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ROYAL TELEVISION SOCIETY
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CONSOLIDATED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

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ROYAL TELEVISION SOCIETY

CONTENTS

	Page
Trustees' Report	1 - 39
Independent Auditors' Report	40 - 41
Consolidated Statement of Financial Activities/Income and Expenditure Account	42
Consolidated Balance Sheet	43
Society Balance Sheet	44
Consolidated and Society Statement of cash flows	45
Notes to the Consolidated Financial Statements	46 - 59

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) presents their annual directors' report and consolidated accounts for the year ended 31 December 2016 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 2012, the Board of Trustees adopted a five-year strategic plan for growth.

Achievements and performance

Section 1: Education and skills

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

1 RTS UNDERGRADUATE BURSARIES

The RTS awarded 27 bursaries in 2016, representing a commitment of around £80,000. Twenty of these were RTS Production Bursaries (the same number as in 2015, contributing to a total of 60 since the scheme was launched in 2014). Seven RTS Technology Bursaries were awarded (rather than the five of the previous year, when they were launched) due to a significant rise in the quantity and quality of applications.

RTS Production Bursaries are offered to students in less affluent circumstances wishing to study accredited television production and broadcast journalism degree courses, with the goal of widening participation and skills in television and its related industries.

The RTS Technology Bursaries, aimed at encouraging some of the most talented students to consider a career in television, are available to students studying computing and engineering at several British universities. We hope that these bursaries will help narrow the skills gap in our industry in these important areas.

All recipients receive £1,000 per year of their studies, as well as free membership of both the RTS and affiliate membership of The Hospital Club while studying and one year's free membership of the RTS post-graduation.

As part of the RTS Technology Bursaries scheme, places were offered on a summer tour of 10 television companies: Arqiva, BBC, BT, Channel 4, Ericsson, Fujitsu, IET TV, ITV, Sky and YouView.

All 20 final-year students were matched with prominent industry mentors. The Society has built up a database of more 70 industry practitioners, many of them drawn from the RTS members and patrons base, who have expressed an interest in mentoring.

2 RTS MASTERCLASSES

Two RTS Masterclasses for students and young entrants to the industry, held on successive days in mid-November, chalked up their strongest year yet. Audiences were significantly larger than in 2015: 418 for the first day, devoted to programme genres, and 340 for that focused on craft skills; the previous year each had a capacity audience of 250. Both were held at BFI Southbank, London.

RTS Student Programme Masterclasses On 14 November, four distinguished programme-makers from different arenas offered their insights.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Sally Wainwright, the award-winning writer behind *Happy Valley* and *Scott & Bailey*, was interviewed about creating TV drama by Carolyn Reynolds, former CEO of Lime Pictures. Self-belief and persistence were crucial for aspiring screenwriters, said Wainwright: "Don't have any inhibitions about pushing your scripts out there. Make a nuisance of yourself." She added: "The single best thing to do as a writer is to get an agent, because most production companies won't read unsolicited scripts."

Rowan Deacon, who has two Grierson awards to her credit, discussed her career in documentary with Helen Scott, a former head of factual at ITV Yorkshire. Despite her focus on lives in crisis, she commented: "For me, humour is essential in documentary, [otherwise films become] po-faced." She admitted that there were times when the interests of a film-maker and their subject could diverge. Referring to her current project about the last male northern white rhinoceros on the planet, she said: "He [probably] isn't going to die when I want him to."

Suzy Lamb, head of entertainment at Thames, and a doyenne of Saturday-night TV, spoke to Toby Earle of London Live about the entertainment sector. She reminded him that she had started out as a BBC production secretary, saying: "I worked with some scary, grown-up producers at the BBC. But, without them I wouldn't be here now."

Rohit Kachroo, ITV News's first security editor and a former RTS Young Journalist of the Year, spoke of the need to "humanise" journalism. Recalling the three schoolgirls who fled their east London homes to join Islamic State, he said: "We followed their stories and those of their families as well. One of my aims... is to put a human face on these issues." Asked by Tazeen Ahmad, a TV reporter who has worked for ITN, NBC and the BBC, about being a black professional, he accepted that one of his roles was to "represent the voice of our own background", but insisted that "you've also got to speak for the whole country".

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

"The best editors are the ones who can make everyone feel listened to," argued Rupert Houseman, a documentary specialist, at the opening masterclass on editing. The trick was "to listen to the best idea and make that work." He was interviewed with Yan Miles, who cuts drama, by Carolyn Reynolds. Clips from their films were shown, including the BBC's *Life and Death Row* and *7/7: One Day in London*, *Sherlock* and Netflix's *The Crown*.

In the second session, on sound, sound supervisor and location recordist Louise Willcox and sound engineer Emma Penny spoke to Paul Bader, creative director of Screenhouse Productions. They revealed that it can take months of planning to achieve high-quality sound from outside broadcasts, but sound is often seen as the Cinderella department. "People have absolutely no idea how psychologically influential sound is to a programme," said Willcox. At the end of a live show, she added, "invariably nothing is said about sound, [but] if nobody noticed us, that means we did a brilliant job".

