper loader and focus puller to DoP.

“A lot of people wanted to work on big feature films for big money but I found my niche in documentary.”

Lang’s credits include *Great Railway Journeys*, *Mozart in Prague* and the edition of *Who Do You Think You Are?* starring Len Goodman.

Regardless of the seriousness of the material for which he is responsible (Lang once made a film about a group of people who knew they were terminally ill), he advised students to remember that making TV shows was not brain surgery. He concluded: “Filming should be fun. A lot of people have lost sight of that. We’re not saving lives. It’s entertainment.”

Directors of photography Ed Moore and Paul Lang were interviewed by Helen Scott.

The RTS Craft Skills Masterclasses were held on 15 November at BFI Southbank, London. They were produced by Helen Scott. More masterclass reports at: www.rts.org.uk/education-training/rts-masterclasses

Before Christmas, RTS Futures held a festive quiz at ITV Studios in London, hosted by *The Only Way is Essex* personality Mark Wright and TV presenter Ria Hebden.

A team of young Futures members, led by Channel 5 director of programmes Ben Frow and commissioning editor Sean Doyle, were crowned champions – and walked away with tickets to *The Graham Norton Show*.

Can you match their performance? Or is your TV knowledge on a par with the ITV team that came last?

Telly true or false

- 1 Model and *Strictly Come Dancing* competitor Daisy Lowe is the granddaughter of *Dad's Army* actor Arthur Lowe.
- 2 Amy Winehouse once appeared in an episode of *The Fast Show*.
- 3 The first product advertised on ITV was Bird's Eye Fish Fingers.
- 4 The *Grange Hill* and *Countdown* theme tunes were composed by the same man.
- 5 TV presenter Ben Shephard once appeared in an episode of *Friends*.
- 6 *Sabrina the Teenage Witch's* talking cat was called Boston.
- 7 Sarah Lancashire's character in *Happy Valley* was a traffic warden.
- 8 Sue Johnston and Ricky Tomlinson played married couples in two different TV shows.

TV personalities

- 1 We lost Terry Wogan this year. But who was fighting back the tears as he made a tribute at Sir Terry's memorial?
- 2 According to *Forbes*, what is Simon Cowell's net worth in dollars?
- 3 Former *Doctor Who* Matt Smith is a successful actor. But acting was not his first love – what did he want to be?
- 4 Who is the new master of time travel with a new entertainment format on ITV – and what's the name of the show?
- 5 Which celebrity recently tweeted this? 'Winter florals – yes please! Tune into @thismorning to see some gorgeousness.'
- 6 *Gogglebox* stars June and Leon are happily retired watching lots of telly. But what profession did they share before?



Ria Hebden. Photo by Paul Hampartsoumian

- 7 Which stand-up comedian is changing channels and has just signed a two-year deal with Sky?
- 8 24 May 2015 was a special day for two TV stars – who got hitched?

A year in television

- 1 In January 2016, Tiffany Pollard mistakenly thought that one of her fellow *Celebrity Big Brother* housemates had died after being told by Angie Bowie, 'David's dead?' Who was it?
- 2 The three hosts of *Top Gear* left the BBC and moved to which subscription channel?
- 3 Michelle Obama appeared on *The Late Late Show* in July, but in which segment?
- 4 For the first time, the BBC shared the rights for the Olympics, but with which network?
- 5 Who was recently promoted to Sky director of programmes?
- 6 In this year's big format scandal, how much did Channel 4 pay for *The Great British Bake Off*?
- 7 BBC Three moved from its home on TV to online, but in which month?
- 8 How many contestants were forced to withdraw from the 2016 series of *The Jump* through injury?

Telly nostalgia

From the 1970s...

- 1 Which two actors played *Doctor Who* between 1970 and 1981?
- 2 Which actor narrated the children's show *Roobarb and Custard*? From the 1980s...
- 3 In which year was the *Blue Peter* garden vandalised?
- 4 Which singer flew across the Atlantic in Concorde to appear in both the UK and US Live Aid concerts? From the 1990s...

- 5 In 1998 Ant and Dec were signed up by ITV to present which show?
- 6 Complete the 1997 TV series title *Full Circle with...* From the 2000s...
- 7 In January 2001 'Nasty' Nigel Lythgoe was a judge on the first of a new generation of talent shows. What was the name of the show?
- 8 In which year was high-definition TV first broadcast in the UK?

Christmas on the box

- 1 On 25 December 2015, millions were glued to the screen for the finale of the drama that won the Christmas ratings battle. What was it?
- 2 Christmas is rarely a happy occasion when it comes to the soaps – what big secret was lying under the floor in 2015's *Christmas Coronation Street*?
- 3 In which well-known show does a choir of children perform *Hark! the Herald Angels Sing* at Christmas?
- 4 Which channel couldn't wait for Christmas and treated us to an afternoon of Christmas movies in August 2016?
- 5 *The Snowman* is a Christmas favourite. It was shown for the first time on Boxing Day – but in which year?
- 6 Channel 4 has invited us on several occasions to cook our Christmas dinner 'live' alongside a celebrity chef. Which chef?
- 7 Which of the Christmas 2016 adverts features two teddy bears returning home?
- 8 Whose Christmas 2015 single pipped Justin Bieber to the number one spot and was featured on the *Top of the Pops Christmas Special*?

ANSWERS

| | | | | |
|---------|---------------------------|-----------------------------------|---|------------------------------------|
| 8 True | 7 Russell Howard | 5 Zai Bennett | 2 Richard Brinsley Sheridan | 1 Downton Abbey |
| 7 False | 6 Teaching | 4 Discovery | 1 Jon Pertwee (1970-74) and Tom Baker (1974-81) | 8 2006 |
| 6 False | 5 Gok Wan | 3 Carpool Karaoke | 1 <i>Telly nostalgia</i> | 7 <i>Popstars</i> |
| 5 True | 4 <i>Time Next Year</i> | 2 Amazon Prime | 8 Seven | 6 <i>Michael Palin</i> |
| 4 True | 3 Darna McCall and This | 1 David Gest | 7 February | 5 <i>SMTV Live</i> |
| 3 False | 4 Professional footballer | 2 \$550m | 6 £25m (£75m for a three-year deal) | 4 Phil Collins |
| 2 True | 1 Chris Evans | 8 Mark Wright and Michelle Keegan | 3 1983 | 3 <i>Blue Peter</i> |
| 1 False | | | | 4 Channel 5 |
| | | | | 5 1982 |
| | | | | 6 Gordon Ramsay |
| | | | | 7 Heathrow |
| | | | | 8 Lewisham and Greenwich NHS Choir |

Hosted by **Sandi Toksvig**, the awards were presented on 28 November at the London Hilton Park Lane

RTS Craft & Design Awards 2016

In partnership with: **Blackmagicdesign** 



Judges' Award *We're the Super Humans* *Paralympics Trailer* Channel 4

'In August 1996, Great Britain's Paralympians brought home a whopping 123 medals only to find coverage of their success condensed into two half-hour compilations, late night, on BBC Two. Twenty years later, not only has society made huge steps in the acceptance and understanding of disability – the 2016 Paralympics enjoyed as much anticipatory glee as any other major sports event this year.

