



ROYAL
TELEVISION
SOCIETY

ANNUAL REPORT 2019



PATRONS

PRINCIPAL PATRONS

| | |
|-----------|-----|
| BBC | ITV |
| Channel 4 | Sky |

INTERNATIONAL PATRONS

| | |
|----------------------------|-------------------------------------|
| A+E Networks International | Netflix |
| Discovery Networks | The Walt Disney Company |
| Facebook | Viacom International Media Networks |
| Liberty Global | WarnerMedia |
| NBCUniversal International | YouTube |

MAJOR PATRONS

| | |
|-------------------------|----------------------|
| Accenture | IMG Studios |
| All3Media | ITN |
| Amazon Video | KPMG |
| Audio Network | Motion Content Group |
| Avid | netgem.tv |
| Boston Consulting Group | NTT Data |
| BT | OC&C |
| Channel 5 | Pinewood TV Studios |
| Deloitte | S4C |
| EndemolShine | Sargent-Disc |
| Enders Analysis | Spencer Stuart |
| Entertainment One | STV Group |
| Finecast | The Trade Desk |
| Freeview | UKTV |
| Fremantle | Vice |
| Gravity Media | Virgin Media |
| IBM | YouView |

RTS PATRONS

| | |
|--------------------------|-------------------------|
| Autocue | Lumina Search |
| Digital Television Group | Mission Bay |
| Grass Valley | PriceWaterhouseCoopers |
| Isle of Media | Raidió Teilifís Éireann |

BOARD OF TRUSTEES REPORT TO MEMBERS

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Royal Television Society AGM 2020

In light of the restrictions in place due to the Covid-19 crisis, the Society is reviewing the timing and logistics involved in holding its 2020 AGM. To comply with Charity Law, AGMs must be held no more than 15 months apart. Notification of the Society's 2020 AGM, together with its agenda and the minutes of the 2019 AGM, will be sent to members in due course.

FOREWORD BY THE CHAIR



This is a uniquely challenging time to be starting my term as Chair of the Society. I have been an RTS Trustee since 2015 and I have witnessed first-hand the many successes we have had over the

past few years. A broad range of popular and stimulating events throughout the country, a growing membership, and the delivery of a strong educational remit with the bursary scheme at its heart, are just some of the marks of this successful organisation.

However, at the time of writing this foreword, the Society and our industry are facing great uncertainty and huge upheaval posed by the coronavirus crisis. The repercussions of this dreadful pandemic will have a profound effect on all our members and member organisations, as well as upon the Society itself. We will do everything we can to weather the financial storm and ongoing disruption and are committed to continuing our support of the RTS bursary scheme. It feels more important than ever that the RTS does everything in its power to help the sector recover fast from the crisis through the support, promotion, and celebration of the art and science of television.

Things are unquestionably tough, and will remain so

for some time, but we should recognise the versatility, creativity and resilience of our industry during this unprecedented period. Innovative ways to produce programming have been found to keep “lockdown” audiences entertained in record numbers and we will have to continue to be creative and resourceful as we learn how to adapt to new ways of working.

Through its regional centres the RTS is very well represented around the country, and 2019 saw an impressive level of activity. Now, more than ever, I want to encourage our regional presence and to use that as a way to support television around the UK.

I would like to thank the RTS Patrons, who are at the centre of our activities. Through their financial assistance and other contributions in kind, they are the lifeblood of the Society. We are delighted to have welcomed Netflix, Avid, All3Media, Gravity Media and Mission Bay to our Patron community this year.

Under Tom Mockridge’s Chairmanship, the Board of Trustees agreed to intensify our educational, regional and membership building activities and we have committed to continue to pursue these objectives. A big thank you to Tom for his insight and support. I would also like to welcome Jane Millichip, Sarah Rose and Anne Mensah to the Board of Trustees.

I believe that our industry can recover and that the RTS, through its various activities, can play a part in helping with that process.

Jane Turton, Chair of the Board of Trustees

FOREWORD BY THE CHIEF EXECUTIVE



Coronavirus has cast a long shadow over our industry, which Jane Turton has described in her foreword. Its social and economic repercussions became evident just as the Society was marking

the end of a memorable and joyous 2019.

The year saw well-attended events in and outside London, a significant expansion to the bursary scheme, continued growth in membership and a burgeoning digital presence. The RTS Cambridge Convention was one of the best ever. Sponsored by ITV and chaired by the broadcaster's CEO, Carolyn McCall, the convention welcomed a stellar cast of speakers from around the world, including David Zaslav, Reed Hastings, Alex Mahon, Tony Hall and Jeremy Darroch. Added celebrity was provided by Piers Morgan and Sir Lenny Henry.

Back in 2013, when I started as Chief Executive of the RTS, we launched our strategic plan for growth – a series of key objectives to ensure that the Society remained relevant and fit for the future. Good progress has been made in all areas.

The wide-ranging implications of coronavirus will have an impact on our ability to meet these objectives, at least in the traditional way and in the short term. We are establishing a programme of online events both nationally and locally and will experiment with new formats. We continue to communicate with our stakeholders through a digital edition of *Television* and our other digital and social media channels.

We are continuing some key activities, in particular, supporting our bursary students and graduates – the RTS's most vulnerable constituency. And we will resume live events as soon as is practicably possible, but we will be seeking to convert some of our activities to virtual gatherings.

The RTS bursary scheme provides financial support for less well-off young people studying television production, digital journalism and engineering. We supported 20 students when we started the scheme in 2014; currently, we have a total of 176 bursary recipients, including 55 student graduates, of whom at least 45 are working in the industry

In 2019, we added 10 new bursaries, funded by STV, for students studying in Scotland. We substantially

increased the total fund pledged to the scheme and expanded the eligible courses so that five times as many students can now apply. During the year, we included students studying for Higher National Diplomas for the first time and, via a partnership with Bafta, the Society supported the transition into employment of two apprentices at Framestore.

The RTS Student Masterclasses and annual RTS TV Careers Fair are key components of the Society's educational programme. A record 1,300 people attended the national fair in Islington, London, in late January and more than 900 flocked to the second RTS Midlands careers fair at the Edgbaston stadium in October. Seven hundred students attended the RTS Student Masterclasses in London over two days in November. Although it is unlikely that we will be able to hold many such events during the current year, we aim to restart the programme as soon as is feasible.

2019 was a successful year for RTS centres. The vibrancy of our presence in the nations and regions could be seen in the centres' Programme Awards and Student Television Awards held across the UK and the Republic of Ireland, and in the range of events put on by centres. Standout events included: a celebration of 60 years of the RTS in Wales, which featured: Gethin Jones in conversation with Russell T Davis; Sally Wainwright discussing *Gentleman Jack* in Bristol; and Shirley Ballas's *Strictly Come Dancing* masterclass in Birmingham.

During 2020, the Society will aim to stay connected with and to publish the news from all our centres through social media and our digital communications.

We continued to increase our membership – from 1,400 in 2013 to a current total of 5,030 members, with a further 3,541 student members. Building membership is important for our finances and increasing the pool of wonderful volunteers. To this end we have introduced a "£30 for under-30s" membership scheme.

I would like to thank our volunteers, Trustees and Patrons who, working together with our superb staff, have made it possible to achieve so much. In particular, I must thank Tom Mockridge, Chair of the Board of Trustees since 2016, whose wisdom and experience has been invaluable.

It is my pleasure to welcome Jane Turton, who has taken over from Tom, and who will play a crucial role in helping us to chart our way through the difficult times ahead.

Theresa Wise, Chief Executive



Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2019, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

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

In 2017, a three- to five-year strategy was adopted by the Board of Trustees, which

builds on the achievements of the five-year strategic plan for growth adopted in 2012. The main thrust of this plan is to strengthen relationships with industry stakeholders to consolidate the Society's considerable achievements over recent years in expanding its educational work, membership and public engagement.

The overall theme of nurturing successful initiatives will be supported by the right skills base in the organisation and appropriate cost management to ensure that resources are available to sustain and improve the quality of RTS activities.

CHARITABLE STATUS The RTS is an educational charity. Our objects are the advancement of public education in the practice, technology, art and science of television and allied fields and the advancement of the arts and culture, in particular by promoting and encouraging the achievement of high standards of creativity in television and allied fields.

Under charity law, an educational charity should demonstrably promote, sustain and increase individual and collective knowledge and understanding of specific areas of study, skills and expertise. The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications

are designed to achieve these aims. Charity Commission guidance includes 'training (including vocational training) and life-long learning' and 'the development of individual capabilities, competences, skills and understanding' within this remit.

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

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

England's Ben Stokes during the Cricket World Cup, screened by Sky





STRATEGIC OBJECTIVES

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



Education and skills

1

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

43
bursary
recipients
in 2019

176
since
inception



1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

The bursary schemes continue to grow and flourish. The RTS awarded 43 bursaries in 2019 (32 in 2018), with a total value over three years of £129,000 across its two programmes – the RTS Production and Broadcast Journalism Bursaries and RTS Technology Bursaries. Funds to support 16 of these awards were provided by STV (10 bursaries) and All3 Media (six). The bursaries awarded also included the Steve Hewlett Scholarship, funded by the Steve Hewlett Memorial fund.

In 2019, we widened eligibility of the two schemes, opening them up to students studying any degree-level course in television production or journalism, and computer science, engineering, physics or maths for our Technology Bursary. Three Higher National Diploma courses, accredited by Screenskills, were also included on a pilot basis and we supported the transition into work of two apprentices via a partnership with Bafta.

Since the RTS launched the bursary awards in 2014, we have awarded a total of 176 bursaries.

The principle aim of our bursary schemes is to help students from low-income backgrounds to get jobs in the media industry. As our Technology Bursary started a year later and most degrees last four years, few students have yet graduated from this scheme. We have, however, seen 48 of our first three cohorts of television and journalism students graduate. Eighty-six per cent are already working in the media industry, 5% are studying for masters degrees, and 7% are still looking for work.

We are grateful for the support provided by our mentors, talent managers, Patrons and many other companies and organisations across the industry, who have all contributed to these impressive results.

The most common occupations are entry-level jobs such as runners, researchers and assistants for all three cohorts; however, some are now beginning to move into other roles. To date, one graduate is working as a script editor for BBC drama *Call the Midwife* and another as an assistant producer on BBC Two factual series *Hospital*. We also have a camera operator/editor at Sky News and one recipient now has a junior role in the BBC strategy unit.

As part of the RTS Technology Bursary scheme, we were delighted once again to provide a summer tour for our first-year students, who spent a day in each of 10 companies: Arqiva, the BBC, Channel 4, the Institution of Engineering and Technology, ITV, netgem.tv, Sky, STV, Virgin and YouView. This has proved a great experience for our students; one recently described it as “a priceless and once-in-a-lifetime opportunity”.

Our Television Production and Journalism Bursary students are all offered a mentor in their second or final year. The Society has built up a database of more than 100 industry practitioners, many of them drawn from the RTS members and Patrons, who have volunteered to mentor new entrants to the television industry. Student feedback indicates that mentoring is extremely valuable in helping them to gain an insight into the industry.

While the money is important, the real prize is the access to opportunities, networks and individuals that

Above: RTS bursary student Malaya Rhiann Edwards-Roberts

Left: Netflix hit *Sex Education*



RTS Futures
Careers Fair
1,300
attendees and
40
organisations

the RTS is able to offer. As one of our first-year students wrote: “All I can say is how appreciative I am for the opportunities that I have been given over the past year. To have had the privilege of attending masterclasses, lunches and dinners [in] London and the renowned Kings College, Cambridge, has been truly transformative, and I have seen a visible development as a writer, film-maker and person overall. The scheme has worked to provide me with greater confidence, boosted my employability and moved me many steps closer to reaching my goal – making it as an industry professional.”

2 GETTING PEOPLE STARTED: RTS FUTURES

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

The TV Careers Fair Some 1,300 people attended the RTS Futures careers fair on 30 January, the biggest to date (in 2018, 1,200 attended). For the third year running, it was held at the Business Design Centre in London. The sponsors were IMG Studios and Finecast.

The day’s five sessions offered: tips on how to prepare for one’s first TV job; advice on how to land a job in sports production; the inside track on entry-level schemes; advice on creating content for Facebook and Instagram; and tips on how to build a career in broadcast technology.

Some 40 broadcasters, producers and industry bodies took stands in the exhibition hall, offering advice to

those wanting to get into TV or currently working at its entry or lower levels. The fair also offered a CV clinic and all-day advice hub, “Ask me anything”, staffed by industry professionals.

Participating organisations included Access VFX, the BBC Academy, BBC Talent, Bectu, Calltime Company, CGTN, Channel 4, Clearhead, Creative Access, Edinburgh International Television Festival, Endemol Shine UK, Envy, Finecast, FremantleMedia UK, IMG, ITN, ITV, ITV Studios, London Screen Academy, Mama Youth Project, the Media Trust, Milk VFX, Molinare, NBC, the National Film and Television School, Presenter Promotions, RDF Television, Sara Putt Associates, Searchlight Recruitment, ScreenSkills, Shooting Partners, Sky Production Services, Sky News, Sony, Studio Lambert, Think Bigger, UKTV and Warner Bros International Television Production.

RTS Futures events

This strand of educational events is aimed at younger people interested in a career in television, or just beginning to work in the industry. The number of people signed up for RTS Futures communications rose to 5,653 (4,579 in 2018).

Nine events, excluding the careers fair, were held (two more than in 2018) at venues in central London and they continued to attract strong audiences. Ticket prices were held at an affordable £10 for RTS Futures subscribers; tickets for RTS Full Members were complimentary.

BT Sport: Studio tour Two of the stars of BT Sport’s Rugby Tonight, ex-player Austin Healey and show host Sarra Elgan Easterby, took time out from rehearsals to



A seminar audience at the TV Careers Fair

offer advice to RTS Futures members on a tour of the broadcaster's facilities in East London. At its HQ in the former 2012 Olympics' International Broadcast Centre, BT covers rugby union, Champions League and Premier League football, Australian cricket and women's tennis on its five sport channels.

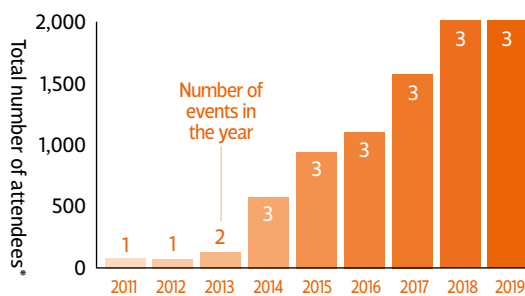
Flack: Screening plus Q&A Later that month, the team behind UKTV's first-ever scripted drama series – writer Oliver Lansley, producer and Hat Trick head of comedy development Mark Talbot, and UKTV commissioner Pete Thornton – discussed what it took to develop, write, pitch and commission a series. *Flack*, which stars Anna Paquin as a smart, scheming PR agent, took Lansley seven, long years to get on TV. Journalist Emma Cox chaired the event.

Pitching: Script to screen In April, actor, stand-up and writer Tom Davis (creator of BBC Three sitcom *Murder in Successville*), Big Talk Productions development

producer Lara Singer and the MDs of Shiny Button Productions Andy Brereton and James De Frond (producer and director of *Murder in Successville*, respectively) offered aspiring writers and producers tips on how they should hone and sell their ideas to commissioners. Their advice? If you want to write and sell a successful comedy, there are no shortcuts.

Sliced: Screening plus Q&A The following month, UKTV channel Dave's new pizza delivery sitcom, written by Phil Bowker and Samson Kayo – and inspired by the latter's personal experience – was previewed at a special screening. The duo were joined on the panel by actors Weruche Opia, Theo Barklem-Biggs and David Mumeni, UKTV director of commissioning Richard Watsham and casting director Sally Broome. Mumeni is also the founder of Open Door, which helps young people who lack financial support gain a place at drama school.

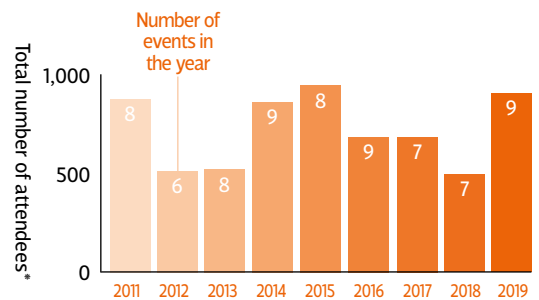
RTS MASTERCLASSES AND CAREERS EVENTS



RTS Futures events (right) attracted 906* (551 in 2018) attendees. A further 2,000 (2,010 in 2018) attended the all-day masterclasses and careers fair (left)

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

RTS FUTURES EVENTS





1 Ria Hebden: RTS Futures quiz host

5 Tom Allen: RTS Futures quiz host

9 Nerys Evans: RTS Masterclass chair

13 Ben Zand RTS Futures event speaker

2 Rageh Omaar: RTS Masterclass speaker

6 Sirin Kale: RTS Futures event speaker

10 Lawrence Card: RTS Young Technologist of the Year

14 Marlon Smith: RTS Masterclass speaker

3 Lara Singer: RTS Futures event speaker

7 David Henshaw: RTS Futures event speaker

11 Ruth Pitt: RTS Masterclass chair

15 Oliver Lansley: RTS Futures event speaker

4 Tom Davis: RTS Futures event speaker

8 Yasmin Akron: RTS Futures event speaker

12 Daniel Fajemisin-Duncan: RTS Masterclass speaker

16 Weruche Opia: RTS Futures event speaker



Investigation uncovered Later in May, RTS Futures delved into the often-dangerous world of undercover journalism in the company of journalist and filmmaker Ben Zand, *Channel 4 News* reporter Ed Howker; journalist Sirin Kale and former BBC reporter David Henshaw, the founder of the award-winning production company Hardcash Productions. Investigative film-maker Livvy Haydock asked the questions. In the course of a fascinating discussion, the panellists explained how they sought to right wrongs and bring the powerful to justice.

Development masterclass: From page to pitch In July, Initial TV creative director Catherine Lynch and head of development Kate Stannard, and Tiger Aspect MD Damian Kavanagh offered advice on how to develop a hit show for television. Their message was that it was better to be passionate, rather than possessive, about ideas, which needed to evolve if they were to make it off the page. BBC Studios director of digital content Anna Cronin chaired the event.

From idea to screen: A whistle-stop tour Television needs new and more diverse talent if it is to truly reflect its audience, argued the panel at an event that looked at development and commissioning in TV. UKTV head of comedy entertainment Iain Coyle, Sohail Shah, MD of new indie King of Sunshine Productions, and Twenty Twenty director of programmes Maxine Watson and development assistant producer Baileigh Walsh were the panellists, who were expertly probed by TV presenter Rick Edwards.

Start your engines: Bringing *RuPaul's Drag Race* to the UK Later that month, the team behind *RuPaul's Drag Race UK* explained how the hit US show was successfully brought to BBC Three. The programme's creator Fenton Bailey, US and UK showrunner Bruce McCoy, and executive producer Sally Miles, together

with BBC executives Ruby Kuraishe and Navi Lamba, discussed the transition in the company of TV critic and broadcaster Scott Bryan.