'This three-minute trailer, *We're the Superhumans*, was the pinnacle of two years' work. The resounding "Yes I can" message, combined with... a thrilling soundscape, let us wonder at the steely determination and skill of our Paralympians. The public reaction was one of awe and inspiration.'

The winners and nominees of all 31 awards are listed over the following seven pages >



Paralympics Trailer

Pictures: Richard Kendal/Channel 4

Costume Design – Drama

Signe Sejlund, *The Night Manager*

The Ink Factory, Demarest Films, Character 7, Producciones Fortaleza AIE, BBC and AMC for BBC One

‘High-end intensity across the board; characterisation through costume; every last decision carefully thought through; dripping with style and wit.’

Nominees:

Phoebe de Gaye, *The Living and the Dead*, Monastic Productions for BBC One

Fotini Dimou, *The Dresser*, Playground Television UK/Sonia Friedman Productions/Altus Productions/Prescience for BBC Two

Costume Design – Entertainment and Non Drama

Heather MacVean, *The Keith Lemon Sketch Show*

Talkback (part of FremantleMedia UK) for ITV2

‘Larger-than-life stereotypes, as befits the show, skilfully delivered, creative and funny.’

Nominees:

Claire Finlay-Thompson, *Hunderby*, Baby Cow Productions for Sky Atlantic
Lucy Williams, *Murder In Successville*, Tiger Aspect for BBC Three

Design – Programme Content Sequences

Made in Colour, *Newsround: China – The Left-Behind Children*

Made in Colour for CBBC

‘An amazing achievement on the budget – the complex story and emotions were conveyed simply and beautifully.’

Nominees:

Simon Baker, Diana Elkins and Tamsin Herbert, *Formula 1 British Grand Prix*, Evoke Films for Channel 4

Made in Colour, *Newsround: The Battle of the Somme*, Made in Colour for CBBC

Design – Titles

Miki Kato and Momoco, *The Last Panthers*

Warp Films for Sky Atlantic
‘A haunting, dreamlike and memorable visual

The Night Manager



Host: Sandi Toksvig

sequence and the judges loved the Bowie track!’

Nominees:

Ron Chakraborty, Jonathan Bramley, BBC Sport Marketing Team & RKCR/Y&R, *2016 Rio Olympics*, BBC Sport, RKCR/Y&R, AAO @Passion Pictures, Jamie N Commons, Native Music & Jungle for BBC

Alex Maclean, *The Durrells*, Sid Gentle Films/Masterpiece for ITV

Design – Trails and Packaging

Ron Chakraborty, Jonathan Bramley, BBC Sport Marketing Team & RKCR/Y&R, *2016 Rio Olympics*

BBC Sport, RKCR/Y&R, AAO @Passion Pictures, Jamie N Commons, Native Music & Jungle for BBC

‘Lovely idea, brilliantly executed – utterly compelling, couldn’t take your eyes off it – and the slow reveal as to the conceit works perfectly. Witty, stirring and inspiring.’

Nominees:

Lambie-Nairn, Channel identity for Olympic Channel, Lambie-Nairn for Olympic Channel

Shaun Qureshi, *The Rack Pack*, Q&A for BBC iPlayer

Director – Comedy Drama/Situation Comedy

Jack Clough, *People Just Do Nothing*

Roughcut TV for BBC Three

‘We were blown away by the joyous mastery of the comic documentary style – even making the downright ordinary look beautiful.’

Nominees:

Rob and Neil Gibbons, *Alan Partridge: Scissored Isle*, Baby Cow Productions for Sky Atlantic

Richard Laxton, *Mum*, Big Talk Productions in association with The Money Men for BBC Two

Director – Documentary/Factual and Non Drama

James Bluemel, *Exodus: Our Journey To Europe*

KEO Films for BBC Two
‘Hard-hitting, personal and with huge impact, this piece brought fresh insight and compelling narrative to stories we may feel we’ve seen many times before. You haven’t, unless you’ve seen this programme.’

Nominees:

Huw Cordey, *The Hunt: The Hardest Challenge*, Silverback Films, co-produced with the BBC, BBC Worldwide, BBC America, The Open University, CCTV9, NDR Naturfilm for BBC One

Clare Johns, *Life and Deaf*, CTVC/Flashing Lights for BBC Four





All pictures: Richard Kendal

1 Costume Design – Entertainment and Non Drama: *The Keith Lemon Sketch Show*

2 Design – Trails and Packaging: *2016 Rio Olympics*

3 Editing – Documentary/Factual: *Exodus: Our Journey to Europe*

4 Design – Programme Content Sequences: *Newsround: China – The Left-Behind Children*

5 Director – Comedy Drama/Situation Comedy: *People Just Do Nothing*

6 Editing – Drama: *Doctor Foster*

7 Design – Titles: *The Last Panthers*

8 Director – Documentary/Factual and Non Drama: *Exodus: Our Journey To Europe*

9 Editing – Entertainment and Comedy: *Flowers*

Director – Drama

Bruce Goodison, *Murdered by My Father*

BBC Studios for BBC Three

‘The winner stood out owing to their marked decision to put text and performance above all else, allowing for an authenticity of storytelling, atmosphere and environment. This detailed and empathetic approach ensured that a harrowing story got told in the most sensitive and thoughtful of ways, making for an important piece of drama that lacked any sense of self-importance or worthiness, it just allowed an audience into the drama to experience it directly for themselves.’

Nominees:

John Alexander, *One Child*, BBC Drama Productions/Sundance TV for BBC Two

Craig Viveiros, *And Then There Were None*, Mammoth Screen/Agatha Christie Productions/Lifetime for BBC One

Editing – Documentary/Factual

Simon Sykes, Nick Fenton and Sunshine Jackson, *Exodus: Our Journey to Europe*

KEO Films for BBC Two

‘The editors successfully stitched together material from multiple sources in a way that allowed the refugees to tell their own stories in their own words.’

Nominees:

Alex Elkins, *Handmade: By Royal Appointment – Steinway & Sons*, BBC Arts for BBC Four

Gwyn Jones, *The Prosecutors: Real Crime and Punishment*, Gold Star Productions, Open University for BBC Four

War and Peace

Editing – Drama

Tom Hemmings, *Doctor Foster*

Drama Republic for BBC One

‘Totally immersive and believable, always in the right place for each beat and building seamlessly to a terrific climax.’

Nominees:

Adam Biskupski, *Neil Gaiman’s Likely Stories*, Sid Gentle Films for Sky Arts

Katie Weiland, *The Tunnel: Sabotage*, Kudos and Shine France for Sky Atlantic and Canal+

Editing – Entertainment and Comedy

Selina MacArthur, *Flowers*

Kudos for Channel 4 in association with Seeso

‘The cutting was performed with skill and sensitivity, yet also with bravery and originality.’

Nominees:

Gary Dollner, *Fleabag*, Two Brothers Pictures for BBC Three

Ben Yeates, *The Rack Pack*, Zeppotron for BBC iPlayer

Editing – Sport

Nicholas Perry, John Nicholson and Simon Livingstone and BBC Sport Production Team, *Olympics 2016 (Opening Ceremony)*

BBC Sport & Karma for BBC

‘The editing skill on display in this sequence was hugely impressive... full of energy and visually stunning, a triumph of painstaking research and careful crafting.’

Nominees:

Dave Horwell and the Editing Team, *Ski Sunday 2016*, BBC Sport for BBC

Whisper Films, Channel 4 and Matt Loughlin, *Channel 4 Formula 1 – Monaco Grand Prix Opener*, Whisper Films and Channel 4

Effects – Digital

BDH Digital Effects Team, *Countdown To Life: The Extraordinary Making of You*

BBC Studios/Science/London for BBC Two

‘The textures and liquids they created were so realistic that the jury felt completely immersed. An extraordinary piece of work.’

Nominees:

Lola Post Production, *A Midsummer Night’s Dream*, BBC Wales for BBC One

Milk Visual Effects, *Beowulf: Return to the Shieldlands*, ITV Studios for ITV

Effects – Special

Jens Doeldissen and Darius Cicenias @Film Effects, *War and Peace*

BBC Cymru Wales in association with TWC and LookoutPoint for BBC One

‘We were enthralled by the scale and authenticity of the in-camera effects... The team brought Hollywood-style effects to the small screen.’

Nominees:

Pau Costa Moeller, *The Night Manager*, The Ink Factory, Demarest Films, Character 7, Producciones Fortaleza AIE, BBC and AMC for BBC One

Real SFX and Millennium FX, *Doctor Who, Series 9*, BBC Wales for BBC One

Lighting for Multicamera

Gurdip Mahal, Ross Williams and Rob Bradley, *The Voice 2016, Series 5*

Wall to Wall for BBC One

‘In a crowded and competitive market, the team managed to be consistently imaginative, different and challenging.’

Nominees:

Martin Kempton, *Upstart Crow*, BBC Comedy for BBC Two

The Lighting Team, *Coronation Street Live*, ITV Studios for ITV

Make Up Design – Drama

Jenna Wrage *The Night Manager*

The Ink Factory, Demarest Films, Character 7, Producciones Fortaleza AIE, BBC and AMC for BBC One

‘Elegant and subtle. The make-up design made a significant contribution to how the ambitious extremes were painted in this drama.’

Nominees:

Claire Pritchard Jones and Neill Gorton, *A Midsummer Night’s Dream*, BBC Wales for BBC One

Jenny Shircore, *The Dresser*, Playground Television UK/ Sonia Friedman Productions/ Altus Productions/Prescience for BBC Two





1 Editing – Sport: *Olympics 2016 Opening Ceremony*

2 Lighting for Multicamera: *The Voice 2016, Series 5*

3 Multicamera Work: *Coronation Street Live*

4 Effects – Digital: *Countdown To Life: The Extraordinary Making of You*

5 Make Up Design – Drama: *The Night Manager*

6 Multicamera Work – Sport: *FA Cup 2015-16: Salford City vs Notts County*

7 Effects – Special: *War and Peace*

8 Make Up Design – Entertainment and Non Drama: *Tracey Ullman’s Show*

9 Music – Original Score: *Flowers*

All pictures: Richard Kendal

Make Up Design – Entertainment and Non Drama

Vanessa White, Floris Schuller and Neill Gorton, Tracey Ullman's Show

BBC Comedy and Allan McKeown Presents for BBC One

'An extraordinary range of transformations, with that variety executed with the highest level of skills.'

Nominees:

Neill Gorton and Vanessa White, Catherine Tate's Nan, Tiger Aspect Productions for BBC One

Emma Leon and Reza Karim, The Keith Lemon Sketch Show, Talkback (part of FremantleMedia UK) for ITV2

Multicamera Work

The Camera Team, Coronation Street Live ITV Studios for ITV

'Staggering in scale and ambition throughout: it created a genuine sense of event.'

Nominees:

Camera Team and Nikki Parsons, Strictly Come Dancing – Series 13, BBC Studios for BBC One

Coky Giedroyc and Richard Valentine, The Sound of Music Live!, ITV Studios-Entertainment for ITV

Multicamera Work – Sport

Andrew Clement, Joe Noonan, Richard Lancaster and Glen Woodcock, FA Cup 2015-16: First Round – Salford City vs Notts County

BBC Sport and Arena for BBC

'A textbook example of a sporting event where the coverage and technical craft and imagination on display significantly added to the natural drama; a triumph on all fronts.'



Exodus: Our Journey to Europe

Nominees:

Pete Andrews and Centre Court Camera Crew, Wimbledon 2016: The Men's Final, BBC Sport/Visions OB for BBC

Jim Storey, The Open, IMG for Sky and the World Feed

Music – Original Score

Arthur Sharpe, Flowers

Kudos for Channel 4 in association with Seeso

'The music effectively became another character in the show – hard to pull off, but done with aplomb.'

Nominees:

Edmund Butt, From Darkness, BBC Productions for BBC One

Edmund Jolliffe, Elizabeth at 90 – A Family Tribute, Crux Productions for BBC One

Music – Original Title

Victor Reyes, The Night Manager

The Ink Factory, Demarest Films, Character 7, Producciones Fortaleza AIE, BBC and AMC for BBC One

'Wow, they got it right! The music gave you a sense of the show, it branded the series with a sense of menace, scale, glamour, danger, you name it. Perfect.'

Nominees:

Edmund Butt and Tim Rice, From Darkness, BBC Productions for BBC One

The Insects, The Living and the Dead, BBC Cymru Wales for BBC One

Photography – Documentary/Factual and Non Drama

Morag Tinto, Imagine... Antony Gormley: Being Human

BBC Studios for BBC One

'The photography interacted beautifully with its subject matter, providing real insight and emotional resonance.'

Nominees:

Peter Beard, My Son the Jihadi, True Vision Productions for Channel 4

Camera Team, New Zealand: Earth's Mythical Islands, A BBC Studios/NDR Naturfilm/National Geographic Channels Co-production for BBC Two

Photography – Drama and Comedy

George Steel, War and Peace

BBC Cymru Wales in association with TWC and LookoutPoint for BBC One

'Bold, original choices kept us connected to the characters, despite the scale and breadth and technical challenges of such a complex period story.'

Nominees:

Stuart Biddlecombe, Hinterland, Fiction Factory for S4C/BBC Wales/All3Media International

Tony Miller, Fleabag, Two Brothers Pictures for BBC Three

Picture Enhancement

Kevin Horsewood, A Midsummer Night's Dream

BBC Wales for BBC One

'We were in awe of the bold colour palette, which created a truly magical world – more Oz than *The Wizard of Oz*.'