Christmas quiz December saw comedian Tom Allen and presenter Ria Hebden host the annual TV trivia quiz. Teams were formed from top TV executives and young RTS Futures members, with Channel 5 emerging victorious. One hundred and forty people attended the quiz, compared with 100 in 2018.

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

RTS Masterclasses

Two RTS Masterclasses for students and young entrants to the industry were held on successive days in mid-November. Overall, audiences were slightly lower than the previous year: 350 for the first day, which was devoted to programme genres (438 in 2018); and 350 again (372 in 2018) for the sessions focused on craft skills. Both were held at the Institution of Engineering and Technology in central London, as they were in the three years previously.

RTS Student Programme Masterclasses Five programme-makers and executives from different genres offered their insights. ITV News international affairs editor Rageh Omaar, who was interviewed by the BBC World Service's Nuala McGovern, said that reporters needed to keep their emotions in check when reporting from war zones: "You always have to think practically when you're telling a story. What you're witnessing on the ground may be heart-breaking, but you're always thinking, 'What shall we film?'"

Nerys Evans, creative director of comedy at independent producer Expectation, revealed that she had worked her way up from secretarial work at the BBC to become one of the UK's top comedy TV practitioners.

RTS Futures held a screening of the Dave show *Sliced* followed by a Q&A



RTS Masterclasses attendees with RTS Education Committee Chair Graeme Thompson (centre)

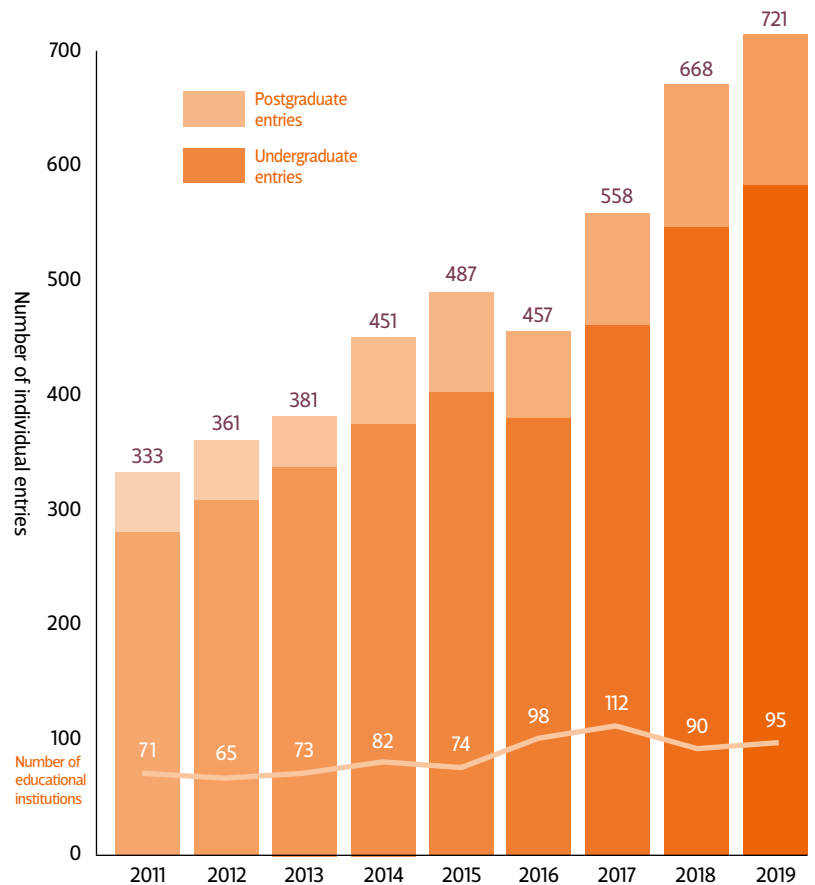
At the BBC, she produced *Miranda*, while at Channel 4 she commissioned *Catastrophe*. She told BBC comedy commissioning editor Sarah Asante: “As a producer, you’re first in, last out. Your DNA is in every part of the show.... As a commissioner, you’re part of the creative process, but you [are not so wrapped up in it]. You don’t go home and cry.”

Documentary film-maker Arthur Cary tackles difficult, often harrowing subjects, with great sensitivity. He discussed his work – including Holocaust documentary *The Last Survivors* – with fellow film-maker Anna Hall, creative director of True Vision Yorkshire. “You get very emotionally involved and you need to harness that – films that I make are as much a reflection of my emotional response to a subject as they are an intellectual response,” he said.

South Londoners Daniel Fajemisin-Duncan and Marlon Smith, who penned Channel 4 series *Run*, which won an RTS award for Drama Writer, discussed their influences, work and writing relationship with drama producer Carolyn Reynolds. *Run*, said Fajemisin-Duncan, told “stories about people that we grew up with. At that time, they were seldom seen on screen and, in some respects, still aren’t.”

RTS Craft Skills Masterclasses Three pairs of experts talked about their work in sound, camerawork and editing. The sound masterclass featured sound recordist and location sound supervisor Matt Bacon and Kate Davis, head of sound at London post-production house Directors Cut Films. The duo were in conversation with former factual programme-maker Helen Scott. Discussing poor sound, Bacon said: “You can repair it in the edit, but it will take you longer and

RTS STUDENT TELEVISION AWARDS ENTRIES





RTS Futures dissected the BBC Three show *RuPaul's Drag Race UK*

RTS Student
Television Awards

721 entries from
95 colleges in
13 RTS centres
220 jurors chose
234 nominees

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

cost you more.” David added: “If we’ve got good sound, we’ll use it... but a lot of the time we can make it better if we add something.”

In the camerawork session, drama specialist Sara Deane and documentary cinematographer Mike Robinson discussed the tricks of their trade with factual entertainment executive Nell Butler. In the factual world, said Robinson: “Be discrete and low key. Allow the action to unfold... generally, people forget you’re there within minutes of [starting] filming.”

Editors Emma Lysaght and Matthew Gray talked about their work with distinguished programme-makers Louis Theroux and Shane Meadows. Documentary specialist Lysaght revealed that Theroux was “incredibly open” to ideas in the editing process. Gray, who won an RTS Craft & Design award for Meadow’s Channel 4 drama *The Virtues*, said; “Shane’s work is very personal, autobiographical. You have to be very sensitive to the material.” Ruth Pitt, director of the Creative Cities Convention, interviewed the two editors.

3 RECOGNISING EXCELLENCE

RTS Student Television Awards The awards ceremony in late June at the BFI Southbank in London, sponsored by Motion Content Group, was attended by 364 students, tutors and industry figures (compared with 332 in 2018). In total, 721 entries were received from around 95 universities across the UK and Ireland.

Undergraduate and Postgraduate awards were judged in six categories: Animation; Comedy and Entertainment; Drama; Factual; News; and Short Form. Entries for the Undergraduate group were judged on a regional basis and these regional winners were then

put forward for national judging. The national juries selected three nominees for each category and the winner was chosen by secret ballot.

The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also judged in five craft skill categories: Camerawork, Editing, Production Design, Sound and Writing. There was also a Judges’ Award.

A total of 23 awards were presented. The winners and nominees came from a wide spread of media colleges across the UK and Ireland. BBC Radio 1 presenters Matt Edmondson and Mollie King hosted the ceremony.

RTS Young Technologist Award The 2019 award, which was sponsored by netgem.tv, was presented to BBC broadcast engineer Lawrence Card. The runner-up prize, the Coffey Award for Excellence in Technology, was made to ITN Studios technical assistant Jake Brightman.

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

The RTS Young Technologist Award is endowed by the family of the distinguished engineer AM Beresford-Cooke and gave Card the opportunity to attend the IBC technology show in Amsterdam and the RTS Cambridge convention, both in September.

A photograph of two cheetahs in a savanna landscape. One cheetah is in the foreground, looking towards the right. Another cheetah is behind it, also looking right. The background shows a clear blue sky and a distant horizon line.

2

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

Engaging with the public

4 THE RTS IN THE DIGITAL WORLD

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

Content ranged from backstage video interviews with winners at RTS award ceremonies (uploaded to social media during the ceremonies) to daily updates on television news (such as new commissions, talent searches and new channel launches).

The website also featured interviews with industry figures and award nominees including Jodie Comer (for the RTS Programme Awards), Anja Popp, Rishabh R Jain and Noel Phillips (for the RTS Television Journalism Awards), Martin Freeman, Mo Gilligan, Amelia Bullmore, Bear Grylls, Isobel Waller-Bridge and Tom Allen.

The digital team redesigned and launched the Education and Training section of the website in March. The revised educational platform hosts a range of accessible content

about TV job roles, training schemes, masterclasses and RTS bursaries for those interested in careers in television.

All RTS national events were filmed at broadcast quality, as were Cambridge Convention and masterclass sessions. Once edited, they were uploaded to YouTube – an RTS International Patron – and to RTS TV on the Society’s website. Illustrated reports of all national and RTS Futures events were uploaded to the website the day following an event (more detailed reports continued to be published in Television, and subsequently uploaded with the rest of the magazine content) and there was also a live Twitter feed (@RTS_Now) from many events.

The digital team helped to build the RTS Cambridge Convention app, which was sponsored by Accenture.

RTS website The Society’s website was accessed by 679,100 users during the year (a rise of 45% from 467,200 in 2018), who accounted for 1,634,000 page views (a rise

BBC wildlife series *Seven Worlds, One Planet*



The Weakest Link presenter Anne Robinson participated in an RTS event on quiz shows



of 29% from 1,267,000 in 2018). The most popular content on the main RTS site related to the major awards ceremonies, particularly the RTS Programme Awards, and our Education and Training pages.

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

Social media The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website. They also live blogged from RTS national events and created multimedia content to share on social media. The team live-streamed the RTS Student Television Awards 2019 and the RTS Programme Award nominations on the RTS Facebook page.

The key statistics were:

- The total number of RTS Twitter followers was 29,640 at the end of 2019 (up from 26,030 in 2018)
- The RTS YouTube channel had 2,650 subscribers (up from 1,920 in 2018)
- RTS LinkedIn had 2,390 followers (a rise of 119% from 1,090 in 2018) and 34,170 impressions (up from 29,870 in 2018)
- The RTS Instagram account had 3,090 followers (a rise of 80% from 1,720 in 2018)
- 60% of all visits to the site were made on a mobile or tablet device (up from 55% in 2018)
- The most popular channels for acquisition were Twitter, Facebook, LinkedIn and Instagram, in that order.

RTS online video The total number of video streams (or "views") was 977,500, up 144% on the previous year (401,300 streams in 2018). The total watch time was 9,471,700 minutes of videos on the RTS channel, up 396% from 1,908,800 the previous year, and the average viewing time was 9'41" (up from 4'45" in 2018).

The most popular video was the Piers Morgan session Q&A from RTS Cambridge, which was viewed 587,000 times with a total watch time of 7,396,900 minutes. The second most popular video was of the RTS event "Netflix's *The Crown*: Deconstructing the Coronation", which

racked up 112,800 views with a total watch time of 863,900 minutes. The website also hosted video diaries of RTS Bursary recipients and highlights from events and awards in the RTS regions.

5 SPREADING THE WORD: PUBLICATIONS

The Society's highly regarded monthly magazine, *Television*, offers unrivalled coverage of current media debates and developments, as well as focusing on the best programmes and the talent behind them. It also includes reports on Society news, events and awards from around the UK and Ireland.

Television cast its net wide in 2019, including features on fake news, hit comedy *Fleabag*, Sky Atlantic's remarkable drama *Chernobyl*, Netflix natural history series *Our Planet*, Dave sitcom *Sliced*, women's sport on TV, promoting good mental health in television and investigative journalism.

The magazine also looked at the work of key industry figures and talent, including new *Question Time* host Fiona Bruce; *Derry Girls* creator Lisa McGee, BBC News director Fran Unsworth, actor and writer Toby Jones, *Gentleman Jack* writer Sally Wainwright, *Mum* writer Stefan Golaszewski, writer-producer Jeff Pope and *His Dark Materials* adaptor Jack Thorne. A new feature, "Working Lives", looked at the jobs of behind-the-scenes talent such as location managers, intimacy directors and sustainability managers.

Television's "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included Guz Khan from the Midlands, Steven Ladurantaye from Scotland, Chris Page from East Anglia, Kieran Doherty from Northern Ireland and Judith Winnan from Wales. The column also offered an international perspective, with a piece by BBC TV pundit Alex Scott from the Women's World Cup in France.

One of the magazine's most popular features is the in-depth profiles of major figures in UK broadcasting, penned by *The Times* journalist, Andrew Billen. In 2019,



29,640

**Twitter
followers**

2018: 26,030

3,090

**Instagram
followers**

2018: 1,720

2,650

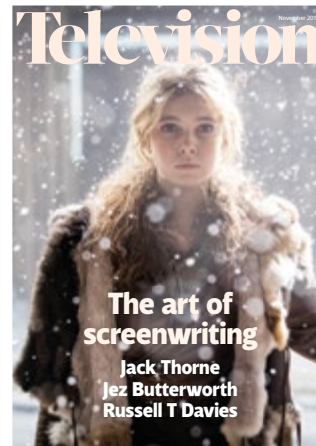
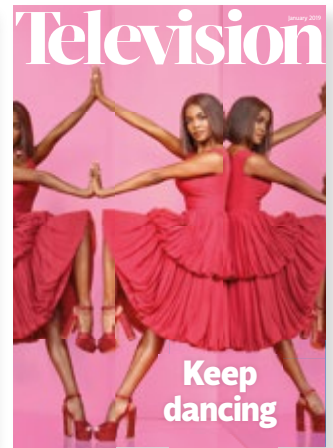
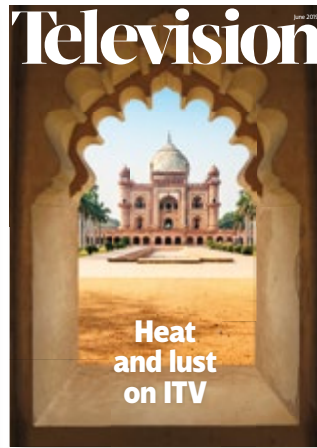
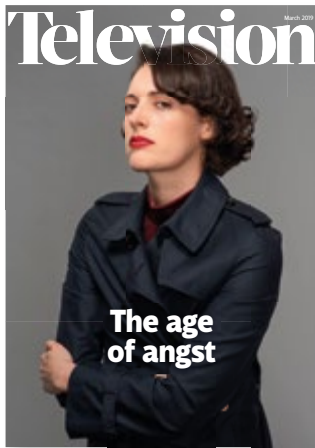
**RTS YouTube
subscribers**

2018: 1,920

RTS YouTube
977,500
views

2018: 401,300

The RTS organised an exclusive screening of *His Dark Materials* followed by a Q&A with the creative team



his profiles included Euronews boss Deborah Turness; *Killing Eve* producer Sally Woodward Gentle, Sky political editor Beth Rigby and *Peaky Blinders* creator Steven Knight.

The TV diarists featured in *Television* covered a huge variety of subjects and included comedian, musician and writer Alex Horne, natural history film-maker Sophie Lanfear, the editor of ITV's *Good Morning Britain*, Neil Thompson and Freeview head of communications and external affairs Liz Reynolds.

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

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

6 RTS PARTNERSHIPS: JOINT EVENTS

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

Our Planet screening plus Q&A In April, Netflix's high-profile natural history documentary *Our Planet*, narrated by Sir David Attenborough, was previewed at an event held in partnership with Wildscreen. Series

producer Keith Scholey, producer Sophie Lanfear and cinematographer Jamie McPherson described how the eight-part series, which packs a strong ecological message, was made over four years.

Steve Hewlett Memorial Lecture The lecture, in memory of the late broadcaster and journalist, was jointly organised with the Media Society and attracted an audience of 370 (325 in 2018).

In his lecture, the former Director-General of the BBC Mark Thompson warned that the "UK is facing a total loss of cultural sovereignty", which risked leaving the country culturally impoverished unless action was taken to stop US giants such as Netflix from dominating the media landscape. Since 2012, Thompson has been engaged in transforming *The New York Times* from a print company into a digital-based global news operation.

He identified the BBC as the only UK media operator with the potential to become an international force, but said it had been "hobbled by British policy-making". Thompson was optimistic about the "future of Britain's writers, actors, directors, producers, designers, crafts and best journalists", "but that's where the good news largely runs out as media divides into global winners, probable survivors and the rest".

7 RTS EARLY-EVENING EVENTS

Eleven events were held in 2019 (there were 10 in 2018). The Society's early-evening events provide an accessible, low-cost way for members and the public to hear and question television's top talent and leaders on a wide range of issues; most are free for members.



4 Blocks screening plus Q&A Following the screening of the first two episodes of TNT Serie's Berlin gangster series *4 Blocks*, some of the key creative team were interviewed by CNN International reporter Anna Stewart. Anke Greifeneder, who is in charge of original production at TNT Serie, explained how the drama about a Lebanese-German drug gang came to the screen.

Turner MD Hannes Heyelmann, an executive producer on the series, suggested that the depiction of an unknown Berlin was instrumental in the show's success. The panel was completed by series directors Oliver Hirschbiegel and Özgür Yıldırım. The event was held in

ITV drama *Beecham House*

partnership with German pay-TV channel TNT Serie and Turner.

In conversation with... Stephen Graham In February, Stephen Graham, who won an RTS award for his performance in ITV's harrowing real-life drama *Little Boy Blue*, discussed his career with Alice Feetham, his co-star in the Sky Atlantic thriller *Save Me*. Graham talked openly and with great charm about working with some of TV and film's best directors, including Shane Meadows and Martin Scorsese.

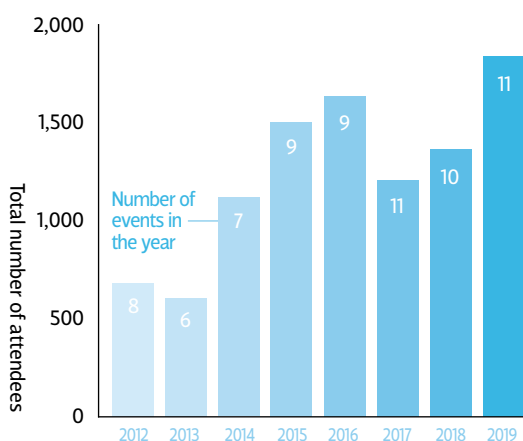
Promoting wellbeing and mental health in the TV industry

During Mental Health Week, an early-evening event looked at what television is – and should be – doing to combat mental ill health. Journalist Caroline Frost chaired a panel with: Postcard Productions creative director Richard Bentley; Jessica Fox, who plays Nancy Osborne in *Hollyoaks*; the show's executive producer, Bryan Kirkwood; Julia Lamb from the mental health charity Mind; Alex Pumfrey, CEO of the Film & Television Charity; and Anna Williamson, a coach on *Celebs Go Dating*.