Nominees:

Ross Baker, Doctor Thorne, Hat Trick Productions for ITV

Simone Grattarola, War and Peace, BBC Cymru Wales in association with TWC and Lookout Point for BBC One



The Tunnel: Sabotage

Sky



1 Lifetime Achievement:
David Odd

4 Design and Craft Innovation:
Springwatch

7 Music – Original Title:
The Night Manager

2 Production Design – Drama:
The Durrells

5 Picture Enhancement:
A Midsummer Night's Dream

8 Photography – Documentary/Factual
and Non Drama: *Imagine... Antony Gormley:*
Being Human

3 Production Design – Entertainment and
Non Drama: *Murder in Successville*

6 Sound – Drama:
The Tunnel: Sabotage

9 Sound – Entertainment and Non Drama:
Charlie Hebdo: 3 Days That Shook Paris

All pictures: Richard Kendal

BBC

Design & Craft Innovation

Springwatch

'This series was able to capture and share the most dramatic and intimate wildlife dramas as they unfolded live. Through the use of cutting-edge technology, this intrepid and dedicated team filmed in and among Britain's prolific wildlife, day and night.

'With a compelling desire to present the animals honestly and with minimal human interference, the *Springwatch* team have pioneered live broadcast systems that enable the audience to enjoy glimpses of such inaccessible places as the nests of tiny birds.

'The show has pushed boundaries in post-production, too, and elicited an impressive audience response from natural-history enthusiasts who want to contribute and be part of this national phenomenon.

'*Springwatch* has enabled us to share in the wonders of the natural world in a way we never have before.'

Lifetime Achievement

David Odd

'Our recipient is a superb cinematographer, who has worked non-stop across many genres and in many styles. From early *Prime Suspects* to *Our Mutual Friend*, *White Teeth*, *Great Expectations*, *The Second Coming*, *The Line of Beauty*, *Persuasion*, *Occupation*, *The Village*, *Complicity*, *Endgame*, *Marvellous* and plenty more.

'His way of working is free, intuitive, helpful, instinctive. The idea is that things should be done with as much simplicity as possible. Adrian Shergold describes him as "a magical maverick and the fastest, most fabulous butterfly of all time".

'Above all, film-making for him has always been a joy, a privilege, a shared endeavour, a celebration.'



The Durrells

ITV

Production Design – Drama

Stevie Herbert, *The Durrells*

Sid Gentle Films/Masterpiece for ITV
'Seamless and discreet design beautifully delivered this ramshackle and idyllic world with a warmth and integrity that is deceptively difficult to achieve.'

Nominees:

Luana Hanson, *Flowers*, Kudos for Channel 4 in association with Seeso
Chris Roope, *War and Peace*, BBC Cymru Wales in association with TWC & Lookout Point for BBC One

Production Design – Entertainment and Non Drama

Antony Cartlidge, *Murder in Successville*

Tiger Aspect for BBC Three
'Working to a low budget and unforgiving schedule, the success of the production design was ... rigorous, ambitious and witty... with a knowing and impressive flourish.'

Nominees:

Patrick Doherty, *Strictly Come Dancing – Series 13*, BBC Studios for BBC One

Peter Gordon, *Time Crashers*, A Wall to Wall Media and GroupM Entertainment Production for Channel 4

Sound – Drama

Simon Bysshe, Nigel Squibbs, Jamie Caple and Jeremy Price, *The Tunnel: Sabotage*

Kudos and Shine France for Sky Atlantic and Canal+

'The sound effects set the mood. Naked dialogue worked with huge dynamics and a very delicate mix to create intimacy but with scale.'

Nominees:

James Bain, Howard Bargroff, Pete Gates and Steve Browell, *Marcella*, Buccaneer Media for ITV

Billy Quinn, Martin Jensen, Duncan Price and Alex Ellerington, *River*, Kudos for BBC One

Sound – Entertainment and Non Drama

Greg Gettens, James Evans and Gregor Lyon, *Charlie Hebdo: 3 Days That Shook Paris*

Films of Record for More4
'The sound gave impact and felt like great storytelling. You were caught in the moment and it felt natural... the transitions between the sources was seamless.'

Nominees:

Matt Coster, Harry Hills, Pete Howell and Ben Wood, *Life in the Air*, BBC NHU for BBC One
Tony Revell, *Strictly Come Dancing – Series 13*, BBC Studios for BBC One



Murdered by My Father

BBC

Still Game after nine years away

Scottish sitcom *Still Game* returned in October after a break of almost a decade – winning a bumper 58% share of the Scottish TV audience in its Friday-night slot.

It follows the antics of two pensioners played by the show's creators and writers, Greg Hemphill and Ford Kiernan. Michael Hines has directed every episode of the show since it first aired on BBC One Scotland in 2002, including *Still Game: Live*, which was performed in front of 210,000 fans over a 21-night, sell-out run in 2014 at Glasgow's SSE Hydro.

At an RTS Scotland event at the Hub in Glasgow in late November, Hines – who was interviewed by University of

the West of Scotland lecturer Paul Tucker – offered an insider's view of the hit show.

Fans had the opportunity to ask Hines questions – and the chance to be crowned RTS Scotland's *Still Game* expert and win tickets to the live show, which returns to the Hydro next February.

Hines explained that the popularity of the live show reminded him of how warmly people felt about the series: "We knew that people would want a new series, but fans were worried that it wasn't going to be *Still Game*."

The director asked what the audience thought of the new series of the show, which aired throughout the UK and finished its BBC One run in early November.



RTS Scotland Chair James Wilson (left) with Michael Hines

Paul Reich Photography

One person thought that the main difference was in its look. Hines agreed that, while cameras had changed over the past few years, it was still the same show: "I had to trust myself [when] I pushed myself to make *Still Game* relevant for today."

The director poured cold water on the possibility, raised by a member of the audience, of a *Still Game* film: "I would love to do a movie

but I don't think the format would work."

Returning to the live show, Hines said that few of the actors encountered problems moving from TV to theatre, explaining that a lot of the cast had started out in panto.

He continued: "We were all overwhelmed by the enormous scale of what we were doing. You have to take it moment by moment."

Rebecca Robertson



Adam (left) and Dan from *First Dates*

Paul Hampartsoumian

■ If you're a fan of Channel 4's *First Dates*, you may remember charming couple Adam and Dan, who got engaged last year after being matched on the show. We caught up with the pair at the RTS Futures 'First Dates: Uncovered' event for a fun round of

Game, Set and Match. Paddles at the ready! (www.rts.org.uk/AdamandDan).

■ With BBC One's *Planet Earth II* showing the huge talent and patience of wildlife film-makers, Holly Barrett and Toby Hood

ONLINE at the RTS

went to meet natural history director of photography Robert Hollingworth for the latest *Tea Break Tips* video. Hollingworth, who has worked with David Attenborough on a number of projects, shared his advice on how to set up the perfect shot, and how it's easy to get started with an iPhone or GoPro (www.rts.org.uk/RobertHollingworth).

■ New *Top Gear* presenter Rory Reid recently had a chat with our online journalist Ed Gove. Reid was so keen to get the presenting job on the BBC Two show that he took to waiting outside Broadcasting House so that he could play his showreel to then presenter Chris Evans.

Now that he's in the driving seat, Reid tells us what we can look forward to in the upcoming *Top Gear* series. (www.rts.org.uk/RoryReid).

■ Ed Gove also sat down with researcher and rising comic Rosie Jones. She worked on Channel 4's *The Last Leg* during the Rio Paralympics and has cerebral palsy. She explained why she was proud to work on the show – "For the first time it's saying, "Yeah, we're disabled. So what?" – and why delivering your own jokes is much more fun than watching Jimmy Carr do it (www.rts.org.uk/RosieJones).

Pippa Shawley

Starling flies off with NI awards

Belfast indie Erica Starling Productions was the big winner on the night of the RTS Northern Ireland Programme Awards 2016, taking home two prizes.

Find Me a Family, a BBC One Northern Ireland series that followed the lives of children through the care system, scooped the Factual Award, while *Kids in Crisis* for Channel 4's *Dispatches* took the Current Affairs award.

Hat Trick Productions' *The Secret* – a true-life ITV drama about double murderers Colin Howell and Hazel Buchanan, starring James Nesbitt and Genevieve O'Reilly – won the Drama prize.

The Judges' Award went to Green Inc Film and Television Managing Director Stephen Stewart in recognition

of his outstanding contribution to local production.

The County Down-based indie also won the Factual Single Award for *Patrick Kielty's Mulholland Drive* (BBC One).

The Comedy and Entertainment Award went to Waddell Media's *The Commute*, a BBC One NI documentary series looking at the journey to work.

The other winners on the night were *UTV Live at 6: EU Referendum Result* (News Coverage) and Sixteen South's *Lily's Driftwood Bay* for RTE and Channel 5 (Children's/Animation).

Broadcaster Adrian Chiles hosted the ceremony, which attracted some 200 people from across the creative industries to the Metropolitan Arts Centre during the Belfast Media Festival in



Kids in Crisis production team with Adrian Chiles (left)

Brian Morrison Photography

mid-November. Coleraine-born actor Bronagh Waugh, who played Sally Ann Spector in BBC Two's *The Fall*, presented the International Production award to BBC Sport for *Sports Personality of the Year*.

Northern Ireland Chair and Head of BBC Northern Ireland Productions Steve Carson said: "This year's awards have been an outstanding success

and we're extremely heartened to see the quality being produced in Northern Ireland."

The RTS Northern Ireland Programme Awards 2016 were sponsored by Performance Film and Media Insurance, and supported by BBC Northern Ireland, Northern Ireland Screen and Channel 4. **Matthew Bell**

BBC promises 'landmark' Troubles projects

■ BBC Northern Ireland Director Peter Johnston pledged to 'mark the 50th anniversary of the start of the Troubles through some landmark and definitive projects' before the BBC's 100th birthday in 2022.

Projects would include 'the full release of our digitised news archive to help all in understanding the past' and 'capturing the true stories of that period of our history, including the experiences of victims and survivors'.

Johnston was giving the Dan Gilbert Memorial Lecture, organised by RTS Northern Ireland, at the Belfast Media Festival in November. 'This is a time of opportunity for us



Peter Johnston

Paul Mulligan

in this new Charter period,' he said, but warned of dangers ahead. 'We miss a step in technology at our peril, [and] keeping in tune with audience

interests and new audience needs is tougher than ever.

'We must find and nurture the new talent, but I believe we can rise to these challenges if we work together and continue to think bigger, but with strong local roots.'

RTS Northern Ireland Chair Steve Carson said: 'We were delighted that Peter accepted our invitation to give this year's lecture and he delivered a fascinating overview of the broadcasting landscape in Northern Ireland as we head towards the BBC's centenary.'

The event was held at the Metropolitan Arts Centre, which also hosted the Northern Ireland Programme Awards.

The annual lecture – the first was presented in March 1997 – is given in memory of Dan Gilbert who had a long career in Northern Irish broadcasting with the BBC, including a stint as editor of Radio Current Affairs.

Gilbert was highly regarded for the training and mentoring he offered to many leading figures in the industry, including TV presenter Gloria Hunniford.

Previous lecturers include broadcaster and writer Frank Delaney, former member of The Undertones and head of UK Music Feargal Sharkey, and BBC executives Helen Boaden and Bob Shennan.

Matthew Bell

A London Centre event in early November celebrated the 80th birthday of the BBC Television Service with a presentation by Norman Green featuring some of the corporation's earliest broadcasts.

The BBC officially launched the service from Alexandra Palace on 2 November 1936 – although this was not the first broadcast from its new base, as Green revealed: a test transmission had been put out in August at RadiOlympia, an annual exhibition put on by the Radio Manufacturers' Association.

One of the first programmes broadcast was *Television Comes to London*, a look at how Alexandra Palace – “a playground of northeast London [and] relic of Victorian England,” according to the film – was rebuilt and fitted out as a broadcasting centre.

At the London Centre event Green showed the film, which also included music specially composed for the occasion and sung by the well-known radio and musical theatre star Adele Dixon. It included the lines: “There's joy in store, the world is at your door – it's here for everyone to view. Conjured up in sound and sight by the magic rays of light that bring television to you.”

Green, the first head of technology at ITV Network, who also founded the RTS London Centre, showed the audience a clip from the magazine show *Picture Page*.

This featured a bewildering array of performers and characters – or “visitors, types and personalities” as the show's announcer referred to them – including folk dancers, pearly kings and queens and Chelsea pensioners.

Picture Page ran until 1952 – with a break for the Second World War, when the BBC suspended its TV service.

But studio-based



Farmers at Ally Pally

BBC

The early days of BBC TV

magazine and variety shows were not the public's favourites, Green revealed: “An audience appreciation [survey] in the 1930s [showed that] the most popular programming was outside broadcasts.”

Initially, the BBC was only able to televise within about 150 metres of the studio control room. “So, what the BBC did was to take the cameras out into the grounds of Alexandra Palace,” said Green. Early programmes featured gardening, horse racing and a programme on farmers who brought their animals with them – all filmed at Ally Pally.

The BBC rapidly increased its broadcasting capacity, with EMI building an outside broadcast unit to cover the coronation of George VI in May 1937. This consisted of three vehicles: a mobile control room, a transmitter van and a generator vehicle.

Using Emitron cameras and sending the shots back to Alexandra Palace via 12km of cable, the corporation successfully covered the

event – its first major outside broadcast – as the film, *Televising the Coronation Procession*, shown at the RTS London event, demonstrated.

Later, armed with the new Super Emitron cameras, which had a more sensitive camera tube and gave better picture quality, the BBC continued to go out and about filming. “It was 10 times more sensitive than the original Emitron and it gave the BBC the ability to televise things in all weathers,” said Green.