Why we love... food Later in May, a panel chaired by Pritesh Mody, founder of artisan food producer World of Zing, examined why cookery shows are such a key ingredient of TV's schedules. Channel 4 head of features and formats Sarah Lazenby, Tanya Shaw, MD of Shine TV, which makes *MasterChef*, restaurateur and TV cookery judge Nisha Katona and chef Melissa Hemsley comprised the panel of food experts.

The South Bank Show live The following month, Melvyn Bragg hosted a live version of the veteran arts programme *The South Bank Show*, at which four of

RTS EARLY-EVENING EVENTS





BBC One drama *Giri/Haji*

the UK's leading television writers revealed their modus operandi. The creator and writer of *Line of Duty*, Jed Mercurio, Heidi Thomas, who pens *Call the Midwife*, and Steve Pemberton and Reece Shearsmith (*Inside No 9*) discussed their craft in front of a large and attentive audience.

In conversation with... Jeff Pope In August, the award-winning screenwriter discussed his career with journalist Caroline Frost. Pope's many dramas include biopic *Cilla* and real-life crime dramas such as *Little Boy Blue* and *A Confession*, as well as the movies *Stan & Ollie* and *Philomena*. He told the RTS audience that drama is "about the extremes of conflict", which are "love, fate and, I would argue, crime".

Damian Lewis: *Spy Wars* screening plus Q&A In September, History channel's *Damian Lewis: Spy Wars* received its premiere. The actor, who presents the eight-part series, was joined on the panel by his brother, executive producer Gareth Lewis, series producer Johanna Woolford Gibbon and A+E Networks UK VP for programming Dan Korn. The joint RTS/A+E Networks UK event was chaired by journalist Caroline Frost.

***Britannia* screening plus Q&A** The RTS screened the first two episodes of the second series of the Sky Atlantic/Amazon Prime historical saga and then heard from writers Jez and Tom Butterworth, producer James Richardson, and actors Annabel Scholey and Eleanor Worthington-Cox. Caroline Frost interviewed the speakers.

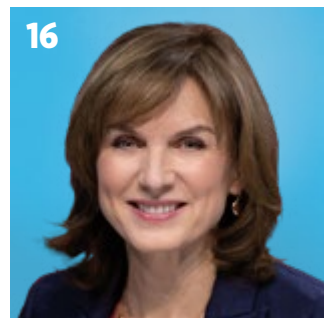
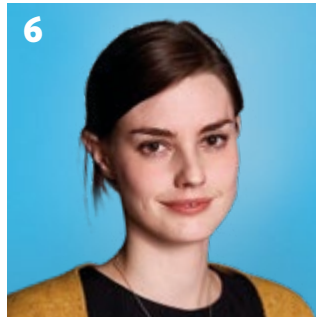
Branded content comes of age A panel of leading commissioners, producers and advertising experts discussed how they make branded programming, which, as

programme budgets come under pressure, is helping to bridge the funding. Greg Barnett, commissioning editor for factual entertainment at Channel 5, Saj Nazir, head of integrated delivery at "next generation" media agency Wavemaker, Simon Wells, the controller of funded content and creative solutions at Channel 4, and Emily Hudd, joint MD of entertainment and comedy indie Rumpus Media, were on the panel, which was chaired by the journalist and media commentator Kate Bulkley.

Why we love... quiz shows Judith Keppel – the first person to win £1m on *Who Wants To Be a Millionaire?* and Anne Robinson, presenter of the legendary BBC quiz *The Weakest Link*, were part of a panel celebrating the enduring appeal of quiz shows. Channel 4 head of daytime Jo Street, who worked with Robinson on *The Weakest Link*, and James Fox, MD of Remarkable, which has a roster of quiz shows, including BBC juggernauts *The Wall* and *Pointless*, completed the panel. Boyd Hilton, entertainment director of *Heat* magazine, chaired the event.

***His Dark Materials* screening plus Q&A** Writer Jack Thorne and key members of the production team – including executive producer Jane Tranter, VFX supervisor Russell Dodgson, production designer Joel Collins – talked about how they made the BBC's ambitious Philip Pullman adaptation, *His Dark Materials*. The discussion, chaired by Caroline Frost, followed an exclusive screening of the final episode of the first series.

The Society is grateful for the hard work of the Early Evening Events Committee during the year.



1 Jane Tranter:
RTS event speaker

2 Guz Khan:
Television columnist

3 Alex Scott MBE:
Television columnist

4 Jack Thorne:
RTS event speaker

5 Stephen Graham:
RTS event speaker

6 Laurie Nunn:
Television interviewee

7 Jeff Pope:
RTS event speaker

8 Fran Unsworth:
Television profile

9 Gurinder Chadha:
Television interviewee

10 Melvyn Bragg:
RTS event speaker

11 Judith Keppel:
RTS event speaker

12 Jez Butterworth: RTS event
speaker

13 Steven Knight:
Television interviewee

14 Lisa McGee:
Television interviewee

15 Damian Lewis:
RTS event speaker

16 Fiona Buce:
Television profile

3

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

Promoting thought leadership



8 RTS CAMBRIDGE CONVENTION

The biennial RTS Cambridge Convention, this year entitled “Content, consumers and everything in between”, was held 18-20 September. The attendance over the course of the convention was 404 (compared with 408 in 2017). Carolyn McCall, the CEO of ITV was the Chair, and she was assisted by Paul Moore, group corporate affairs and communications director, and Emma Gormley, MD ITV Studios Daytime. The RTS is extremely grateful to ITV as the principal sponsor of the convention, and to Accenture, Discovery, BBC Studios, CGTN, Freeview, Sky Studios, SpencerStuart and Virgin Media.

In a post-convention satisfaction survey, delegates praised the quality of the convention: 58% rated it as excellent, and 97% as good, very good or excellent. Some 56% judged the quality of the speakers as excellent, while 100% thought them good, very good or excellent. The delegates’ favourite session was Reed Hastings’ “International keynote”, followed by “Who you gonna trust?” and “Exploring Gen Z”.

1 Content, consumers and everything in between

The opening session featured RTS Convention Chair Carolyn McCall, the CEO of ITV; Neil Mortenson, ITV director of audiences; and ITV director of television Kevin Lygo. Session chair and *Good Morning Britain* co-anchor Susanna Reid introduced a group of viewers from Leeds who made up the People’s Panel, facilitated by Ranvir Singh, *Good Morning Britain*’s political editor. Throughout the convention, the panel offered their views on the subjects up for discussion.

2 A far off place, of which we know nothing: Exploring Gen Z

Young entrepreneurs and influencers analysed the importance of authenticity, social activism and new platforms such as TikTok in a well-received session at the convention. The panel was composed of Fanbytes CEO Timothy Armo, Scenic CEO Paul Borjarski, influencer and 2019

Love Island winner Amber Gill, and vlogger and entrepreneur Caspar Lee. The session was chaired by Founders Intelligence CEO and partner Rob Chapman.

3 Running on empty The panel for this event – Tim Hincks, Co-CEO of Expectation; Stephen Lambert, CEO of Studio Lambert; and Alex Mahon, CEO of Channel 4 – argued that factual TV was in a good place at a session chaired by Tim Davie, CEO of BBC Studios.

4 Keynote: Sharon White The outgoing Ofcom CEO weighed up the regulator’s hits and misses during her time in charge. She was interviewed by *News at Ten* presenter Julie Etchingham.

5 Keynote: Rt Hon Nicky Morgan MP The Secretary of State for Digital, Culture, Media and Sport asked for more co-operation among UK broadcasters in her speech to the convention. She also called on them to “be as fleet-footed and as adaptable to change as their international competitors”. She was interviewed by the journalist and broadcaster Susanna Reid.

6 International keynote: David Zaslav The President and CEO argued that Discovery’s dominance in factual TV would allow it to survive the consolidation feeding frenzy. He was interviewed by the journalist and broadcaster Kate Silverton.

7 The rights stuff Despite the rise of the TV streamers, this session revealed that linear broadcasters and UK producers were confident about their future. It featured Julian Bellamy, MD, ITV Studios; Howard Davine, former ABC Studios executive vice-president; Dan McGolpin, controller, programming and iPlayer, BBC; and Jane Turton, CEO, All3Media, and was chaired by the journalist and broadcaster Kirsty Wark.

RTS Cambridge

Convention

404

attendees

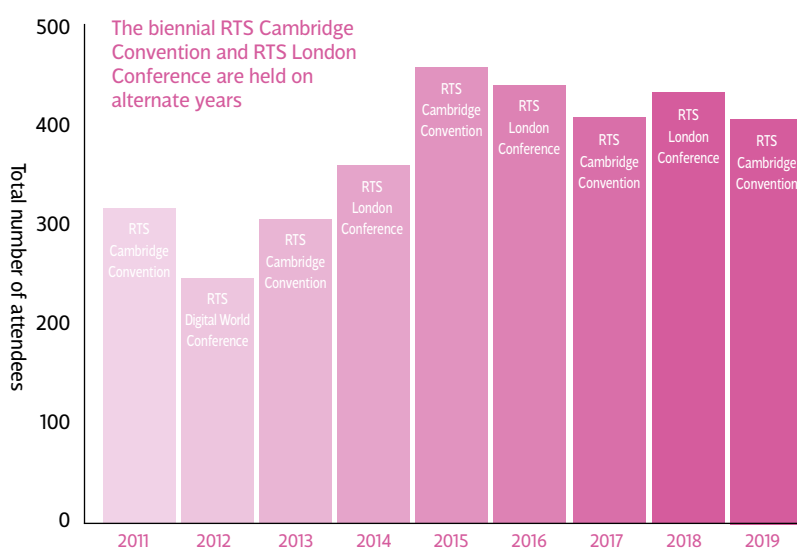
2017: 408

RTS Cambridge Convention keynote speaker, Netflix CEO Reed Hastings



RTS Cambridge
Convention speaker
Piers Morgan

ATTENDANCE AT RTS ANNUAL CONFERENCES

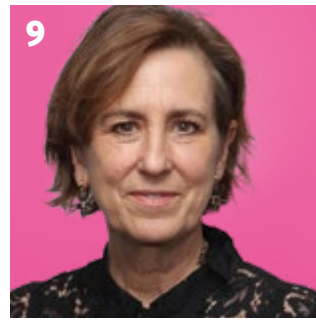


8 Keynote: Jeremy Darroch The Sky CEO, who was interviewed by Graham Ruddick, deputy business editor of *The Times*, argued that being part of Comcast gave Sky great global potential.

9 Who you gonna trust? This fascinating session investigated whether TV and online companies were doing enough to win the confidence of the public. The panellists were: Vikki Cook, director, content media policy, Ofcom; Ben McOwen Wilson, MD, YouTube UK; and Deborah Turness, President, NBC News International. This session also featured presentations from Martin Lewis, founder of MoneySavingExpert.com and Ed Williams, CEO UK, Edelman, and was chaired by TV and radio broadcaster Aasmah Mir.

10 Piers Morgan The controversial journalist and broadcaster gave the presenter Christine Lampard an entertaining and no-holds-barred interview, offering his views on the so-called “snowflake” generation, Donald Trump and vegan sausage rolls.

11 Keynote: Alex Mahon The Channel 4 CEO argued that public service broadcasters play a vital role in protecting local voices and reflecting the lives of UK



1 Linda Yaccarino: RTS Cambridge Convention keynote speaker

2 Sir Lenny Henry: RTS Cambridge Convention speaker

3 Deborah Turness: RTS Cambridge Convention speaker

4 David Abraham: RTS London Christmas Lecturer

5 Kevin Lygo: RTS Cambridge Convention speaker

6 Lorraine Kelly: RTS Cambridge Convention speaker

7 David Zaslav: RTS Cambridge Convention international keynote speaker

8 Secretary of State, DCMS, Nicky Morgan: RTS Cambridge Convention keynote speaker

9 Kirsty Wark: RTS Cambridge Convention session chair

10 Stephen Lambert: RTS Cambridge Convention speaker

11 Sharon White: RTS Cambridge Convention keynote speaker

12 David Lynn: RTS Cambridge Convention speaker

13 Mark Thompson: Steve Hewlett Memorial Lecturer

14 Beth Rigby: RTS Cambridge Convention session chair

15 Tim Hincks: RTS Cambridge Convention speaker

16 Deborah Williams: RTS Cambridge Convention speaker

RTS Cambridge
Convention Chair, ITV
CEO Carolyn McCall

viewers. She was interviewed by the former CEO of ITN, John Hardie.

12 Mad Men vs Math Man: Will data kill advertising? This session on the battle between data analytics and creativity in advertising featured a keynote speech from Linda Yaccarino, Chair of advertising and partnerships, NBCUniversal. Joining her on a panel were: Philippa Brown, CEO, PHD; Rupert Ellwood, partner and head of marketing, Waitrose; and Nils Leonard, creative founder, Uncommon Creative Studios. The session chair was John Gapper of the *Financial Times*.

13 Keynote: Tony Hall The Director-General of the BBC argued that the corporation should play to its strengths in accurate news and storytelling. He was interviewed by Beth Rigby, political editor of Sky News.

14 International keynote: Reed Hastings The Netflix CEO revealed that he was relaxed about the competition his company faced from the new streamers Apple and Disney. Journalist and broadcaster Kirsty Wark interviewed Hastings.

15 You gotta have a stream The session on the future of streaming featured Reemah Sakaan, group launch director, Britbox, and David Lynn, President and CEO, Viacom International Media Networks. It was chaired by Wayne Garvie, President, international production, Sony Pictures Television.

16 Blow the bloody doors off! Journalist and broadcaster Lorraine Kelly led a vibrant session on social mobility in television, telling the audience it was “a miracle” that she had even had a career in television. Alan Clements, Managing Director of Black Pepper Media, and Vikki Cook, director, content and media policy, at Ofcom, were the speakers.

17 Sir Lenny Henry In the course of a passionate speech, the comedian and actor made the telling point that “diversity makes television better”. Sir Lenny was





RTS Cambridge Convention keynote speakers (from top): BBC Director-General Tony Hall; Sky CEO Jeremy Darroch and Channel 4 CEO Alex Mahon

then interviewed by Karen Blackett, UK country manager of WPP UK and Chair of MediaCom, UK & Ireland.

9 PUBLIC LECTURES

The Society organises a number of annual and periodic lectures. Some are put on by centres, such as the RTS London Christmas Lecture (given in 2019 by former Channel 4 CEO David Abraham), the RTS Northern Ireland Dan Gilbert Memorial Lecture (presented by BBC director of nations and regions Ken McQuarrie), the RTS North West's Anthony H Wilson Memorial Lecture (given by actor and comedian Jason Manford) and RTS Scotland's Campbell Swinton Lecture (from BBC Scotland director Donalda Mackinnon). The Steve Hewlett Memorial Lecture was presented by *The New York Times* CEO Mark Thompson (more details on page 20).

National and centre lecture series

| | |
|--|--------------|
| RTS/IET Joint Public Lecture | 2014-present |
| Steve Hewlett Memorial Lecture | 2017-present |
| London Centre Christmas Lecture | 2012-present |
| Midlands Centre The Baird Lecture (usually biennial) | 2006-present |
| Northern Ireland Centre Dan Gilbert Memorial Lecture | 1997-present |
| North West Centre Anthony H Wilson Memorial Lecture | 2007-present |
| Scotland Centre Campbell Swinton Lecture | 1985-present |



Awards and recognition

4

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



10 RTS AWARDS

The Society's awards are highly respected throughout the television industry. The ceremonies, which are produced by RTS Enterprises, are well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

The Society is extremely grateful to the awards judges and presenters, all of whom donate their services. These events help to fund the Society's charitable activities, but the RTS keeps ticket prices as low as possible.

Sky drama *Chernobyl*

RTS Television Journalism Awards 2019 The awards were presented at the end of February at the London Hilton, Park Lane. A total of 587 people attended the ceremony, which was hosted by *ITV News* presenter Mary Nightingale and sponsored by GuestBooker (compared with 560 people in 2018). Twenty awards were made.

Channel 4 News's Andy Davies was named Television Journalist of the Year, while his colleague, Anja Popp, took home the award for Young Talent of the Year. *Channel 4 News* also picked up the Daily News Programme of the Year, News coverage – Home and Independent awards, as well as Scoop of the Year for “Cambridge Analytica Uncovered”.



RTS
Television Journalism
Awards 2019
241 entries
58 nominees
243 jurors

RTS
Programme
Awards 2019
511 entries
81 nominees
238 jurors

RTS
Craft & Design
Awards 2019
633 entries
84 nominees
110 jurors

BBC drama *Killing Eve*

For the second year running, Sky News was named News Channel of the Year. CNN International picked up two awards, for Breaking News, “Zimbabwe: Robert Mugabe Steps Down”, and Camera Operator (Brice Lainé).

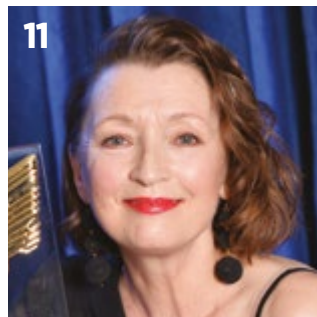
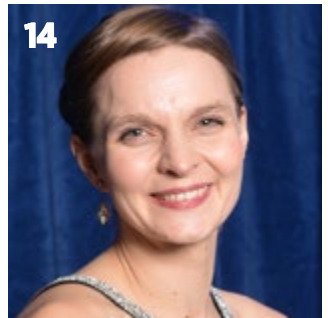
Emily Maitlis was named Network Presenter of the Year for her work on BBC Two’s *Newsnight*, while ITN journalist and editor Robin Elias won the Outstanding Achievement award.

RTS Programme Awards 2019 Held at the Grosvenor House Hotel, London in mid-March and hosted by the comedian Shappi Khorsandi, the awards attracted an audience of 931 (compared with 880 in 2018). The ceremony was sponsored by Audio Network.

Sky Atlantic drama *Save Me* picked up two awards: Drama Series and the Writer – Drama award for Lennie James, who also starred in the series. The Actor awards went to Jodie Comer for her performance in BBC One thriller *Killing Eve* and to Lucian Msamati for Channel 4 drama *Kiri*.

Stefan Golaszewski won the Writer – Comedy award for his beautifully observed BBC Two sitcom *Mum* and one of its stars, Leslie Manville, received the award for best Comedy Performance – Female.

The Outstanding Contribution to British Television award was presented to Lorraine Kelly, who was celebrating 35 years on ITV, while the Judges’ Award went to



1 Sally Woodward Gentle: RTS Fellow

5 Ben Frow: RTS Programme Awards winner

9 Nida Manzoor: RTS Craft & Design Awards winner

13 Ahir Shah: Host, RTS Craft & Design Awards

2 Romesh Ranganathan: RTS Programme Awards winner

6 Shappi Khorsandi: Host, RTS Programme Awards

10 John Riley: RTS Television Journalism Awards winner

14 Hilda Guðnadóttir: RTS Craft & Design Awards winner

3 Mary Nightingale: Host, RTS Television Journalism Awards

7 Andy Davies: RTS Television Journalism Awards winner

11 Lesley Manville: RTS Programme Awards winner

15 Osi Umenyiora: RTS Programme Awards winner

4 Mo Gilligan: RTS Programme Awards winner

8 Nina Hossain: RTS Television Journalism Awards winner

12 Giuseppe Bianchi: RTS Craft & Design Awards winner

16 Anja Popp: RTS Television Journalism Awards winner



Channel 4's *For Sama*

Channel 5 director of programmes Ben Frow. CBeebies was named RTS Channel of the Year. A total of 29 awards were presented at the RTS Programme Awards.

RTS Student Television Awards 2019 The Society's centre and national student awards are discussed in detail on page 15, as is the Young Technologist Award.

RTS Craft & Design Awards 2019 The ceremony, held at the end of November at the London Hilton, Park Lane, and sponsored by Gravity Media, was hosted by Ahir Shah in front of an audience of 443 people (compared with 384 in 2018).

Sky Atlantic/HBO drama *Chernobyl* won six awards, for Costume Design, Make-up Design, Original Score, Photography, Production Design and Sound. Channel 4 drama *The Virtues* picked up two prizes, the Director prize for Shane Meadows and the award for Editing.

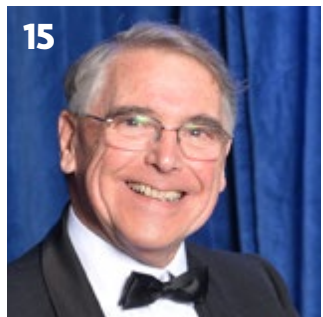
The Lifetime Achievement Award was presented to sound designer Mike McCarthy and the RTS Special award to Sky AdSmart. In total, 30 awards were presented at the ceremony. The BBC took home 12 awards, more than any broadcaster.

11 RTS FELLOWSHIPS

In 2019, Kenton Allen, Sue English, Seetha Kumar, Andy Lucas Kevin Lygo, Niall Sloane, Jane Turton and Sally Woodward Gentle became Fellows, and were presented with their Fellowships at the Patrons Dinner in November. Russell T Davies, who was made a Fellow in 2017, received his Fellowship, in October at an event in Cardiff to celebrate the 60th anniversary of RTS Cymru Wales.



RTS Television Journalism Awards winner Emily Maitlis



1 Sue English: RTS Fellow

5 Lennie James: RTS Programme Awards winner

9 Mollie King: Host, RTS Student Television Awards

13 Grace Marner: RTS Student Television Awards winner

2 Shane Meadows: RTS Programme Awards winner

6 Seetha Kumar: RTS Fellow

10 Alex Widdowson: RTS Student Television Awards winner

14 Jade Elwood: RTS Student Television Awards winner

3 Efe Blossie-Mason: RTS Student Television Awards winner

7 Nabhaan Rizwan: RTS Programme Awards winner

11 Lisa Armstrong: RTS Craft & Design Awards winner

15 Mike McCarthy: RTS Craft & Design Awards winner

4 Brice Lainé: RTS Television Journalism Awards winner

8 Alana Volavola: RTS West of England Student Television Awards winner

12 Matt Edmondson: Host, RTS Student Television Awards

16 Kate Stonehill: RTS Student Television Awards winner

The nations and regions

5

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

12 RTS CENTRES

The Society is immensely proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 15 centres delivered an impressive variety of events, visits and awards ceremonies.

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

Some 129 of the 162 events held by the Society in 2019 (137 of 166 in 2018) were hosted by its centres, whose activities are described on pages 48 to 57.

The centres' Programme Awards are generally their largest and most prestigious events of the year. RTS North West welcomed 486 guests to the Hilton Deansgate in Manchester, while more than 400 attended the RTS North East and the Border Awards (NETB) at the Newcastle Gateshead Hilton. The Scotland Awards were held at Glasgow's Old Fruitmarket for the second year running and attracted 400-plus guests. The RTS West of England Awards drew an audience of 400

to the newly refurbished Bristol Old Vic and 390 guests joined RTS Midlands at the International Convention Centre in Birmingham.

RTS Northern Ireland's Programme Awards at Belfast's Metropolitan Arts Centre attracted an audience of 330 and RTS East's Awards were enjoyed by 130 people at Norwich University of the Arts. RTS Cymru Wales expanded its awards beyond student categories to include industry professionals, and drew an audience of 160 to the University of South Wales Atrium in Cardiff. RTS Thames Valley's Awards at the De Vere Wokefield Estate hotel in Reading attracted an audience of 155.

The Society's Student Television Awards attracted pleasing numbers of entries and attendees from across the UK and Ireland, as well as high-quality work from young film-makers. Two hundred and fifty guests gathered at MediaCity UK in Salford, for the RTS North West Student Television Awards, and 350 attended the RTS Yorkshire Student Television Awards, which were held for the first time at Leeds College of Music. Some 200 people celebrated the RTS Northern

RTS centre awards
1,332 entries
549 nominees
567 jurors

**15 centres
organised
129 events**

137 in 2018

RTS CENTRES

Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Rick Horne

East

Chair: Tony Campbell

Isle of Man

Chair: Michael Wilson

London

Chair: Phil Barnes

Midlands

Chair: Caren Davies

North East and the Border

Chair: Will Nicholson

Northern Ireland

Chair: Vikkie Taggart

North West

Chair: Richard Frediani

Republic of Ireland

Chair: Agnes Cogan

Scotland

Chair: April Chamberlain

Southern

Chair: Stephanie Farmer

Thames Valley

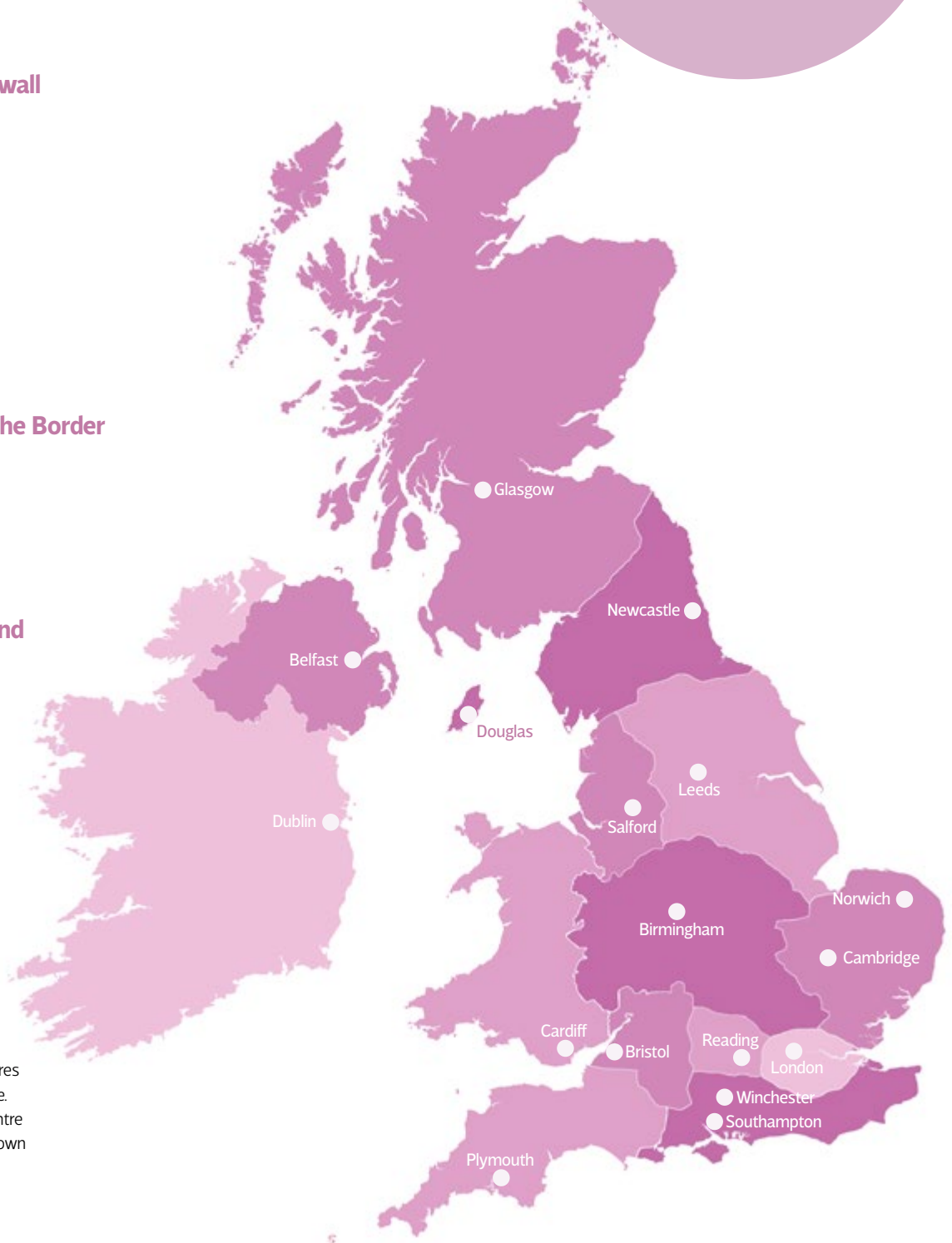
Chair: Tony Orme

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Fiona Thompson



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

Ireland Student Television Awards at the Black Box in Belfast and a record attendance of 138 filled RTÉ Studio 1 in Dublin for the Republic of Ireland Student Television Awards. The Devon and Cornwall Student Television Awards drew an audience of 122 to the Jill Craigie Cinema at the University of Plymouth. Some regions, including East, NETB and Southern, held their Programme and Student Awards in one ceremony.

Many centres hosted events specifically for students and young people. RTS Southern organised “Meet the professionals” (attended by 230 students), while RTS Midlands held its second “TV careers fair”, welcoming more than 900 young people to the Edgbaston Stadium. RTS North West’s media conference for students at the Lowry Theatre, Salford, was attended by 200 students, while RTS West of England’s Futures Festival attracted 250-plus young people.

RTS Futures Northern Ireland held a successful “Crafts and skills” season at Queen’s University, Belfast, and, in partnership with the university, ran a careers day, which included a session with TV writer Jed Mercurio.

Centres also invited on-screen talent to discuss their careers in television. RTS North West welcomed comedian and actor Jason Manford, and ITV news and current affairs presenters Trevor McDonald and Julie Etchingam to Salford during the year. Chris Packham appeared at two RTS Southern events in one day. As part of celebrations marking 60 years of the RTS in Wales, Russell T Davies was in conversation at the Royal Welsh College of Music and Drama in Cardiff. RTS Midlands heard from actor David Harewood.

Talent from behind the camera featured strongly, too: RTS West of England invited Sally Wainwright to discuss her hit drama *Gentleman Jack*, while Steven Knight talked about his adaptation of *A Christmas Carol* at an RTS Midlands event in Birmingham. RTS North West screened the

first episode of ITV drama *The Bay*, which was followed by a Q&A with cast and crew members.

RTS Isle of Man premiered *Brothers of Italy*, which was shot on the island. RTS Devon and Cornwall welcomed the writers and showrunners Emma Frost and Matthew Graham to discuss their careers and latest series, *The Spanish Princess*. *Star Wars* producer Robert Watt discussed the UK’s role in making the *Star Wars* films with David Whiteley at an RTS East event based around the latter’s BBC Four documentary, *The Galaxy Britain Built*. RTS London went behind the scenes of *Who Do You Think You Are?* in March, with contributions from the production team, programme creator Alex Graham and one of its subjects, the actor Charles Dance.

Ken MacQuarrie, director, BBC nations and regions gave RTS Northern Ireland’s Dan Gilbert Memorial Lecture, while the first female director of BBC Scotland, Donalda Mackinnon, delivered RTS Scotland’s Campbell Swinton Lecture. Former Channel 4 Chief Executive David Abraham gave RTS London’s Christmas Lecture. Other leading industry figures spoke at RTS centres during the year, including BBC Two controller Patrick Holland in Bristol and ITV Studios MD Julian Bellamy in Cardiff.

Several centres organised trips to local facilities, production bases and places of interest. Two centres, London and, in particular, Thames Valley, put on a number of technology events, reflecting the Society’s traditional focus on broadcast engineering.

The Society is very grateful for the support its centres received from broadcasters, production companies and universities in their regions during the year. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Dan Adamson (Devon and Cornwall); Daniel Cherowbrier (London); Kieran Doherty (Northern Ireland); Charles Byrne (Republic of Ireland); and Jane Muirhead (Scotland).

RTS Midlands Awards winner Vicky McClure, honoured for her role in *Line of Duty*



A woman with large, brown and white feathered wings stands on a grassy hill, looking upwards. The background is a misty, mountainous landscape.

6

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

Membership and volunteers



13 MEMBERSHIP

Over the year, RTS Full Membership numbers rose to 5,030 from 4,849 in 2018. RTS Student Membership also rose, from 2,716 in 2018 to 3,541 in 2019.

Some 952 new members signed up during 2019, compared with 911 in 2018. Out-of-London membership grew to 1,300 at the end of 2019 (1,200 in 2018). The membership churn rate at the end of 2019 rose slightly to 15.54% from 13.94% the year before. The increase is attributed to a more robust cancellation policy in regard to long-outstanding renewals.

A further five benefits were added to the membership portfolio during 2019, with yet another members' club, the Glasgow Art Club, joining H Club London, The Colmore Club and The Square Club, as flagship benefits. The H Club London deal was renewed for another four-year term from January 2020. This is a key benefit for many RTS members.

Also added to the package were discounts for the Marco Pierre White and Bardolino restaurants in Birmingham, a two-for-one ticket offer at the BFI, membership of Curzon Filmmakers Club and discounted tickets for Twinlakes Family Theme Park. The continuing benefits of a free subscription to *Television* magazine and entry to RTS events are highly popular with RTS members.

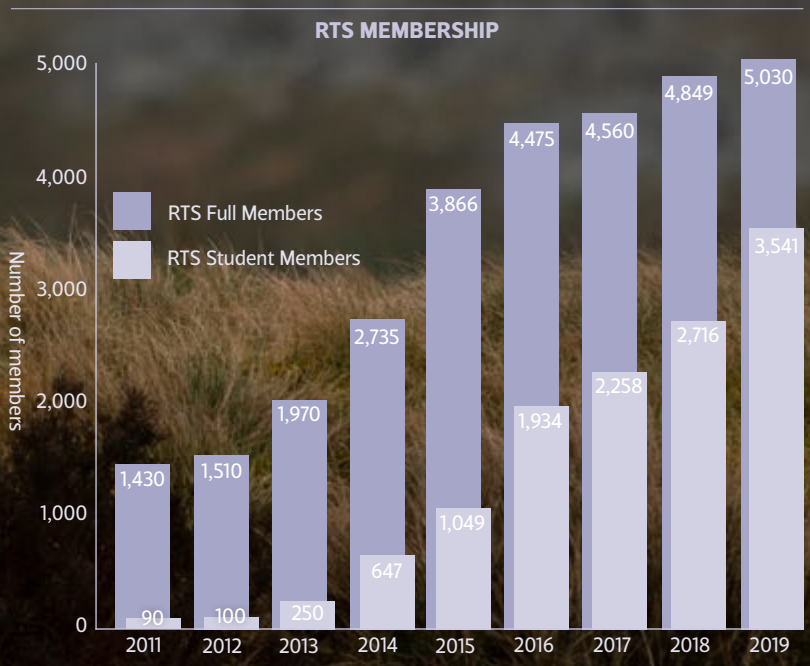
14 RECOGNITION

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

15 VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of some 1,200 volunteers who plan and deliver different aspects of its programme. These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to Television, event speakers, panellists and producers. Details of volunteers were recorded for insurance and health and safety purposes in the course of the year.

The RTS is extremely grateful for the huge contribution made by its volunteers, whether as centre officers, jurors, panellists, producers or Trustees, who contributed an estimated 27,700 hours to Society activities in 2019



7

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

Financial support

Channel 4's SAS: Who Dares Wins

16 PATRONS

The Society was delighted to welcome one new International Patron, four Major Patrons and two Patrons in the course of the year. Netflix joined as an International Patron; the new Major Patrons were Avid, All3Media, Gravity Media and The Trade Desk, and the new Patrons were Mission Bay and Red Bee Media. Three companies, Akamai, Atos and McKinsey ended their support.

One Patron dinner was held, at the IET Savoy Place, following the RTS Craft Skills Masterclasses on 5 November. Society CEO Theresa Wise made a presentation on the Society's activities during the year. Patrons and Trustees were joined at the dinner by students with RTS production and technology bursaries. The event gave the students a unique opportunity to meet some of the industry's leading figures.

The Society was grateful for the sponsorship of the RTS Television Journalism Awards by Guest-Booker, the RTS Programme Awards by Audio Network, the RTS Student Television Awards by Motion Content Group, the RTS Craft and Design Awards by Gravity Media and the RTS Young Technologist of the Year Award by netgem.tv. IMG Studios and Fine-cast sponsored the RTS Television Careers Fair. The RTS Cambridge Convention was sponsored by ITV, with support from Accenture, BBC Studios, CGTN, Discovery, Freeview, Sky Studios, Spencer Stuart and Virgin Media.

17 FUNDRAISING ACTIVITIES

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

Ltd holds an 18% interest in the IBC conference and exhibition. The Society was delighted to assist the Foreign and Commonwealth Office in organising the first "Preventing sexual violence in conflict initiative" film competition in July.

18 IBC

The international broadcasting technology exhibition and conference, held in Amsterdam in September, attracted 56,390 people (compared with 55,884 attendees in 2018). The 15 exhibition halls hosted some 1,700 exhibitors (there were also 1,700 in 2018), each themed by technology. The number of under-35s increased by 10%, compared with the year before.

IBC added a host of new features and initiatives, including: the first-ever e-sports showcase live tournament; the launch of the Next Gen Hub; and the introduction of the Social Impact Awards, which recognise diversity and inclusivity, environmental impact and ethical leadership, and the Young Pioneer Award, which was awarded to Vera Bichler, Austrian broadcaster ORF's first female football director.

Actor, director and producer Andy Serkis – who also received IBC's highest award, the International Honour for Excellence – delivered the convention keynote speech to a capacity crowd, and Dutch football legends Ruud Gullit and Robin van Persie were at the show to speak about their latest TV projects. Keynote speakers included Cecile Frot Coutaz (YouTube), Shalini Govil Pai (Android TV) and Max Amordeluso (Amazon Alexa).

IBC Big Screen presentations included: an exclusive screening of *Game of Thrones*'s season 8 battle episode, "The Long Night", with a discussion of the craft and technology behind the show; the stories behind the edit and the music of the Elton John biopic *Rocket Man*; and a BBC Studios Natural History showcase.