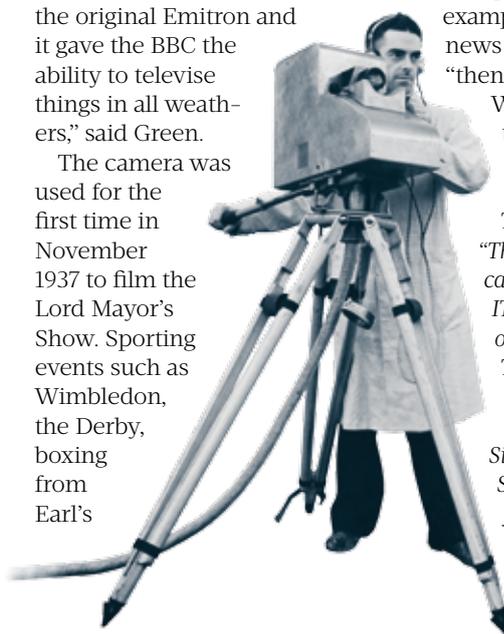
The camera was used for the first time in November 1937 to film the Lord Mayor's Show. Sporting events such as Wimbledon, the Derby, boxing from Earl's

Court and motor racing from Crystal Palace all followed.

Famously, the BBC covered Prime Minister Neville Chamberlain's return to Heston Aerodrome from meeting Hitler at the Munich Conference in September 1938 – when he claimed to have delivered “peace for our time”.

Green suggested that this was, arguably, “the first example of electronic news gathering”. But “then came the Second World War and [all the equipment] was packed up”.

Matthew Bell
The London event, “The dawn of broadcast TV”, was held at ITV London Studios on 9 November. Thanks to Sarah Hayes, director of BBC Archives and Simon Rooks and Sean Whyton, also from BBC Archives, for their help in sourcing the archive material.



What Made in Cardiff stands for



■ Former stand-up comedian Daniel Glyn is an enthusiastic ambassador for his TV channel, which

he describes as, “local TV, but with loftier ambitions”.

Launched in October 2014, Made in Cardiff is part of the Made Television group, which also has stations in Tyne and Wear, Leeds, Bristol, Liverpool and Birmingham, broadcasting on Freeview, Virgin and Sky.

In December, a group of RTS members were shown around the station’s compact, city-centre TV studio and gallery.

Glyn took over as manager in January 2016 and has tweaked the channel’s output to include “raw stand-up comedy”, as well as locally produced news, arts, music, entertainment and current-affairs programmes, covering both the city council and the National Assembly for Wales in Cardiff Bay. There is also a catch-up TV service, with archive content online.

Recently registered with audience measurement service Barb, Made in Cardiff has a monthly reach of more than 400,000, which Glyn claims, “shows that we’re connecting with viewers in the city”. He said: “We’re not afraid to experiment,” revealing that, “we’ve hired an outside broadcast [unit] to cover live events such as [our] Cardiff Lifestyle Awards. We’ve also broadcast live using just a smartphone with a wi-fi connection.”

Hywel Wiliam



John Lloyd

Comedy legend is ‘quite interesting’

■ f *Mastermind* met *Have I Got News for You*, is how John Lloyd first sold the idea of *QI* to perplexed BBC bosses 14 years ago.

It was based on his conviction that everything in the world could be made interesting if approached from the right angle.

Lloyd was appearing at a Southern Centre event held at Southampton Solent University in early December. Interviewed by lecturer Tony Moon, he emphasised the need for TV practitioners to know what they liked and then be honest in setting out to achieve it.

He said that TV became dull when producers tried to find out what audiences wanted rather than offering something new and arresting.

“Take risks and share enthusiasms!” Lloyd told his youthful audience, most of whom were not around for the original broadcasts of classic comedy shows *Spitting Image*, *Not the Nine O’Clock News* and *Blackadder*, all of which he produced.

Lloyd stressed that comedy came from characters who viewers loved, rather than situations, and that good producers were script editors with power. He added that there was no room for big egos: “Leave that to the talent.”

The session ended with a screening of the “over the top” scene from the final *Blackadder* programme, pulled from potential disaster by a team who, said Lloyd, “worked beyond the call of duty” to produce what has become an iconic piece of TV. **Gordon Cooper**

Irish actor turns his hand to Hitler

■ Irish audiences fondly remember Joe Taylor’s recreations of sensational episodes in Ireland’s recent history. They provided an eyewitness account for a nation gripped by political corruption scandals, while also showcasing his own talent as an actor.

In the 1980s and 1990s on RTÉ Radio One, the words of the likes of Taoiseach Charles Haughey, whistleblower Tom Gilmartin and journalist Frank Dunlop were relayed to the nation by Taylor.

Although the media devoted hours of airtime and acres of newsprint to the tribunals investigating corruption, it was Taylor who gave the evidence a recognisable and easily digested voice.



Joe Taylor

The actor and writer went on to appear in the much-loved sitcom *Father Ted* and the film *Veronica Guerin*.

Taylor’s presentation to the Republic of Ireland Centre in early December, “Small voice: talks loud”, offered his take on the German satirical novel *Look Who’s Back* by

Timur Vermes. Its premise is that Adolf Hitler is discovered in modern Berlin by TV producers who believe he is a talented Hitler impersonator.

The RTS audience at RTÉ Television Centre, Dublin, were spellbound by Taylor’s performance.

Charles Byrne

Red triumphs in the North West

BBC One's hard-hitting police drama *Happy Valley* took three prizes – including Best Performances in a Single Drama or Drama Series for Kevin Doyle and Sarah Lancashire – at the RTS North West Awards 2016.

The series, which was produced by Manchester-based Red Production Company, also picked up the Best Production (Craft) Award.

More than 450 guests attended the ceremony at the Hilton Deansgate in November, which was hosted by comedian Les Dennis.

"TV production is one of the North West's big employers and global export industries. There were some brilliant winners, some witty speeches and some people who got a bit carried away on stage. We would not want it any other way," said RTS North West Chair and Shine North MD Alex Connock.

BBC One's *Reg*, produced by Liverpool-based LA Productions, took home two awards: Best Single Drama or Drama Series and Best Script Writer for Jimmy McGovern and Robert Pugh.

Both McGovern and Lancashire won awards at the first RTS North West Awards two decades ago (see box).

Coronation Street's Tina O'Brien picked up the award for Best Performance in a Continuing Drama.

In the comedy categories, Alison Steadman received the Best Actor Award for her role in BBC One's *Broken Biscuits* (Jellylegs Productions), while BBC Two's *Boy Meets Girl* (Tiger Aspect) was named Best Comedy Programme.

The children's awards

went to CBeebies' *Twirlywoos: Twirling* (Mackinnon and Saunders/Ragdoll Productions) in the Pre-school category and the CBBC Production *Hiroshima: A News-round Special* (School Age).

Danger Mouse (CBBC Production/FremantleMedia) took the Best Animation Award.

Kids' shows also won in the Best Factual Entertainment category (CBBC Production *The Dengineers*), and Entertainment (CBeebies Production *Swashbuckle*).

In news and current affairs, Andy Bonner was named Best Regional News Journalist, one of three awards taken by ITV News's *Granada Reports*. It also won Best Regional News Programme for *The*



Sarah Lancashire won with *Happy Valley*

Andrew Farrington

Hillsborough Inquests and Best Regional Story for *Hillsborough Compilation. Tonight: Meeting My Enemy* (ITV Studios for ITV) won the Current Affairs prize.

Other winners included *Kid's Hospital: Your Child in Their*

Hands (Best Factual Series, Films of Record/GroupM Entertainment for Channel 5) and *Life Begins Now* (Best Single Documentary, Platform Productions for BBC Three).



Band of Gold

Two decades of riches

■ The RTS North West Awards were launched 20 years ago, with the first ceremony held on 9 November 1996 in the Banqueting Hall of Manchester Town Hall.

'Mersey Television, the BBC and Granada Television were

well represented in many of the awards categories,' reported *Television*.

The Judges' Award went to Jimmy McGovern, who had penned the script for ITV docudrama *Hillsborough* and, a few years earlier, created

ITV crime drama *Cracker*, starring Robbie Coltrane.

Other winners included: Channel 4 soap *Brookside*; BBC mock chat-show *The Mrs Merton Show*; Kay Mellor's ITV drama about prostitutes in Bradford, *Band of Gold*; Coltrane; and Sarah Lancashire, for her role in *Coronation Street*.

Andrea Wonfor, who died in 2004, gave the keynote speech. Wonfor was Chair of the RTS – the first woman to hold that role in the Society's history – and Joint Managing Director of Granada. BBC Radio 4's Jenni Murray presented the awards.

The ceremony was recorded by Mersey Television (now Lime Pictures) – the *Brookside* producer set up by writer Phil Redmond – and highlights broadcast by Granada.

Matthew Bell

Southern advice for young hacks

‘**W**atch the evening TV news even though that’s not your usual practice,” was the advice given to more than 150 journalism students who attended Southern’s “Working in journalism” event at Southampton Solent University in late November.

The comment came from Sky’s assistant editor (mobile), Peter Diapre, who said that bulletins were good at visual storytelling. He added that

the same techniques applied across a range of platforms, even for bite-size news on smaller screens.

Eighteen experts from the BBC, ITV, Sky, Olympic Broadcasting, local TV and press, including a range of freelancers, were on hand to reflect on changing industry practices, as well as outlining the unchanging skills required for TV journalism.

Basic curiosity, good writing, stimulating stories and a strong visual imagination



ITV Meridian's Ruje Yasmin



Sky Sports' Laurie Tucker

were all mentioned as essential requirements.

Among the visiting professionals were those who had qualified in the summer and were in their first jobs.

They stressed the need to land work placements and, when on a placement, to be

confident and proactive. The new journalists also said that they had learned the importance of honing social skills and being well organised. “Great,” said one student. “I feel ready to go and do it now!”

Gordon Cooper

RTS East is up and running

■ A brand new RTS for the East has been launched in Norwich, with a great show of support from the region’s creative media industries.

More than 80 people gathered at the Forum in late November, at the AniMotion exhibition, which celebrates the UK’s most imaginative animation techniques, to find out more about the RTS.

“It is so good to have the RTS East active again, and it felt like there is the will and energy to achieve something in celebrating, recognising and developing the talent in this region,” said one attendee.

The new centre screened a film showcasing the best of the East’s media industry, along with a film about the RTS and highlights from Norwich University of the Arts’ 2016 degree show.

The centre also launched its RTS East Awards, which will be held in March 2017.

Nikki O'Donnell

London hails women comics



Chewing Gum

Channel 4

■ ‘Women aren’t funny,’ a male head of comedy once told one of the panellists at London Centre’s ‘Women in comedy’ event – but things have changed for the better.

Lynne Parker was the panellist, and the attitude represented by that quote was one of the things that inspired her to found the Funny Women Awards in 2003. Seventy women entered in the first year; this year there were more than 500 entries.

Musical comedian Harriet Braine won the 2016 Funny

Women Stage Award and she entertained the audience with songs about Matisse and Pablo Picasso.

ITV commissioning editor for comedy Saskia Schuster and BBC Comedy head of production Sophie Taitt completed the panel for the November event at ITV Studios.

Even when alternative stand-up comedy first found an audience it was something of a boys’ club, but that has changed, argued the panellists. They agreed that comedy shouldn’t be defined by

gender – what was important was whether it was funny or not.

Schuster’s advice to women who wanted to make their way in comedy was to get up and do it: ‘Write and practise so you learn your craft and grow as a performer.

‘How we as broadcasters grow new talent is also crucial – it’s all about nurturing and supporting contributors,’ she said.

Parker said there were more women being funny on TV now in successful comedies such as E4’s *Chewing Gum* and Sky Arts’ *Psychobitches*.

‘It’s important for established producers to encourage new people,’ said Taitt. ‘We do some shadowing, bringing people on – there can’t be a “pull up the ladder after you” attitude.’

Parker added: ‘If you can cut through the noise, the commissioners will look at what you do.’

Nick Radlo

At a packed RTS event on the future of the media in Wales, Bethan Jenkins AM said that, “although broadcasting is not devolved, it’s an area of great importance to public life in Wales”.

The Welsh Assembly’s Culture, Welsh Language and Communications Committee has already taken evidence from broadcasters, and Jenkins, who chairs the committee, said she was keen to hear the public’s views.

Dr Ruth McElroy from the University of South Wales, which hosted the November event, welcomed the committee’s creation but said the debate was long overdue. She also stressed the need to look beyond the narrow “echo chamber” of social media.

Western Mail chief reporter Martin Shipton, speaking in a personal capacity, argued that public subsidy would have to be forthcoming to sustain Wales’ limited English-language press.

He argued that serious journalism was being sidelined: “The current revenue models aren’t working either

Mixed messages on Welsh media



From left: Marshall, RTS Wales Chair Tim Hartley, Jenkins, McElroy and Shipton

– a lot of Trinity Mirror’s digital ad revenue goes straight to Facebook.”

Digital producer Huw Marshall gave a more upbeat assessment, announcing the launch of YNewyddion, a new bilingual online news service.

“Audiences are looking for

easily consumed, informative, short-form video content delivered through a range of platforms,” he said.

“As a bilingual nation,” he added, “Wales is the ideal test bed for developing global, multilingual services.”

Hywel William

Haynes gives a directing masterclass

■ Devon and Cornwall welcomed students to its annual “Breaking into media” event in mid-November, which featured a fascinating insight from Toby Haynes into the art of directing for television.

The forum at the Theatre Royal Plymouth’s rehearsal venue, TR2, also offered students advice from a panel of experienced media industry professionals.

Haynes – who got his break on Channel 4 youth soap *Hollyoaks* – charted his own journey from his student film, *Nam*, to directing big-budget TV dramas.

The director has worked on BBC One dramas *Jonathan Strange & Mr Norrell* and *Doctor Who*, as well as the audacious finale to the second series of *Sherlock*, *The Reichenbach Fall*.

He likened the role of director to one of “catching the smoke”, and talked the students through the methods he uses to visualise scripts, generate ideas and illustrate them to the crew.

Haynes also discussed the “little things” that have helped along the way, including the hungry agent who helped him secure his first directing job – and the mantras he uses in interviews.