58
Patron
companies
56 in 2018

Our people

8

The RTS Board of Trustees sets the Society's strategy and is legally responsible for the charity's management and performance



RTS CHIEF EXECUTIVE

Theresa Wise has been CEO of the Royal Television Society since 2013. Previously she ran her own media consultancy and worked for the Walt Disney Company.



CHAIR OF RTS TRUSTEES

Jane Turton has been CEO of All3Media since 2015. Before joining the group of independent producers in 2008, she was ITV's director of commercial and business affairs.



VICE-CHAIR OF RTS TRUSTEES

Simon Pitts has been CEO of STV since 2018. Previously, he was Managing Director of online, pay TV, interactive and technology at ITV.



RTS HONORARY SECRETARY

David Lowen is responsible for the Society's governance, honours and awards. He is director of RTS (IBC) Ltd and RTS Enterprises Ltd, and a former ITV programme-maker and executive.



RTS HONORARY TREASURER

Mike Green is a Fellow of the Institute of Chartered Accountants in England and Wales, and a former deputy group finance director of ITV.



RTS TRUSTEE

Lynn Barlow is the Chair of RTS West of England and assistant vice-chancellor, creative and cultural industries engagement at the University of the West of England.

ROYAL PATRON

HRH The Prince of Wales



19 GOVERNANCE

The Board of Trustees met four times in the course of the year (in February, March, June and November). The Trustees have complied with their obligation to have regard to the Charity Commission's guidance on public benefit. The guidance is the benchmark against which the Society's activities are measured. Attendance at Trustees' meetings: Tom Mockridge (Chair), 4/4; Julian Bellamy,

1/4; Lynn Barlow, 2/4; Tim Davie, 2/4; Mike Green, 4/4; David Lowen, 4/4; Anne Mensah, 3/4; Jane Millichip, 1/1; Simon Pitts, 4/4; Sarah Rose, 4/4; Jane Turton, 4/4; and Rob Woodward, 1/4. Tom Mockridge stepped down as both a Trustee and Chair and Jane Turton became Chair, and Jane Millichip was appointed a Trustee at the November meeting. The Trustees receive no remuneration for their work on behalf of the Society.



RTS TRUSTEE

Julian Bellamy has been Managing Director of ITV Studios since 2016. He is a former head of programming at Channel 4 and controller of BBC Three.



RTS TRUSTEE

Tim Davie CBE has been CEO of BBC Worldwide and director of global since 2013, and will become BBC Director-General in September 2020.



RTS TRUSTEE

Anne Mensah is vice-president, original series at Netflix. Before joining the streaming company, she was director of drama and Sky Studios at Sky UK.



RTS TRUSTEE

Jane Millichip has been chief commercial officer of Sky Studios since June 2019. Previously, she was MD of Sky's production and distribution arm, Sky Vision.



RTS TRUSTEE

Sarah Rose is chief consumer and strategy officer at Channel 4. Before joining the channel, she worked at ITV for 10 years.



RTS TRUSTEE

Rob Woodward is a technology, media and communication specialist, and is currently Chair of the Met Office. He was CEO of STV until December 2017.



STV-produced BBC
drama *The Victim*

9

NATIONAL EVENTS HELD IN 2019

| | | Attendance |
|-----------------|---|------------|
| 23 January | RTS early-evening event screening: <i>4 Blocks</i> , plus Q&A | 200 |
| 30 January | RTS Futures: TV Careers Fair | 1,300 |
| 6 February | RTS Futures: BT Sport studio tour | 20 |
| 18 February | RTS early-evening event: In conversation with... Stephen Graham | 200 |
| 19 February | RTS Futures screening: <i>Flack</i> , plus Q&A | 130 |
| 27 February | RTS Television Journalism Awards 2019 | 587 |
| 7 March | RTS Programme Awards 2019 nomination breakfast (invitation only) | 70 |
| 19 March | RTS Programme Awards 2019 | 931 |
| 3 April | RTS Futures: Pitching – script to screen | 97 |
| 25 April | Joint event with Wildscreen – screening: <i>Our Planet</i> , plus Q&A | 194 |
| 8 May | RTS Futures screening: <i>Sliced</i> , plus Q&A | 74 |
| 14 May | RTS early-evening event: Promoting wellbeing and mental health in the TV industry | 92 |
| 15 May | RTS Futures: Investigations uncovered | 90 |
| 21 June | RTS early-evening event: <i>Why we love... food</i> | 102 |
| 25 June | RTS AGM | 20 |
| 27 June | RTS early-evening event: <i>The South Bank Show</i> live | 180 |
| 28 June | RTS Student Television Awards 2019 | 370 |
| 28 June | RTS bursary student alumni reception | 40 |
| 9 July | RTS Futures: Development masterclass: from page to pitch | 136 |
| 29 August | RTS early-evening event: In conversation with... Jeff Pope | 120 |
| 11 September | RTS early-evening event screening: <i>Damian Lewis: Spy Wars</i> , plus Q&A | 180 |
| 18-20 September | RTS Cambridge Convention 2019 | 404 |
| 24 September | Joint event with the Media Society: Steve Hewlett Memorial Lecture 2019 | 370 |
| 29 October | RTS early-evening event screening: <i>Britannia</i> , plus Q&A | 150 |
| 31 October | RTS early-evening event: Branded content comes of age | 140 |
| 5 November | RTS Student Programme Masterclasses | 350 |
| 6 November | RTS Student Craft Skills Masterclasses | 350 |
| 7 November | RTS Futures: From idea to screen – a whistle-stop tour | 80 |
| 11 November | RTS Futures: Start your engines: Bringing <i>RuPaul's Drag Race</i> to the UK | 139 |
| 25 November | RTS Craft & Design Awards 2019 | 443 |
| 2 December | RTS early-evening event: <i>Why we love... quiz shows</i> | 123 |
| 3 December | RTS Futures: Christmas quiz | 140 |
| 5 December | RTS early-evening event screening: <i>His Dark Materials</i> , plus Q&A | 178 |



Centre reports

10

THE RTS IN THE
NATIONS AND REGIONS



CYMRU WALES

The centre celebrated 60 years of the RTS in Wales, marking the anniversary with an October event featuring writer Russell T Davies, which drew a huge audience of 280.

Ten events were held during the year, the same number as in 2018. The year started with the RTS Cymru Awards, previously known as the Student Television Awards. The centre is gradually expanding the awards beyond student categories to include industry professionals and, as a first step, created two new awards categories for 2019, the Newcomer Award and the Industry Breakthrough Award. The ceremony, which drew an audience of 160, took place in February at the University of South Wales Atrium Cardiff and was hosted by Capital FM South Wales breakfast presenters Matt Lissack and Polly James. In 2018, the Student Television Awards had an audience of 150 at the same venue.

The centre's annual lecture at the end of the month was delivered by Jane Tranter, co-founder of Bad Wolf, the producer of ambitious, high-end global drama series such as *His Dark Materials*, to an audience of more than 200 at Cardiff University's Centre for Journalism, Media and Culture.

In April, the Creative Cities Convention took place in Cardiff, with RTS Wales as one of the sponsors. The centre produced one of the sessions, which saw ITV Studios MD Julian Bellamy interviewed by Kirsty Wark.

In June, Cymru Wales was the first RTS centre to work with the Creative Diversity Network (CDN) on "The network speaks" initiative, a partnership between the Society and CDN. The event, "Beyond tokenism", took place in Cardiff and attracted an audience of 35.

Centre members organised three events at the National Eisteddfod, the week-long Welsh-language cultural festival, held this year in Llanrwst, North Wales. The most popular one looked at classic Welsh-language TV comedies; the others showcased a film about Welsh poetry and remembered Welsh-language commercials.

In October, the centre's "How to get into TV" event was a big success. A panel of five former RTS Wales Student Television Awards winners explained how they broke into the industry and offered tips to an audience of 56 at Cardiff's Tramshed Tech. Later that month, as part of the 60th anniversary celebrations, Russell T Davies was in conversation with TV presenter Gethin Jones at the Royal Welsh College of Music and Drama. At the end of the evening, the writer was presented with the RTS Fellowship he was awarded in 2017, but had never actually collected.

In November, the centre attended the Creative Pathways careers fair, organised by Careers Wales, which is aimed at final-year school children and students. Committee members were on hand to give advice to the hundreds of attendees. Judith Winnan, Chair

DEVON AND CORNWALL

The centre held four events, one jointly, in 2019, compared with four in 2018 and two in 2017. It partnered with RTS West of England for the West of England Awards in March, which brought talent from across the South West to the Bristol Old Vic.

Later in the month, the Student Television Awards were held at the Jill Craigie Cinema, University of Plymouth, in front of an audience of 122 nominees, students, supporters, RTS members and industry guests (there were 80 in 2018). The ceremony was hosted by Devon champion surfer, Instagram influencer and *Love Island* star Laura Crane.

At the centre's AGM in early September, Dan Adamson stepped down from his role as Chair. Rick Horne, who was previously Deputy Chair, took on the position.

In November, the centre held its major event of the year, produced by Kingsley Marshall, at Falmouth University, with the writers and showrunners Emma Frost and Matthew Graham. The duo discussed their careers, from their early work writing *EastEnders* and *Casualty*, to the development of hit dramas *This Life* and *Life on Mars*, through to their latest project, *The Spanish Princess*.

This was followed in early December by the centre's "technical event", held in collaboration with Devon content producer Red Handed TV: a live webcasting tutorial that allowed attendees to learn about the kit and crew needed to produce a live streamed event. The centre hopes to expand this event in 2020 and enable the participants to create the webcast themselves.

Rick Horne, Chair

EAST

The year saw some changes at the centre: Tony Campbell took over as Chair in April, Rob Ambrose took up the position of Honorary Secretary and Carl Turner came on board as Honorary Treasurer. The committee would like to thank Nikki O'Donnell for her hard work as Chair over the past three years. Eight events were organised, compared with five in 2018 and three in 2017.

The RTS East Awards, which for the second year included student categories, were held in March at Norwich University of the Arts (NUA) and were attended by 130 people (compared with 160 guests in 2018 and 130 in 2017). The centre is working towards making the 2020 event even better, with a new style and venue.

April saw a first for the East when the centre held a masterclass and screening of David Jackson's film, *Winterlong*, at the Arts Picturehouse in Cambridge, which was attended by 40 people.

During the year, the centre held two networking events, making 55 new contacts, some of whom have become members.

Writer Russell T Davies being presented with his RTS Fellowship at an RTS Cymru Wales event in Cardiff



In October, the centre put on a lecture at the University of East Anglia by Nick Lodge, titled “TV futures: virtually there”, which was attended by 16 eager tech-savvy guests. The centre also ran another “Breaking into broadcasting” event at NUA with BBC Academy, which was attended by 50 young people, all keen to learn more about how to get into the industry.

Legendary *Star Wars* producer Robert Watt came to Norwich to discuss the UK’s part in the *Star Wars* films with David Whiteley for an event based around the latter’s BBC Four documentary, *The Galaxy Britain Built*. Ninety guests attended and a few even dressed up.

Tony Campbell, Chair

ISLE OF MAN

In its first full year, the Isle of Man Centre hosted three successful events.

In March, it premiered *Brothers of Italy*, a drama pilot made by London-based Hoofprint Productions and shot on the Isle of Man, at the Studio Theatre, Ballakermeen. The Society’s newest regional centre welcomed a capacity crowd of 160, which included the island’s Lieutenant Governor, Sir Richard Gozney, and the film’s director and writer, Marco Petrucco. *Brothers of Italy* was inspired by the story of Petrucco’s Italian grandfather, who was held in an internment camp on the island during the Second World War.

Earlier in the day, some 40 school-age students from across the island met some of the Hoofprint production team to learn about work in the industry.

October saw sports specialists Greenlight Television open its doors for a behind-the-scenes tour, offering an insight into how the indie produces highlights of the Isle of Man TT for ITV4 from its production base in Tromode on the island. The 30-plus guests on the tour were taken around the production offices, with Greenlight staff on hand to answer questions.

ITV2’s *Zomboat!*, which was shot in Birmingham, was the focus of an RTS Midlands event

For 2020, the committee has a careers event planned, as well as two industry discussions, as the centre looks to increase its impact.

Michael Wilson, Chair

LONDON

During 2019, the centre’s wide-ranging programme of activities sought to cover the creative, technical and business aspects of the television industry. It held 12 public, free-to-attend events, including its Student Television Awards and biennial Christmas Lecture, plus a mid-year members’ quiz that took the total. In 2018, there were 14 events, and 12 in both 2017 and 2016.

The centre made use of several venues, including Atos and the University of Westminster. Many were filmed for the centre’s YouTube channel, and two were streamed live to members and the public. In January, an expert panel led a lively review of the latest technology on show at the Consumer Electronics Show in Las Vegas. The following month, the annual RTS London Student Television Awards were held at Channel 4 and featured a networking opportunity with industry professionals after the trophies were handed out. The ceremony, which drew an audience of 120 (125 in 2018), was hosted by the writer, TV and radio presenter Julia Hardy.

The centre went behind the scenes of the much-loved series *Who Do You Think You Are?* in March, with contributions from the production team, programme creator Alex Graham and a recent subject, the actor Charles Dance. Later that month, it held a “Podcasting masterclass”, which attracted one of the centre’s biggest audiences of the year, 110.

In April, the centre put ITV2 comedy *Timewasters* under the microscope, at an event that was streamed live on YouTube. An informative session in May heard the composer and educator Vasco Hexel discuss how to produce a brief for composers working in the media.



Comedian Harriet Braine, who played one of the rounds of questions on her guitar, hosted the centre's summer quiz.

In September, the centre reviewed the RTS Cambridge Convention and, a month later, IBC. The review of the Amsterdam media and technology convention was held jointly with the Institution of Engineering and Technology, and drew a crowd of 75 (120 in 2018).

A sold-out session on using TikTok in broadcasting was timely at the centre's October event, after it became a hot topic at Cambridge.

In November, "Production in your pocket" saw experienced trainer Deirdre Mulcahy put down her trusty Sony FS5 to pass on her top tips for using a smartphone as a professional camera. The evening drew one of the centre's most diverse audiences of the year. Later that month, a group of animation specialists discussed their career routes and the paths open to those with a passion for animation.

The centre ended the year with its Christmas lecture, which featured David Abraham, co-founder of Wonderhood Studios and a former Chief Executive of Channel 4, in which he reflected on his three decades in global media in conversation with Chris Curtis, editor of *Broadcast*.

Phil Barnes, Chair

MIDLANDS

Fourteen events were produced in 2019 (compared with 18 in 2018). This year, the centre focused on hosting fewer events but making them bigger and better; it has more than achieved this.

During the year, the centre came into contact with more than 2,000 people. It held some events on its own, and some in partnership with academic institutions, broadcasters and other organisations.

RTS Midlands quick-stepped into the year with "Strictly Come Dancing: The masterclass" at BBC Birmingham, featuring star dancer Giovanni Pernice and his celebrity partner from the 2018 series, Faye Tozer; head judge Shirley Ballas, and executive producers Sarah James and Louise Rainbow. They revealed the secrets of the show to a capacity audience of more than 100 people.

In February, Sir Lenny Henry put his name to an award at the centre's first standalone Student Television Awards, which saw 125 guests celebrate the region's emerging talent at the Library of Birmingham.

The following month, legendary presenter Nick Owen hosted the centre's TV quiz, which attracted 23 teams. RTS Midlands also partnered with BBC Birmingham for BBC Fierce Women in Media day to run

a podcasting workshop attended by more than 80 people.

In April, David Harewood captivated a packed house of 230, talking about his illustrious acting career, including his documentary, *David Harewood: Psychosis and Me*. In July, the centre partnered with a number of organisations to produce the West Midlands Screen Industries networking event, which was attended by 108 people.

October saw the centre premiere the new ITV2 comedy *Zomboat!*, which is set in Birmingham. The four main cast members, plus the writer and producer, formed the panel for a Q&A, hosted by TV presenter Ayo Akinwolere, following the screening. The audience of 130 was made up primarily of young people from higher and further education colleges across the region.

In October, the centre held its second careers fair at Edgbaston Stadium, which attracted more than 900 young people (up from 600 in 2018). The fair featured masterclasses and panel discussions, as well as a large exhibition, a CV clinic and a host of professionals imparting tips for getting into the industry.

The RTS Midlands Programme Awards took place at the International Convention Centre in Birmingham in late November with 390 people from the Midlands broadcasting industry coming together to celebrate the region's achievements (350 people attended the ceremony in 2018). This year's Baird Medal recipient

RTS London's examination of ITV2 series *Timewasters* was streamed live

RTS Midlands invited David Harewood to talk about his acting career





was Barbara Slater, the BBC's first female director of sport. On the same day, Dorothy Hobson hosted a masterclass with TV drama legend Mal Young at the IET, which was attended by 135 people.

In the east of the region, the centre partnered with Bottletop on its extremely successful "Animorsels" series of events. Three sessions were held this year (in March, September and December); the first two attracted 80 guests, and 70 came to the Christmas one, which focused on the making of *The Snowman*.

In December, the centre partnered with BBC Birmingham for a fabulous masterclass, delivered by Steven Knight, to celebrate his three-part adaptation of *A Christmas Carol*, a highlight of BBC One's festive schedule. 120 people attended, including students from the University of Worcester, Dudley College and Birmingham City University.

Caren Davies, Chair

NORTH EAST AND THE BORDER

The centre held six events during the year (compared with 12 in 2018, 14 in 2017 and five in 2016).

The centre's year began in late February with its Annual Awards ceremony at the Newcastle Gateshead Hilton. The evening was hosted by local comedian and writer Jason Cook, and was enjoyed by more than 400 guests from the region's creative industries, a similar number to the previous two years. The centre presented both professional and student awards.

The Society is sad to report that committee member and media executive John Myers passed away in June.

In July, the centre held a joint event with the University of Sunderland, "Meet Creative Skillsets' Tim Weiss". This was an opportunity for the local TV industry and new talent to get an insight into how Creative Skillset can contribute to production in the region.

The same month, Re:Production, which won the Outstanding Contribution prize at this year's RTS North East and the Border Annual Awards, opened the doors to its Newcastle studio. Producer and managing partner Steve Hunneysett and his team offered advice about a career in TV production.

The centre held an advice surgery for potential entrants to its 2020 Annual Awards at Oceana Business Park in September.

Channel 4's head of news and current affairs, Dorothy Byrne, discussed the future of investigative journalism at RTS North West



RTS North West screened an episode of BBC One's *Ambulance*, followed by a Q&A session

The annual quiz moved to a new venue, the Tyne-side Cinema in Newcastle, and welcomed a new host, Doctor Velvet. The quiz, which was held shortly before Christmas, drew a crowd of 60 (compared with 40 the previous year).

Will Nicholson, Chair

NORTH WEST

Fourteen events were organised during the year, two more than in 2018 and 2017, and six more than in 2016.

The centre's Student Television Awards were held in February at Media City and attended by 250 students (a similar number to previous years) from educational establishments across the region. *ITV Granada Reports* correspondent and presenter Ann O'Connor hosted.