The “Getting in and getting on” panel included Twofour’s Rick Horne, BBC journalist Jenny Kumah and Phillippa Giles, the founder of Bandit Television.

Persistence was key in a fast-moving industry environment, said Silverstream TV’s Simon Walton, who observed that the jobs that students would end up doing “might not even have been invented yet”.

Edwin Miles

Thames Valley focuses on GoPro

■ Russell O’Neill captivated the audience at RTS Thames Valley’s November event in Reading with a compelling talk on GoPro’s new Hero5 family of small cameras.

GoPro is trying to meet the creative needs of programme-makers by simplifying its cameras and accessories. Single-button operation enables recording in two seconds and an improved case design waterproofs the camera to a depth of 10 metres, even without additional housing.

Built-in processing smooths out fish-eye distortion, resulting in landscape shots



Russell O’Neill

with straight horizons and, close-up, faces without exaggerated noses.

Voice activation, using simple spoken commands,

triggers recording, and a wrist strap provides remote operation in noisy environments. A variety of innovative clamps, mounts and tripods add to the flexibility of the camera.

The GoPro sales manager demonstrated his company’s new image-stabilising technology, with a video showing two cameras mounted side by side on the handlebars of a mountain bike – one with stabilisation, one without. With the bike careering down a treacherous path, the steadiness of the stabilised image was convincing.

Tony Orme

OFF MESSAGE

Alastair Stewart has written a brilliant review of the year in this edition of *Television*. So Off Message won't even try to comment on That Was The Year That Was.

But, as we contemplate the months ahead, the many uncertainties surrounding Brexit and leaving the EU could affect our creative industries.

And then there is the imminent arrival of President Trump. Well, winning against Hillary has paid off in unexpected ways for the first reality-TV star to make it to the Oval Office.

And not just for the producers of *Have I Got News For You*.

In case you didn't know, Donald J Trump is to retain his executive producer credit when the 15th season of *The New Celebrity Apprentice* kicks off in the US next year.

What's the betting that Trump will make a guest appearance alongside new presenter Arnie Schwarzenegger? Or maybe he'll just stay in contact with *The Apprentice* via his red-hot Twitter feed.

■ **Let's hear it for Martin Stott, Channel 5's long-serving corporate-affairs guru, who stood down this month.**

Remarkably, he first worked at the broadcaster when it was part of the RTL empire – in other words, before Richard Desmond's takeover. Martin must be congratulated for toiling successfully for three very different owners of the station.

As regular attenders of RTS events know to their benefit, Martin, previously part of Channel 4's corporate team, is also a regular producer of Society debates. The good news is that he will still be helping the RTS.

■ Politically, 2016 was not the best of times for Channel 4. Some had hoped that, with John Whittingdale's dismissal to the backbenches, Channel 4's present state-owned status would be confirmed.

Not so. More alarming still, perhaps, was the DCMS's apparent determination to block a black woman, Althea Efunshile, from joining the broadcaster's board.

As Ofcom's formidable Chair, Patricia Hodgson, gave Efunshile her blessing, there can be little doubt about Efunshile's suitability for the job.

Hopefully, a U-turn by Karen Bradley will have taken place by the time you read this.

Incidentally, if the DCMS can get itself in such a mess over what should have been a straightforward piece of headhunting, the chances of finding a credible and willing new chair for the BBC look frighteningly slender.

■ **Talking of a potential Channel 4 sell-off, it was interesting to see wholehearted support for keeping the broadcaster in public ownership visible at the recent RTS Craft & Design Awards.**

Dan Brooke, Channel 4's marketing chief, took the stage to accept a much-deserved award for his team's

stunning trailer for the Rio Paralympics, *We're the Super Humans*.

Without so much as batting an eyelid, he asked if there was anyone in the audience who supported privatising Channel 4.

Not a single hand was raised. You can guess the rest.

■ With the brilliantly filthy *Fleabag* widely tipped to be one of the big winners of 2017's TV awards season, you'd hope that, by now, sitcom writing was no longer dominated by pale males.

Not so, apparently. According to research by talent agent Hollie Ebdon – who specialises in comedy – just 15% of the BBC's recent comedy pilots were written by women.

Thanks to the likes of Victoria Wood, Dawn French and Jennifer Saunders, Catherine Tate and the brilliant Jo Brand, we've never been short of female comic writing talent.

Phoebe Waller-Bridge has set the bar high. But she can't be the only funny thirtysomething female out there keen to get onto TV.

■ **To end the year on a high note, let's celebrate the extraordinary work of the BBC's Natural History Unit and the forever-young David Attenborough for the TV treat that has been *Planet Earth II*.**

We know that it takes something like four years to film a single episode, but is it too much to hope for a third instalment of what was the autumn season's pride of British TV?



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| Who's who at the RTS | <p>Patron HRH The Prince of Wales</p> <p>Vice-Presidents David Abraham Dawn Airey Sir David Attenborough OM CH CVO CBE FRS Baroness Floella Benjamin OBE Dame Colette Bowe OBE Lord Bragg of Wigton John Cresswell Adam Crozier Mike Darcey Greg Dyke Lord Hall of Birkenhead Lorraine Heggessey Ashley Highfield Armando Iannucci OBE Ian Jones Baroness Lawrence of Clarendon OBE Rt Hon Baroness Jowell of Brixton DBE PC David Lynn Sir Trevor McDonald OBE Ken MacQuarrie Gavin Patterson Trevor Phillips OBE Stewart Purvis CBE Sir Howard Stringer</p> | <p>President TBA</p> <p>Chair of RTS Trustees Tom Mockridge</p> <p>Honorary Secretary David Lowen</p> <p>Honorary Treasurer Mike Green</p> <p>BOARD OF TRUSTEES Lynn Barlow Tim Davie Mike Green David Lowen Graham McWilliam Tom Mockridge Simon Pitts Jane Turton Rob Woodward</p> <p>EXECUTIVE Chief Executive Theresa Wise</p> | <p>CENTRES COUNCIL Lynn Barlow Charles Byrne Steve Carson Dan Cherowbrier Isabel Clarke Alex Connock Gordon Cooper Tim Hartley Kingsley Marshall Nikki O'Donnell Fiona Thompson Graeme Thompson Penny Westlake James Wilson</p> <p>SPECIALIST GROUP CHAIRS Archives Steve Bryant</p> <p>Diversity Marcus Ryder</p> <p>Early Evening Events Dan Brooke</p> <p>Education Graeme Thompson</p> <p>RTS Futures Donna Taberer</p> | <p>History Don McLean</p> <p>IBC Conference Liaison Terry Marsh</p> <p>RTS Legends TBC</p> <p>RTS Technology Bursaries Simon Pitts</p> <p>AWARDS COMMITTEE CHAIRS Awards & Fellowship Policy David Lowen</p> <p>Craft & Design Awards Cheryl Taylor</p> <p>Television Journalism Awards Stewart Purvis CBE</p> <p>Programme Awards Alex Mahon</p> <p>Student Television Awards Phil Edgar-Jones</p> |
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