Earlier that day, the centre held its annual media conference for students (200 attended, compared with 250 in the three previous years) at the Lowry Theatre, Salford. Centre events producer Rachel Pinkney recruited and managed a team of 25 volunteers who streamed the sessions on Facebook Live and also filmed interviews.

In March, the centre hosted the premiere of ITV drama *The Bay*, followed by a Q&A with actors Morven Christie and Dan Ryan and key production personnel. Later that month, the annual "Great big telly quiz" involved 200 people (150 in 2018) from the regional TV industry to the Lowry Theatre.

April saw 200 people attend the centre's celebration of 20 years of *Tonight*. Host Julie Etchingham interviewed her co-host Trevor McDonald. Later that month, the centre held a premiere of *Clink*, followed by a panel session with the team behind the Channel 5 prison drama, including two of the young cast members. The event drew an audience of 280.

The month's third event saw Channel 4's head of news and current affairs, Dorothy Byrne, talk about her career and the future of investigative news journalism at the Digital Performance Lab at Salford University.

In May, 170 people gathered at the Lowry Theatre to watch an episode of the new series of BBC One factual show *Ambulance*, following the amazing work carried out by the North West Ambulance Services. A Q&A with the production team and contributors from the show followed. Later that month, the centre staged a special event to honour *63 Up*, the extraordinary series that began at Granada TV in 1964.

The centre hosted "An evening with Judge Rinder" in June, in which the TV judge was interviewed by *ITV Granada Reports* host Lucy Meacock at the Lowry



Theatre. Later in the month, comedian and actor Jason Manford delivered the Anthony H Wilson Memorial Lecture. *Coronation Street*'s Cath Tyldesley (his co-star in new BBC comedy *Scarborough*) hosted the evening, which attracted an audience of 200.

In September, the centre staged “*Hollyoaks*: Tackling far right extremism” at Salford University Digital Performance Lab. The Channel 4 soap brought cast, executive producers, production staff and supporting charities to debate this issue and its on-screen execution. The event was chaired by DJ Nihal and run in partnership with Love Music, Hate Racism. Later that month, the centre held its annual RTS North West Awards launch party at the Lowry Theatre. Some 250 guests heard ITV's entertainment correspondent, Caroline Whitmore, announce the nominations. Around 280 people attended in 2018.

The awards themselves were held at the end of November at Manchester's Hilton Deansgate and hosted by actor Sally Lindsay. The ceremony was a sell-out, with 486 people in the audience (466 in 2018). The big winner on the night was Red Production Company, which took home three awards for *Years and Years*, with its creator, Russell T Davies, receiving the Judges' Award for his hugely successful body of work.

Cat Lewis, Chair

NORTHERN IRELAND

The centre organised 11 events and one visit in 2019 (there were 12 events and 1 visit in 2018).

In March, the RTS Northern Ireland Student Television Awards, supported by Northern Ireland Screen and hosted by broadcaster Jo Scott, were sold out. Two hundred attendees (180 the previous year) were present at the Black Box in Belfast to network, platform their work and celebrate the success of the winners. UTV journalist Eden Wilson delivered the Joe McKinney Memorial Lecture.

The ever-energetic RTS Futures Northern Ireland

RTS North West celebrated ITV's series *63-Up* at an event in May

held its “Crafts and skills” season at Queen's University Belfast over one week in April, holding four events that covered animation, presenting, stills photography and zero-budget film-making.

The centre launched its fifth RTS Northern Ireland Programme Awards in July in Belfast; 60 people attended the event. This year's technical visit, in September, was a behind-the-scenes tour for 40 RTS members of the BBC's Studio B in Belfast, home to *BBC Newsline*, the corporation's regional TV news programme. Later that month, 50 people took part in “The big media quiz of the year”, a joint event with networking group Media Therapy NI, which was hosted by Paddy Duffy.

RTS Futures Northern Ireland, in partnership with Queen's University Belfast, ran another successful careers day in early November, including a session with leading TV writer Jed Mercurio. More than 350 people attended the four workshops, masterclasses and panel events, run by industry professionals from across the creative sector. The careers day was part of BBC Digital Cities Belfast.

In the same month, Ken MacQuarrie, director, BBC nations and regions gave this year's Dan Gilbert Memorial Lecture. The lecture drew an audience of 150 (compared with 100 in 2018). The following day, the centre, with partners Film Hub NI and Queen's University Belfast Film and Broadcast, organised “Watching the movie watchers”, an informative session about audience behaviours and trends in film consumption before an audience of 60. Both events were held at The Mac, Belfast, and were part of the 10th Belfast Media Festival.

Derry Girls enjoyed a triumphant night at the RTS Northern Ireland Programme Awards, also held in early November. The creator and writer of the Channel 4 sitcom, Lisa McGee, received the coveted Brian Waddell Award for her outstanding contribution to the broadcast industry. Series 2 of *Derry Girls* also won the Scripted Comedy award for Hat Trick Productions. The ceremony was held at The Mac in Belfast in front of a full house of 330 guests (the same number as 2018) and hosted by TV presenter Vogue Williams.

Kieran Doherty, who served two years as RTS Northern Ireland Chair, passed the baton to Vikkie Taggart before the end of the year.

Vikkie Taggart, Chair

REPUBLIC OF IRELAND

The centre produced nine events this year, including two visits, compared with eight in 2018. The venue was usually RTÉ Television Centre, Dublin.



RTS Southern speaker, naturalist Chris Packham

In February, the centre visited a rehearsal of RTÉ One show *Dancing with the Stars* at the Ardmore Film Factory in Wicklow. Later that month, it hosted a talk by designer Patrick Molloy on encouraging creativity

The RTS Student Television Awards, sponsored again by Egg Post Production, were held in RTÉ Studio One in March 2019, attracting a record attendance of 138 guests (there were 123 in 2018). Senior executives in the Irish TV industry presented the awards.

The centre organised a tour of the new Virgin Media studios in Ballymount, West Dublin, in June, and, the following month, a presentation on social media by technology specialist Jess Kelly, who works for the Irish radio station Newstalk.

During the year, long-serving Chair Charles Byrne stepped down, with Agnes Cogan taking over. He has now taken on the role of Treasurer. In July, Charles was presented with the prestigious Pilgrim Award for long and distinguished service to the Society by RTS Hon Secretary David Lowen and CEO Theresa Wise at a lunch in Dublin. Presentations were also made to two other members stepping down, Hon Secretary Marie Penston-Graham and Vice-Chair Aidan Maguire.

“Producing drama for a global audience” attracted an audience of 80 to the Huckletree Centre, Dublin, in September. The following month, the centre celebrated Ireland’s audio-visual heritage with “Raiders of the (lost) archive”.

In November, director Hilary Fennell and director of photography Steve Reilly presented a workshop on the making of their arts documentary *Exhibitionists*.

At the final event of the year in December, the

team behind *Backwater*, Brendan McCallion and Frank O’Malley, discussed their award-winning student film.
Agnes Cogan, Chair

SCOTLAND

2019 was another busy year for RTS Scotland. The centre put on eight events during the year, one fewer than in 2018. In February, the Campbell Swinton Lecture, “Changing times for BBC and the PSB”, was given by the first female director of BBC Scotland, Donalda Mackinnon, to an audience of 43. This was filmed by City of Glasgow College TV students and posted on the RTS website.

The centre’s Student Television Awards in April at the Argyle Arches, Glasgow, coincided with the Creative Media Network Student Festival, and attracted an audience of 93 (compared with 128 in 2018). The centre greatly values its new partnership with STV in running the awards, which has taken them to a new level.

The sixth RTS Scotland Awards returned to the Old Fruitmarket, Glasgow, in June, with a record 230 entries. A new Writer’s Award category was introduced. The Young Journalist Award is now in its third year and the centre is grateful for the support of the Sinclair Trust and its generous donation of a £1,000 prize to the winner. The RTS Scotland Award went to the Scottish journalist, broadcaster and television executive Stuart Cosgrove. More than 400 people attended the ceremony, compared with 382 in 2018.

The Glasgow Art Club and Gallery, an iconic Charles Rennie Mackintosh building, is now a benefit open to all RTS members, and has become the centre’s regular

venue for events. Average attendance has increased and the centre hopes that an increase in membership will follow.

“Let’s talk: writing for TV” in September was the centre’s first session at the Glasgow Art Club. Lorna Martin, winner of the inaugural Writer’s Award at the RTS Scotland Awards, writer and actor Stuart Hepburn and drama series writer Kim Millar inspired a capacity audience of 67. A podcast of the talk was created for the centre’s web page.

STV generously supported the launch of the centre’s Student Television Awards in early October. STV’s entertainment presenter Laura Boyd hosted the evening and STV CEO Simon Pitts announced that the company would be increasing its support for upcoming talent in Scotland.

The 10 STV/RTS bursary students met for the first time at STV Glasgow later that October. STV laid on an afternoon with studio tours and talks with various departments. The group attended the centre’s event, “Seán talks technology at STV’s weather studio”, in the evening. Seán Batty covered the past, present and the future of weather reporting in an interactive session that included green-screen techniques and gave attendees the opportunity to use the latest forecast touch-screen. Some 35 people attended the event.

The centre’s first event outside Glasgow, “Top tips from animated gurus” which drew an audience of 58 to Edinburgh College in November, was a collaboration with Animated Women UK. This was an ideal opportunity to introduce professional animators to the RTS awards and to meet students hoping to break into the industry.

The centre ended the year at the Glasgow Art Club in November with the RTS Scotland Awards 2020 launch party. Comedian Karen Dunbar was revealed as the new awards presenter and past winners shared their experience of the awards. Some 56 people attended the event.

April Chamberlain, Chair

SOUTHERN

The centre organised five events in 2019 (compared with six in 2018).

The year began with one of the centre’s most successful and emotional awards ceremonies, the RTS Southern Professional and Student Television Awards, at the Guildhall Winchester. Attended by 240 media professionals and students from across the region



BBC South winners celebrate at the RTS Southern Awards

(there were 245 the previous year), the event was hosted by *BBC South Today* presenter Laura Trant and *ITV News Meridian’s* Fred Dinenage. BBC South took home a fistful of awards in the professional categories, while Bournemouth University won two student awards. The centre also paid tribute to two young video journalists from *ITV Meridian* and *ITV Channel* who lost their struggles with cancer, Martin Dowse and Leah Ferguson.

The tribute film and standing ovation that followed were intensely emotional.

In March, Chris Packham appeared at two events: one for students, “Sustainability in TV production”; and a public event, “In conversation with Chris Packham”. Both were hosted by Bournemouth University. The BBC natural history presenter talked passionately about his work and how he encourages every production team to work sustainably. He also talked openly about his Asperger’s diagnosis and how this has affected him.

Later that month, 200 students attended the centre’s “Meet the professionals” event at Bournemouth University (compared with 230 in 2018), which was expertly chaired by Gordon Cooper. The panel sessions were followed by a networking session where students met industry professionals.

Towards the end of the year, the centre had to cancel a number of events, including the annual “Working in journalism”, due to the general election-related workload of committee members, many of whom work in news

Stephanie Farmer, Chair

THAMES VALLEY

The centre organised five events in 2019, compared with eight in 2018. In March, “21st century sport” attracted an audience of 46 to the Henley Rugby Club to hear Richard Bagnall and Charles Balchin of IMG share insights into the technology behind state-of-the-art television sport production.

“Advances in compression” drew a similar-sized audience to an evening in June, hosted by V-Nova at its Paddington offices. The V-Nova team, headed by CEO and co-founder Guido Meardi, discussed the current landscape of compression options, new upcoming standards and the part the company is playing in compression evolution.

In October, the centre resurrected its “Technical colloquium”. Although this event had been popular, it had fallen out of favour in recent years and was



retired. However, the new interest in video and audio distributed over IP (internet protocol) gave the centre a good excuse to try a new format and test demand. The event was held at the Techex offices in Bracknell and attracted an audience of 56. Industry professionals from the BBC, Techex, Axon, Arrista and APC Time gave ground-breaking presentations on advances in video and audio distribution over IP. Feedback was positive, and the centre plans to repeat this format in spring/summer 2020.

The centre's RTS Thames Valley Awards and Winter Ball were held at the end of November, attracting 155 guests to the De Vere Wokefield Estate hotel in Reading. In 2018, the first year of the awards, the attendance was 189. In December, Adrian Bull and John Mahtani, co-founders of Cinelab London, took RTS members on a tour of their Slough facility.

After many years of dedicated service, Penny Westlake stepped down as Honorary Secretary, although she will be remaining on the centre committee. In February, one of the co-founders of RTS Thames Valley almost 30 years ago, Derek Owen, was the latest recipient of the Pilgrim Award for outstanding service to the Society.

Tony Orme, Chair

WEST OF ENGLAND

Another successful year in the West of England saw increased membership, a more varied events schedule

RTS West of England showcased *Gentleman Jack* at the biggest event of the centre's year

and bigger audiences. The centre held 11 events during the year, up from nine in 2018.

There was standing room only at the Everyman Cinema in Bristol in February, where an audience of 110 gathered for the centre's Student Television Awards. In 2018, the attendance was just over 100. Mike Gunton, creative director at the BBC's Natural History Unit, gave a keynote speech about storytelling.

In March, the centre organised a workshop at the Square Club, Bristol, in partnership with Bristol Media and Abbas Law, to examine the consent, contractual, legal and regulatory challenges when negotiating access for documentaries. Some 20 people took part.

Story Films' factual drama – *The Interrogation of Tony Martin* – was the biggest single winner at the RTS West of England Awards in front of 400 guests at the newly refurbished Bristol Old Vic (in 2018, the attendance was 380). David Nath took the Director award and the series also won the Editing and Scripted categories. Writer, comedian and host of the *Guilty Feminist* podcast Deborah Frances-White was a brilliant host.

In May, the centre screened an episode of Netflix's *Our Planet*, followed by a discussion about the series' "social media halo", created by Silverback Films, for the complementary campaign about climate change and biodiversity. Eighty people attended the event. Later that month, 40 people attended a second workshop in partnership with Bristol Media and Abbas Law, this

time on copyright in production, at the Square Club.

June saw 110 people attend the centre's screening of the feature documentary *Last Breath*, made in Bristol by director Alex Parkinson.

The centre was delighted to partner with the Bristol Festival of Ideas for a special evening in August with Sally Wainwright and her hit BBC One series, *Gentleman Jack*. The Old Vic Theatre was sold out (472 people attended) to hear the writer and series consultant Anne Choma reveal how the drama was conceived and produced.

In October, BBC Two controller Patrick Holland talked about his ambitions for the channel at the Everyman Cinema in Bristol in front of an audience of 85.

In early November, the centre's "Futures festival" was the biggest yet, with more than 250 young people from further education colleges, media schools and universities meeting 17 independent production companies and networking with 55 industry professionals at an evening of speed dating and talks at M Shed. In 2018, 200 young people came to the event.

Later that month, the centre's series of workshops in partnership with Bristol Media continued, with 27 industry professionals attending a TV and film music rights workshop at the Square Club.

One hundred and eight people took part in the Christmas quiz in early December.

Lynn Barlow, Chair

YORKSHIRE

Eight events were produced in 2019 (one more than in 2018 and 2017 and three more than in 2016), plus a number of meetings with organisations such as Channel 4, Pact, Sky, Women in Film & Television, the Film & Television Charity and Screen Yorkshire.

The year began in February with the centre's Student Television Awards, in which we successfully moved away from a cabaret-style approach to a theatre style. The awards, hosted by *ITV Calendar* presenter Christine Talbot, took place at Leeds College of Music and provided many opportunities for the 350 attendees (compared with 220 in 2018) to network and celebrate the talent of students in the region.

In March, the centre sponsored and contributed to the "BBC 'Fierce Women in Media'" day in Leeds. This was an excellent opportunity to bring the RTS to a different audience and we were delighted to have Ruth Pitt, director of the Creative Cities Convention and Ravelle Thomas, a production co-ordinator at True North Productions, discuss the changes in TV production over the years. Some 200 people came to the session.

A social media masterclass attracted 30 people in May to find out how social media can support production. The centre's first programme awards nomination event brought 95 people together to celebrate the region's production.



In June, the Reverend Kate Bottley hosted the centre's Programme Awards at the Queens Hotel in front of an audience of 300 (there were 350 guests in 2018). The eminent producer and programme-maker Grant McKee, who died earlier in the year, was remembered at the awards. He will be honoured in future through having the Documentary award presented in his name. The Outstanding Contribution award went to the team that led the bid to bring Channel 4 to Leeds and Yorkshire.

The centre worked with the Creative Diversity Network to run an event in July, attended by 35 people, designed to start a conversation about diversity, particularly about ethnicity.

As a centre, we are well supported by representatives from local universities, one of which, Leeds Trinity University, runs an annual media week attracting a stellar cast of contributors. One of the speakers this year was Amar Latif, who presented the documentary *River Walks: The Nidd*, which won an RTS Yorkshire award. This was the perfect session for the centre to sponsor and provided a great opportunity to bring the RTS (and its membership benefits) to the attention of 175 students and other audience members.

A Christmas event at Prime Studios in Leeds brought 190 people together to launch the RTS Yorkshire Programme Awards and raise a glass to the festive season.

Fiona Thompson, Chair

RTS Yorkshire speaker Amir Latif, presenter of *River Walks: The Nidd*, which won a centre award.

II

Governance and finance

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Session Two of the RTS Cambridge Convention 2019 explored the media world of Gen Z

CONSTITUTION

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

ORGANISATIONAL STRUCTURE

The Society is UK-based with its head office in London. It has centres in Cymru Wales, Devon and Cornwall, East, Isle of Man, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern, Thames Valley, West of England and Yorkshire.

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

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

- The Chair of the Board of Trustees (three-year term, renewable for a second term);
- The Vice-Chair of the Board of Trustees (three-year term, renewable for a second term);
- The Honorary Secretary (three-year term, renewable for a further three-year term, and eligible for reappointment for such number of further terms as the Board of Trustees shall consider appropriate);
- The Honorary Treasurer (three-year term, renewable for a further three-year term, and eligible for reappointment for such number of further terms as the Board of Trustees shall consider appropriate);
- One person elected by the Principal Patrons Group (two-year term, renewable for a second term);
- One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, Northern Ireland and the Republic of Ireland (two years, renewable for a second term);
- One person elected by those members of the Centres' Council who represent centres in England (two years, renewable for a second term); and
- Such number (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board

of Trustees may from time to time decide (two years, renewable for a second term).

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

ROYAL PATRON, PRESIDENT AND VICE-PRESIDENTS

The Society has appointed a Royal Patron, a President and Vice-Presidents, who contribute to the Society but do not have a functional role in its governance. The Society is proud that HRH The Prince of Wales has been its Royal Patron since 1997.

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

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

PAY POLICY FOR SENIOR STAFF

The directors consider the board of directors, who are the Society's Trustees, and the Chief Executive, Theresa Wise, comprise the key management personnel of the Charity who are responsible for the running and operation of the Society on a day-to-day basis. All Trustees give of their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in note 11 to the accounts.

The salary of the Chief Executive is reviewed annually. Towards the end of 2018, the Trustees considered that the structure of the Chief Executive's remuneration, which was appropriate during the Society's transformation phase, should be reviewed to ensure it remained appropriate as the Society moved forward along its strategic path. As part of this review, the Chief Executive's remuneration, which was benchmarked

at the time of her appointment, was re-benchmarked against the same group of charities with creative and educational objectives.

As a result, from 2019 the structure of the Chief Executive's total remuneration package was changed to consist of a higher fixed element and lower performance-related element. The fixed element increased to £175,000 from £150,000 and the performance-related element decreased from one third of salary (a maximum of £50,000) to one seventh (a maximum of £25,000) resulting in the total potential remuneration (before pension contributions) remaining unchanged.

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. The bonus award as a percentage of salary in 2019 was 12.9% (2018 31.7%).

RISK MANAGEMENT

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

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

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

The Audit Committee also meets with the external auditor to review the annual accounts and audit

findings and conducts a periodic review of the effectiveness of external audit.

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

OBJECTIVES AND ACTIVITIES

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

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

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

ACTIVITIES 2019

In 2019, the Society has produced a large number of events to fulfil its strategic and charitable objects. Some of the most significant events are detailed in other parts of this report. The Society is fortunate to be able to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme.

Financial review

RESERVES POLICY

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

to enable the Society to properly plan its activities.

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

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

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

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

The Board of Trustees considers that an appropriate minimum level of free reserves to provide short-term financial resilience is 12 months average expenditure of the Society excluding subsidiaries – equivalent to £2.8m (2018: £2.4m) at current levels.

In order to support the Society's current plans, future objectives and development the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years ended 31 December 2019, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £11.2m (2018: £10.4m).

The level of free reserves as at 31 December 2019 was £8m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plans bed in.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund which now stands at £183,000 (2018: £202,000) was designated from general reserves to provide for amounts

promised under the bursary schemes. This fund is called the "Bursary Fund" and will be maintained at the level of the Society's current bursary obligations.

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

FUNDING SOURCES

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

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £197,849 (2018: £114,350) and £1,556,927 (2018: £1,490,978) respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees are satisfied with the current performance of both subsidiaries, which provide sufficient additional funds for the charity to meet its charitable objectives.

Voluntary income remains an invaluable source of income for the charity. During the year, income from patrons was £691,605 (2018: £690,155).

INVESTMENT POWERS, POLICY AND PERFORMANCE

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

In line with the Society's investment policy the Trustees have appointed an investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees invested further funds with the investment manager of £128,000 in 2019 (2018: £Nil). Investment income of £162,947 was earned in the year (2018: 149,903). The fair value of the fund at 31 December 2019 was £5,094,283 (2018: £4,284,578) which is a surplus over cost of £713,993 (2018: £34,578).

As at the year-end the group had cash balances of £2,929,253 (2018: £2,637,570) of which £2,664,941 (2018: £2,313,045) was held on deposit, generating

interest income of £5,770 (2018: £3,085) over the course of the year.

In the consolidated statement of financial position an investment of £54,000 (2018: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,576,801 (2018: £1,507,676) during the year, which is included in funding sources above, and the Board of Trustees is happy with the continued return on this investment.

PLANS FOR FUTURE PERIODS

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

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

ADMINISTRATIVE DETAILS

Patron

HRH The Prince of Wales

Vice Presidents

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

The Trustees of the charitable company (“the charity”) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Board of Trustees. As set out in the Articles of Association, the Chair of the Board of Trustees is elected by the Board of Trustees for a three-year term. The Trustees serving during the period of the report and up to the date of signature of the financial statements are as follows:

Chair of the Board of Trustees

Tom Mockridge (stepped down 19 November 2019)
Jane Turton (appointed Chair 19 November 2019)

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

David Lowen

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow
Julian Bellamy
Tim Davie
Mike Green
David Lowen
Jane Millichip (appointed 19 November 2019)
Anne Mensah (appointed 26 March 2019)
Tom Mockridge (resigned 19 November 2019)
Simon Pitts
Sarah Rose (appointed 5 February 2019)
Jane Turton
Rob Woodward

Chief Executive

Theresa Wise

Standing Committees of the Board of Trustees

Audit Committee

Jane Turton (Chair until 19 November 2019)
Lynn Barlow (acting Chair)
Tim Davie
Mike Green

Remuneration Committee

Simon Pitts (Chair)
Mike Green
David Lowen
Sarah Rose

AUDITOR

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

DISCLOSURE OF INFORMATION TO AUDITOR

In so far as the Trustees are aware:

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

This report has been prepared in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (issued October 2019) and in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

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

J Turton, Trustee

Dated: 24 March 2020

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

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

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

OPINION

We have audited the accounts of Royal Television Society (the "parent charitable company") and its subsidiaries (the "group") for the year ended 31 December 2019, which comprise the Group Statement of Financial Activities, the Group and Parent Charitable Company Balance Sheet, the Group Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 December 2019 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

BASIS FOR OPINION

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

evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

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

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

OTHER INFORMATION

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

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

We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

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

- The information given in the Trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The directors' report included within the Trustees' report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

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

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

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

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the statement of Trustees' responsibilities, the Trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charity's ability to

continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members and its Trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members as a body and the charitable company's Trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Paul Berlyn FCA (Senior Statutory Auditor)
for and on behalf of Arram Berlyn Gardner LLP

Date: 8 April 2020

Chartered Accountants
Statutory Auditor 30 City Road, London EC1Y 2AB

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

Consolidated statement of financial activities for the year ended 31 December 2019

| | | Unrestricted funds 2019 | Restricted funds 2019 | Total 2019 | Total 2018 |
|--|-------|-------------------------------|-----------------------------|------------------|------------------|
| | Notes | £ | £ | £ | £ |
| Income from: | | | | | |
| Donations and legacies | 3 | 691,605 | 21,848 | 713,453 | 716,385 |
| Charitable activities | 4 | 769,924 | – | 769,924 | 718,592 |
| Other trading activities | 5 | 2,739,621 | – | 2,739,621 | 2,343,059 |
| Investments | 6 | 161,413 | 1,534 | 162,947 | 149,903 |
| Total income | | <u>4,362,563</u> | <u>23,382</u> | <u>4,385,945</u> | <u>3,927,939</u> |
| Expenditure on: | | | | | |
| Raising funds | 8 | 1,392,679 | – | 1,392,679 | 1,148,464 |
| Charitable activities | 9 | 2,566,433 | 21,968 | 2,588,401 | 2,356,984 |
| Total resources expended | | <u>3,959,112</u> | <u>21,968</u> | <u>3,981,080</u> | <u>3,505,448</u> |
| Net incoming resources before gains and losses on investments | | 403,451 | 1,414 | 404,865 | 422,491 |
| Net gains/(losses) on investments | 21,22 | 669,471 | 9,944 | 679,415 | (351,085) |
| Net incoming resources | | <u>1,072,922</u> | <u>11,358</u> | <u>1,084,280</u> | <u>71,406</u> |
| Net movements in funds | | 1,072,922 | 11,358 | 1,084,280 | 71,406 |
| Fund balances at 1 January 2019 | | 7,054,087 | 148,865 | 7,202,952 | 7,131,546 |
| Fund balances at 31 December 2019 | | <u>8,127,009</u> | <u>160,223</u> | <u>8,287,232</u> | <u>7,202,952</u> |

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

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

Consolidated statement of financial position as at 31 December 2019

| | Notes | 2019 | | 2018 | |
|---|-------|------------------|------------------|------------------|------------------|
| | | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Intangible assets | 13 | | 41,092 | | 12,005 |
| Tangible assets | 14 | | 36,354 | | 50,807 |
| Investments | 15 | | 5,148,363 | | 4,338,658 |
| | | | <u>5,225,809</u> | | <u>4,401,470</u> |
| Current assets | | | | | |
| Debtors | 18 | 992,096 | | 945,090 | |
| Cash at bank and in hand | | 2,929,253 | | 2,637,570 | |
| | | <u>3,921,349</u> | | <u>3,582,660</u> | |
| Creditors: amounts falling due within one year | 19 | <u>(859,926)</u> | | <u>(781,178)</u> | |
| Net current assets | | | 3,061,423 | | 2,801,482 |
| Total assets less current liabilities | | | <u>8,287,232</u> | | <u>7,202,952</u> |
| Income funds | | | | | |
| Restricted funds | | | | | |
| | 21 | | 160,223 | | 148,865 |
| Unrestricted funds | | | | | |
| General unrestricted funds | 22 | 7,239,960 | | 6,817,509 | |
| Revaluation Fund | 22 | 704,049 | | 34,578 | |
| Designated funds | | | | | |
| Bursary Fund | 22 | <u>183,000</u> | | <u>202,000</u> | |
| | | | <u>8,127,009</u> | | <u>7,054,087</u> |
| Total funds | 23 | | <u>8,287,232</u> | | <u>7,202,952</u> |

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

The financial statements were approved by the Board of Trustees on 24 March 2020 and signed on its behalf by:

J Turton, Trustee

Company Registration Number: 00249462

Society statement of financial position as at 31 December 2019

| | Notes | 2019 | | 2018 | |
|---|-------|-----------|-----------|-----------|-----------|
| | | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Intangible assets | 13 | | 41,092 | | 12,005 |
| Tangible assets | 14 | | 36,354 | | 50,807 |
| Investments | 15 | | 5,094,287 | | 4,284,582 |
| | | | 5,171,733 | | 4,347,394 |
| Current assets | | | | | |
| Debtors | 18 | 940,270 | | 949,139 | |
| Cash at bank and in hand | | 2,845,194 | | 2,517,595 | |
| | | 3,785,464 | | 3,466,734 | |
| Creditors: amounts falling due within one year | 19 | (669,965) | | (611,176) | |
| Net current assets | | | 3,115,499 | | 2,855,558 |
| Total assets less current liabilities | | | 8,287,232 | | 7,202,952 |
| Restricted funds | | | | | |
| | 21 | | 160,223 | | 148,865 |
| Unrestricted funds | | | | | |
| General unrestricted funds | 22 | 7,239,960 | | 6,817,509 | |
| Revaluation Fund | 22 | 704,049 | | 34,578 | |
| Designated funds | | | | | |
| Bursary Fund | 22 | 183,000 | | 202,000 | |
| | | | 8,127,009 | | 7,054,087 |
| Total funds | 23 | | 8,287,232 | | 7,202,952 |

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The Society had net movements in funds of £1,084,280 (2018: £71,406) for the year ended 31 December 2019.

The financial statements were approved by the Board of Trustees on 24 March 2020 and signed on its behalf by:

J Turton, Trustee

Company Registration Number: 00249462

Consolidated statement of cash flows for the year ended 31 December 2019

| | Notes | 2019 | | 2018 | |
|---|-------|----------------|------------------|----------------|------------------|
| | | £ | £ | £ | £ |
| Cash flows from operating activities: | | | | | |
| Cash generated from operations | 29 | | 327,480 | | 252,107 |
| Cash flows from investing activities: | | | | | |
| Purchase of intangible assets | | (58,518) | | (6,226) | |
| Purchase of tangible fixed assets | | (9,936) | | (3,480) | |
| Purchase of investments | | (130,290) | | – | |
| Interest received | | <u>162,947</u> | | <u>149,903</u> | |
| Net cash (used in)/generated from investing activities | | | <u>(35,797)</u> | | <u>140,197</u> |
| Net increase in cash and cash equivalents | | | 291,683 | | 392,304 |
| Cash and cash equivalents at beginning of year | | | 2,637,570 | | 2,245,266 |
| Cash and cash equivalents at the end of year | | | <u>2,929,253</u> | | <u>2,637,570</u> |

Notes to the financial statements for the year ended 31 December 2019

1 Accounting policies

1 CHARITY INFORMATION

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

1.1 ACCOUNTING CONVENTION

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 GOING CONCERN

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

1.3 CHARITABLE FUNDS

Funds held by the Society are:

- Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees;
- Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects;
- Restricted funds – these are funds that can only

be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.4 INCOMING RESOURCES

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

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

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

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

Income from investments is recognised on a receivable basis.

1.5 RESOURCES EXPENDED

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

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

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

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

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

1.6 INTANGIBLE FIXED ASSETS OTHER THAN GOODWILL

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

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

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

1.7 TANGIBLE FIXED ASSETS

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

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

1.8 FIXED-ASSET INVESTMENTS

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

1.9 IMPAIRMENT OF FIXED ASSETS

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any). Intangible assets not yet available for use are tested for impairment annually, and whenever there is an indication that the asset may be impaired.

1.10 CASH AND CASH EQUIVALENTS

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

1.11 FINANCIAL INSTRUMENTS

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

Basic financial assets

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

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

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.12 GROUP FINANCIAL STATEMENTS

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

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself, following the exemptions permitted by FRS102. The total income for the charity for the year ended 31 December 2019 was £3,591,442 (2018: £3,283,219).

1.13 OPERATING LEASES

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

1.14 EMPLOYEE BENEFITS

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

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

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

2 Critical accounting estimates and judgements

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

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

Critical judgements

IMPAIRMENT OF DEBTORS

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

IMPAIRMENT OF OTHER INVESTMENTS

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

3 Donations and legacies

| | 2019 | 2018 |
|------------------------------|----------------|----------------|
| | £ | £ |
| Unrestricted Funds Donations | 691,605 | 690,155 |
| Restricted Funds Donations | 21,848 | 26,230 |
| | <u>713,453</u> | <u>716,385</u> |

4 Charitable activities

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

| | 2019 | 2018 |
|--------------------------------|----------------|----------------|
| | £ | £ |
| Events, conferences and awards | 472,079 | 444,680 |
| Magazine sales and other | 36,584 | 21,690 |
| Income from members | 261,261 | 252,222 |
| | <u>769,924</u> | <u>718,592</u> |

Membership income receivable in the year amounted to £355,153 (2018: £329,692) and the sum of £93,892 (2018: £77,470) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activities

| | Unrestricted funds 2019 | Total 2018 |
|-------------------------------|----------------------------|------------------|
| | £ | £ |
| Commercial trading operations | <u>2,739,621</u> | <u>2,343,059</u> |

6 Investments

| | 2019 | 2018 |
|--------------------------------------|----------------|----------------|
| | £ | £ |
| Unrestricted Funds investment income | 161,413 | 149,850 |
| Restricted Funds interest receivable | 1,534 | 53 |
| | <u>162,947</u> | <u>149,903</u> |

7 Net income for the year – Group

| | 2019 | 2018 |
|--|---------|---------|
| | £ | £ |
| Net income for the year is stated after charging: | | |
| Operating lease expense | 194,365 | 194,606 |
| Amortisation of intangible assets | 29,431 | 17,794 |
| Depreciation of tangible assets | 24,389 | 25,001 |
| Auditors' remuneration | | |
| – Audit | 24,000 | 21,250 |
| – Non-audit | 6,950 | 7,655 |

8 Raising funds

| | Direct costs 2019 | Support costs 2019 | Total 2019 | Direct costs 2018 | Support costs 2018 | Total 2018 |
|--|-------------------|--------------------|------------------|-------------------|--------------------|------------------|
| | £ | £ | £ | £ | £ | £ |
| Fundraising and publicity: | | | | | | |
| Fundraising costs of generating voluntary income | 778,279 | 428,424 | 1,206,703 | 600,840 | 379,786 | 980,626 |
| Other fundraising costs | – | 185,976 | 185,976 | – | 167,838 | 167,838 |
| Fundraising and publicity | <u>778,279</u> | <u>614,400</u> | <u>1,392,679</u> | <u>600,840</u> | <u>547,624</u> | <u>1,148,464</u> |

9 Charitable activities

| | Direct costs 2019 | Support costs 2019 | Total 2019 | Direct costs 2018 | Support costs 2018 | Total 2018 |
|--------------------------------|-------------------|--------------------|------------------|-------------------|--------------------|------------------|
| | £ | £ | £ | £ | £ | £ |
| Events, conferences and awards | 916,964 | 1,379,167 | 2,296,131 | 930,074 | 1,149,141 | 2,079,215 |
| Magazine publications | 245,000 | – | 245,000 | 237,543 | – | 237,543 |
| Governance costs | 8,343 | 31,609 | 39,952 | 8,355 | 27,926 | 36,281 |
| Taxation | 7,318 | – | 7,318 | 3,945 | – | 3,945 |
| Total expenditure | <u>1,177,625</u> | <u>1,410,776</u> | <u>2,588,401</u> | <u>1,179,917</u> | <u>1,177,067</u> | <u>2,356,984</u> |

10 Analysis of support costs

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

| | Cost of generating funds | Charitable activities | Governance costs | 2019 |
|---|-----------------------------|--------------------------|---------------------|------------------|
| | £ | £ | £ | £ |
| Management and other costs | 42,474 | 264,022 | 12,159 | 318,655 |
| Premises costs | 131,366 | 197,050 | – | 328,416 |
| Employee costs | 342,250 | 616,585 | – | 958,835 |
| Finance, legal and professional and IT costs | 98,310 | 301,510 | 19,450 | 419,270 |
| Total | 614,400 | 1,379,167 | 31,609 | 2,025,176 |

Analysis of support costs – previous year

| | Cost of generating funds | Charitable activities | Governance costs | 2018 |
|---|-----------------------------|--------------------------|---------------------|------------------|
| | £ | £ | £ | £ |
| Management and other costs | 42,716 | 166,185 | 12,526 | 221,427 |
| Premises costs | 127,406 | 191,110 | – | 318,516 |
| Employee costs | 288,227 | 525,104 | – | 813,331 |
| Finance, legal and professional and IT costs | 89,275 | 266,742 | 15,400 | 371,417 |
| Total | 547,624 | 1,149,141 | 27,926 | 1,724,691 |

Support costs in notes 8 and 9 are included within expenditure in the SOFA set out above have been allocated by activity with the exception of employee costs, which has been based on a time allocation. The cost allocation includes an area of judgement and the charity has had to consider the cost/benefit of detailed workings and record keeping.

11 Employees

Number of employees

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

| | 2019 | 2018 |
|------------------------|-----------|-----------|
| | Number | Number |
| Management and other | 2 | 2 |
| Membership | 2 | 1 |
| Events and conferences | 4 | 4 |
| Finance | 3 | 2 |
| Digital | 4 | 4 |
| Bursary and Centres | | |
| Liaison Administrator | 1 | – |
| | <u>16</u> | <u>13</u> |

Employment costs

| | 2019 | 2018 |
|-----------------------|----------------|----------------|
| | £ | £ |
| Wages and salaries | 799,566 | 696,742 |
| Social security costs | 91,023 | 73,858 |
| Other pension costs | 40,085 | 30,808 |
| | <u>930,674</u> | <u>801,408</u> |

The key management personnel of the group comprise those of the Society and the key management personnel of its wholly owned subsidiaries, RTS Enterprises Limited and RTS (IBC) Limited.

The key management personnel of the Society are the Chief Executive, whose employee benefits total £219,432 (2018: £216,513), and the Trustees, who received no remuneration during the year.

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

The total contributions in the year to money purchase pension schemes for higher-paid employees were £17,500 (2018: £15,000). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 1 (2018: 1).

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £688 (2018: £2,353). The number of Trustees who had expenses reimbursed amounted to 2 (2018: 3).

The number of employees who received emoluments (excluding pension contributions) in excess of £60,000 was as follows:

| | 2019 | 2018 |
|-------------------|----------|----------|
| | Number | Number |
| £200,001–£210,000 | <u>1</u> | <u>1</u> |

12 Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2018: £Nil) and for RTS (IBC) Limited there was a tax charge of £7,318 (2018: £3,945).

13 Intangible fixed assets

| | Software |
|------------------------------------|----------------|
| | £ |
| Cost | |
| At 1 January 2019 | 245,919 |
| Additions | 58,518 |
| | <u>304,437</u> |
| At 31 December 2019 | |
| Amortisation and impairment | |
| At 1 January 2019 | 233,914 |
| Amortisation charged for the year | 29,431 |
| | <u>263,345</u> |
| At 31 December 2019 | |
| Carrying amount | |
| At 31 December 2019 | 41,092 |
| | <u>12,005</u> |
| At 31 December 2018 | |

14 Tangible fixed assets

| | Leasehold land and buildings | Fixtures and fittings | Total |
|------------------------------------|---------------------------------|--------------------------|----------------|
| | £ | £ | £ |
| Cost | | | |
| At 1 January 2019 | 118,665 | 178,677 | 297,342 |
| Additions | – | 9,936 | 9,936 |
| At 31 December 2019 | <u>118,665</u> | <u>188,613</u> | <u>307,278</u> |
| Depreciation and impairment | | | |
| At 1 January 2019 | 82,581 | 163,954 | 246,535 |
| Depreciation charged in the year | 12,023 | 12,366 | 24,389 |
| At 31 December 2019 | <u>94,604</u> | <u>176,320</u> | <u>270,924</u> |
| Carrying amount | | | |
| At 31 December 2019 | <u>24,061</u> | <u>12,293</u> | <u>36,354</u> |
| At 31 December 2018 | <u>36,084</u> | <u>14,723</u> | <u>50,807</u> |

15 Fixed asset investments

| | Group | | Society | |
|---|------------------|------------------|------------------|------------------|
| | 2019 | 2018 | 2019 | 2018 |
| | £ | £ | £ | £ |
| Shares in subsidiary undertakings | – | – | 4 | 4 |
| Other unlisted investments (at cost) | 54,080 | 54,080 | – | – |
| Other investments held with investment managers (at fair value) | 5,094,283 | 4,284,578 | 5,094,283 | 4,284,578 |
| | <u>5,148,363</u> | <u>4,338,658</u> | <u>5,094,287</u> | <u>4,284,582</u> |

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

Included in other investments held with investment managers is a revaluation gain for 2019 of £679,415 (2018: £351,085 loss).

At 31 December 2019, the Society owned all of the ordinary share capital of RTS Enterprises Limited (company no 01999837) and RTS (IBC) Limited (company no 03631477), which organise and stage courses, exhibitions and other events related to the television industry. At 31 December 2019, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

| | RTS Enterprises Limited | | RTS (IBC) Limited | |
|--|-------------------------|-----------|-------------------|-----------|
| | 2019 | 2018 | 2019 | 2018 |
| | £ | £ | £ | £ |
| Total assets | 376,949 | 345,599 | 616,930 | 607,545 |
| Creditors: amounts falling due within one year | (376,947) | (345,597) | (616,928) | (607,543) |
| | <u>2</u> | <u>2</u> | <u>2</u> | <u>2</u> |
| Represented by: | | | | |
| Share capital and reserves | <u>2</u> | <u>2</u> | <u>2</u> | <u>2</u> |

15 Fixed asset investments (continued)

Included within creditors above is income of £160,644 (2018 £138,376) which has been deferred in the accounts of RTS Enterprises Limited, with £138,876 (2018: £115,590) being released to the profit and loss account.

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

| | RTS Enterprises Limited 2019 | RTS (IBC) Limited 2019 | Total 2019 |
|--|------------------------------------|------------------------------|---------------|
| | £ | £ | £ |
| Turnover | 1,162,820 | 1,576,801 | 2,739,621 |
| Cost of sales | (774,488) | – | (774,488) |
| Gross profit | 388,332 | 1,576,801 | 1,965,133 |
| Administration expenses | (192,980) | (10,816) | (203,796) |
| Operating profit | 195,352 | 1,565,985 | 1,761,337 |
| Other interest receivable and similar income | 2,497 | 285 | 2,782 |
| Interest payable | – | (2,025) | (2,025) |
| Taxation | – | (7,318) | (7,318) |
| Profit on ordinary activities after taxation | 197,849 | 1,556,927 | 1,754,776 |
| Payment under deed of covenant | (197,849) | (1,556,927) | (1,754,776) |
| Retained profit for the year | – | – | – |

Previous year

| | RTS Enterprises Limited 2018 | RTS (IBC) Limited 2018 | Total 2018 |
|--|------------------------------------|------------------------------|---------------|
| | £ | £ | £ |
| Turnover | 835,383 | 1,507,676 | 2,343,059 |
| Cost of sales | (597,389) | – | (597,389) |
| Gross profit | 237,994 | 1,507,676 | 1,745,670 |
| Administration expenses | (125,803) | (10,803) | (136,606) |
| Operating profit | 112,191 | 1,496,873 | 1,609,064 |
| Other interest receivable and similar income | 2,159 | 73 | 2,232 |
| Interest payable | – | (2,023) | (2,023) |
| Taxation | – | (3,945) | (3,945) |
| Profit on ordinary activities after taxation | 114,350 | 1,490,978 | 1,605,328 |
| Payment under deed of covenant | (114,350) | (1,490,978) | (1,605,328) |
| Retained profit for the year | – | – | – |

16 Cash and cash equivalents

Cash and cash equivalents consist of:

| | Group | | Society | |
|--------------------------|------------------|------------------|------------------|------------------|
| | 2019 | 2018 | 2019 | 2018 |
| | £ | £ | £ | £ |
| Cash at bank and in hand | 2,929,253 | 2,637,570 | 2,845,194 | 2,517,595 |
| | <u>2,929,253</u> | <u>2,637,570</u> | <u>2,845,194</u> | <u>2,517,595</u> |

17 Financial instruments

Group

| | 2019 | 2018 |
|---|------------------|------------------|
| | £ | £ |
| Carrying amount of financial assets: | | |
| Measured at amortised cost | 3,740,538 | 3,429,965 |
| Measured at cost less impairment | 54,080 | 54,080 |
| Measured at fair value | <u>5,094,283</u> | <u>4,284,578</u> |
| Carrying amount of financial liabilities | | |
| Measured at amortised cost | <u>213,101</u> | <u>175,869</u> |

Society

| | 2019 | 2018 |
|---|------------------|------------------|
| | £ | £ |
| Carrying amount of financial assets: | | |
| Measured at amortised cost | 3,669,686 | 3,340,240 |
| Measured at cost less impairment | 4 | 4 |
| Measured at fair value | <u>5,094,283</u> | <u>4,284,578</u> |
| Carrying amount of financial liabilities | | |
| Measured at amortised cost | <u>200,259</u> | <u>171,718</u> |

18 Debtors

| | Group | | Society | |
|--|----------------|----------------|----------------|----------------|
| | 2019 | 2018 | 2019 | 2018 |
| | £ | £ | £ | £ |
| Amounts falling due within one year | | | | |
| Trade debtors | 270,566 | 237,673 | 68,350 | 62,181 |
| Amounts owed by group undertakings | – | – | 749,776 | 729,058 |
| Other debtors | 721,530 | 707,417 | 122,144 | 157,900 |
| | <u>992,096</u> | <u>945,090</u> | <u>940,270</u> | <u>949,139</u> |

19 Creditors: Amounts falling due within one year

| | Group | | Society | |
|------------------------------------|----------------|----------------|----------------|----------------|
| | 2019 | 2018 | 2019 | 2018 |
| | £ | £ | £ | £ |
| Trade creditors | 204,879 | 175,869 | 197,859 | 171,718 |
| Other taxation and social security | 57,597 | 52,259 | 50,279 | 37,957 |
| Deferred income | 158,899 | 129,407 | 158,899 | 129,407 |
| Other creditors | 438,551 | 423,643 | 262,928 | 272,094 |
| | <u>859,926</u> | <u>781,178</u> | <u>669,965</u> | <u>611,176</u> |

20 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £40,085 (2018: £30,808).

21 Restricted funds: Group and Society

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

| | Movement in funds | | | | Balance at 31 December 2019 |
|-----------------------------|------------------------------|-----------------------|-----------------------|-----------------------------------|--------------------------------|
| | Balance at 1 January 2019 | Incoming resources | Resources expended | Revaluations, gains and losses | |
| | £ | £ | £ | £ | |
| Steve Hewlett Memorial Fund | 60,205 | 22,351 | (16,595) | 3,720 | 69,681 |
| London Awards Fund | 3,373 | 56 | - | 223 | 3,652 |
| Shiers Memorial Fund | 58,249 | 511 | (4,000) | 4,141 | 58,901 |
| Beresford-Cooke Fund | 27,038 | 464 | (1,373) | 1,860 | 27,989 |
| | <u>148,865</u> | <u>23,382</u> | <u>(21,968)</u> | <u>9,944</u> | <u>160,223</u> |

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

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

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

The Steve Hewlett scholarship is an initiative by the Society and The Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2019, one new award was made (2018: two new awards).

Restricted funds: Group and Society – previous year

| | Movement in funds | | | | Balance at 31 December 2018 |
|-----------------------------|------------------------------|-----------------------|-----------------------|-----------------------------------|--------------------------------|
| | Balance at 1 January 2018 | Incoming resources | Resources expended | Revaluations, gains and losses | |
| | £ | £ | £ | £ | |
| Steve Hewlett Memorial Fund | 33,325 | 31,580 | (4,700) | - | 60,205 |
| London Awards Fund | 3,373 | - | - | - | 3,373 |
| Shiers Memorial Fund | 58,213 | 36 | - | - | 58,249 |
| Beresford-Cooke Fund | 28,250 | 17 | (1,229) | - | 27,038 |
| | <u>123,161</u> | <u>31,633</u> | <u>(5,929)</u> | <u>-</u> | <u>148,865</u> |

22 Unrestricted funds: Group and Society

| | Movement in funds | | | |
|----------------------------|-------------------|------------------|----------------|------------------|
| | Revaluation Fund | General Funds | Bursary Fund | Total |
| | £ | £ | £ | £ |
| At 1 January 2019 | 34,578 | 6,817,509 | 202,000 | 7,054,087 |
| Income | – | 4,362,563 | – | 4,362,563 |
| Expenditure | – | (3,877,112) | (82,000) | (3,959,112) |
| Movements on investment | 669,471 | – | – | 669,471 |
| Transfer of funds | – | (63,000) | 63,000 | – |
| At 31 December 2019 | 704,049 | 7,239,960 | 183,000 | 8,127,009 |

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 21). A number of bursaries have been provided by Patrons who have committed to their future funding. These commitments totalled £54,000 at the year end (2018 £Nil) and are not part of the Bursary Fund.

Unrestricted funds: Group and Society – previous year

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

23 Analysis of net assets between funds

| | Unrestricted funds | Restricted funds | Total 2019 |
|--|-----------------------|---------------------|------------------|
| | £ | £ | £ |
| Fund balances at 31 December 2019 are presented by: | | | |
| Intangible fixed assets | 41,092 | – | 41,092 |
| Tangible assets | 36,354 | – | 36,354 |
| Investments | 5,010,419 | 137,944 | 5,148,363 |
| Current assets | 3,039,144 | 22,279 | 3,061,423 |
| Total net assets | 8,127,009 | 160,223 | 8,287,232 |

Analysis of net assets between funds – previous year

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

24 Liability of members

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

25 Operating lease commitments

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

| | 2019 | 2018 |
|----------------------------|----------------|----------------|
| | £ | £ |
| Within one year | 194,365 | 194,606 |
| Between two and five years | 229,845 | 401,501 |
| In over five years | 2,025 | – |
| | 426,235 | 596,107 |

26 Related-party transactions

During 2014, the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide programme management support for the development of its new digital platforms and online presence. Mike True is the partner of Theresa Wise, CEO of the RTS. Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services. The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money. The Trustees formally review the contract annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £39,929 (2018: £37,427), with £2,577 (2018: £3,676) remaining unpaid and included in creditors at the balance sheet date.

27 Events after the reporting date

The outbreak of Covid-19 (coronavirus) after the year end is likely to have an impact on the Society's activities and financial performance in 2020. In March 2020, we took the decision to cancel the dinner that accompanies the RTS Programme Awards and opted instead to live stream the awards presentation. We also decided to cancel public attendance at all other events (both nationally and in the regions) until the end of the second quarter. We will look at other means of distributing the content. We will continue to review the position and be guided by government advice. IBC (in which the Society has an 18% share) holds its exhibition at the end of September and management are reviewing options and mitigations.

The current turmoil in the global economy and stock markets has adversely impacted on the Society's investment portfolio, and the Trustees are liaising with the investment managers to assess whether any change of investment strategy is required, given that the speed of recovery is uncertain.

The Society holds at least a minimum level of free reserves equivalent to one year's expenditure to provide short-term financial resilience and the Board of Trustees is reviewing the financial impact of various scenarios in these difficult times.

28 Analysis of changes in net funds

The charity had no debt during the year.

29 Cash generated from operations

| | 2019 | 2018 |
|---|----------------|----------------|
| | £ | £ |
| Surplus for the year | 1,084,280 | 71,406 |
| Adjustments for: | | |
| Investment income recognised in statement of financial activities | (162,947) | (149,903) |
| Net (gains)/losses on investments | (679,415) | 351,085 |
| Amortisation and impairment of intangible assets | 29,431 | 17,795 |
| Depreciation and impairment of tangible fixed assets | 24,389 | 25,001 |
| Movements in working capital: | | |
| (Increase) in debtors | (47,006) | (99,244) |
| Increase in creditors | 78,748 | 35,967 |
| Cash generated from operations | <u>327,480</u> | <u>252,107</u> |

WHO'S WHO AT THE RTS

Royal Patron

HRH The Prince of Wales

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

Officers

Jane Turton, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

David Lowen, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton (Chair)

Lynn Barlow

Julian Bellamy

Tim Davie

Mike Green

David Lowen

Anne Mensah

Jane Millichip

Simon Pitts

Sarah Rose

Rob Woodward

Centres Council

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Tony Campbell, Chair, East Centre

April Chamberlain, Chair, Scotland Centre

Agnes Cogan, Chair, Republic of Ireland Centre

Caren Davies, Chair, Midlands Centre

Stephanie Farmer, Chair, Southern Centre

Richard Frediani, Chair, North West Centre

Rick Horne, Chair, Devon and Cornwall Centre

Will Nicholson, Chair, North East and the Border Centre

Tony Orme, Chair, Thames Valley Centre

Edward Russell, Chair, Wales Centre

Vikkie Taggart, Chair, Northern Ireland Centre

Fiona Thompson, Chair, Yorkshire Centre

Michael Wilson, Chair, Isle of Man Centre

Committee Chairs

Archives

Dale Grayson

Awards Policy and Fellowship

David Lowen

Craft & Design Awards

Anne Mensah

Diversity

Angela Ferreira

Early Evening Events

Keith Underwood

Education

Graeme Thompson

Programme Awards

Wayne Garvie

RTS Futures

Alex Wootten

RTS Technology Bursaries

Simon Pitts

Student Television Awards

Siobhan Greene

Television Journalism Awards

Simon Bucks

Head Office

Chief Executive Theresa Wise

PA to Chief Executive Elaine Berg

Finance Director Andrea Elsworth

Finance Manager Zahid Javed

Finance Assistant Liston Rodrigues

Finance Assistant Angela Sacre

Corporate Development Manager Kasia Moleda

Archivist Clare Colvin (part-time)

RTS Bursaries Administrator Anne Dawson (freelance)

RTS Bursaries and Centres Liaison Megan Fellows

Events

Senior Events Manager Jo Sampson

Events Manager Jamie O'Neill

Events Co-ordinator Danielle Gaughan

Membership

Membership Manager Lewis Butcher

Membership Assistant Ruqiya Ali

Publications

Editor, Television Steve Clarke (freelance)

News Editor, Television Matthew Bell (freelance)

Production and Design, Television Gordon Jamieson

(freelance)

Editorial Adviser Sue Robertson (freelance)

Digital Team

Digital Editor Kate Holman

Digital Content Producer Imani Cottrell

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Registered charity 313728

Founded 1927

PICTURE CREDITS

Page 4 All3Media; 5 Paul Hampartsoumian; 6 Reuters/Peter Cziborra; 8 Netflix; 9 Paul Hampartsoumian; 10 Paul Hampartsoumian; 12/1-4,7-16 Paul Hampartsoumian; 12/5 Richard Kendal; 12/6 Vice; 13 UKTV; 14 Paul Hampartsoumian; 15 BBC; 16 BBC; 18 BBC; 19 BBC; 21 ITV; 22 BBC; 23/1,5,7,11,12,15 Paul Hampartsoumian; 23/2 Public domain; 23/3,8,16 BBC; 23/4 Sky; 23/6 Netflix; 23/9 Gurinder Chadha; 23/10 Paul Harness; 23/13 Graham Young; 23/14 Lisa McGee; 24, 26 Richard Kendal; 27/1 NBCUniversal; 27/2 Richard Kendal; 27/3 Monica Schipper/Filmagic; 27/4 Wonderhood; 27/5 ITV; 27/6-11 RK; 27/13 Paul Hampartsoumian; 27/14 Sky; 27/15-16 Paul Hampartsoumian;

28-29 Richard Kendal; 30 Sky; 32 BBC; 33/1 Stewart Cook/Shutterstock; 33/2-4 Richard Kendal; 33/5 Channel 5; 33/6 BBC; 33/7-16 Richard Kendal; 34 Channel 4, Richard Kendal; 35/1 DEC; 35/2-5,7,9-16 Richard Kendal; 35/6 Jayne West; 35/8 Jon Craig; 36 Channel 5; 39 Nick Robinson; 40 Sky; 42 Channel 4; 44/1,4 Paul Hampartsoumian; 44/2 All3Media; 44/3 STV; 44/5 Leeds Beckett University; 44/6 Public domain; 45/1,4 Paul Hampartsoumian; 45/2-4 Sky; 45/5 Channel 4; 45/6 STV; 46 BBC; 48 Aaron Lowe; 50 ITV; 51 ITV, CBS; 52 ITN, BBC; 53 ITV; 54 Naturewatch; 55 Rob Dunning/Solent Studios; 56 BBC; 57 Amarlatif.com; 58 Richard Kendal.



ROYAL

TELEVISION

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