Directors of photography Ed Moore and Paul Lang were interviewed by Helen Scott, a media consultant, for the camera masterclass. Although Moore specialises in scripted shows and Lang in documentary, they agreed that teamwork was vital for anyone ambitious to become a DoP. "Nowadays, the temptation is to send people out with a single camera and do everything yourself. You don't get a very good product like that. Get a mate who's a sound recordist, get a friend who's a director and go out and collaborate," suggested Lang.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

3 CAREERS ADVICE

While the Society has no formal careers service, practical advice to television hopefuls lies at the heart of many of its activities. This is particularly true of RTS Futures events and the "Breaking into broadcasting" careers advice days organised in association with local colleges and schools by the Bristol, London Midlands, North East & The Border, North West, Northern Ireland, Southern and Yorkshire centres.

RTS Future Entry-Level Training Fair Introduced in 2015, this is the only entry-level training fair in the UK aimed specifically at the television industry. It was again held again at central London's Hallam Conference Centre in late January.

Open to all RTS Futures or Full Members, but designed for those with no more than two years in the industry, it attracted a capacity attendance of 400 people (the same number as 2015), who were able to book an hour's slot to meet companies offering training, internships or apprenticeships.

The careers fair addressed one of the big difficulties facing prospective entrants to the industry, which is finding out which companies are taking on trainees, apprentices and interns and, if they are, at what time of year and what the application process is.

Participating organisations included the BBC Academy, BBC Talent Network, Betty, Channel 4, Creative Access, Curve Media, Endemol Shine Group, Evolutions, FremantleMedia UK, Guardian Edinburgh International Television Festival, ITN, ITV Studios, Latimer Group, London360, London Live, Mama Youth Project, Pinewood Studios, RDF Group, Roundhouse (Bloomberg Broadcast Programme), Sara Putt Associates, The Farm, Viacom and Warner Bros Television Production UK.

4 RTS FUTURES

This strand of educational events is aimed at younger people interested in a career in television, or just beginning to work in the industry. The number of people signed up for RTS Futures communications grew to 5,200 (from 4,962 in 2015 and 3,841 in 2014). Seven events were held (one less than in 2015) 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.

An introduction to TV development "You're trying to create hits, particularly formats, that pay the bills," explained Jonas Crabtree from indie Twenty Twenty as he talked about how to get ideas commissioned for production. His three fellow panellists at the February event – Nicky Huggett of Popkorn TV, Jonathan Meenagh of Shine TV, and Claire Morrison of Potato – agreed that there was always a trade-off between shows that built reputation and those that maintained a company's cash flow. To satisfy risk-averse commissioners, they argued, aspiring programme-makers needed to research thoroughly, look for strong central characters and work up a good title.

How to get that job Jude Winstanley, founder of the industry online jobs board The Unit List, ran a workshop in May on how to secure, and develop from, that first job in TV. Reputation was all, she emphasised, in what is frequently a freelance career. Communications, including CVs, must be concise and honest; it was important to focus on hard skills, not exaggerate ability. Once given a break: "Do the job I've hired you for first, and then do more on top," she said. Network, ask questions and be helpful and the next job should follow. In contrast to other Futures events, the workshop was limited to 15 participants to allow for role-playing and detailed advice.

Funny ha ha?! The serious business of working in TV comedy The following month, a panel of producers, including the BBC's Daniell Morrissey and James Farrell, and freelancers Lucy Armitage, responsible for ITV's hit Benidorm, Carol Baffour-Awuah and Gavin O'Grady, delivered a string of one-liners and sobering comments to an audience keen to hear how to make it in television comedy.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

While Farrell warned that it was the "most difficult genre by a mile to get into and make", O'Grady counselled, "Make your own stuff. Don't wait to get a job" – good material would find its audience, particularly online. Watching lots of live comedy was important for those wanting to find and nurture talent: the job of a comedy producer.

As always, knowing a company's output was crucial preparation for any interview. The event was chaired by Rick Edwards, writer and presenter of ITV2's panel show Safeword.

Size matters – a provocative look at short-form content The audience attending this event in early July would have concluded that short-form content was booming but, as Andy Taylor of Little Dot Studios said, there was no formula for getting video to go viral. Max Gogarty from BBC Three and Channel 4's Adam Gee declared their channels wide open to short-form and new talent.

Marketing emerged as key to getting content seen and Randel Bryan of Endemol Shine Beyond said that social media pointed audiences to videos. Gee stressed the need to "hook people in within the first

15 to 20 seconds". Kelly Sweeney of Maker Studios said an authentic voice was central to success. Pat Young of Sugar Films chaired the lively discussion.

RTS Futures Summer Party In mid-July, for the second year running, RTS Futures joined forces with the Edinburgh International Television Festival Talent Schemes to hold a summer party. Before the socialising kicked off on the canalside at Kings Place, central London, four rising stars of British media, encouraged by host Toby Earle of London Live, recalled early mishaps.

Emeka Onono, series producer and director, told attendees at the sold-out event of a run-in with Robert Kilroy-Silk, after he had tried to cover up some mistakes related to a controversial guest. It gave him a mantra: "Don't lie. Be reliable. People need to know they can trust what you say."

Raising laughs along the way, Nic Stacey, writer, producer and director, Daisy Scalchi, development producer and writer, and Soleta Rogan, owner of Rogan Productions, all reinforced the message that difficult situations can also provide the biggest learning curves.

The reality of reality TV A packed event in September proved the allure of reality TV. "As long as it taps into real emotion, people will watch it," said Craig Orr, a commissioner at MTV International.

He and Philip McCreery, a senior producer at Channel 4, agreed that improvements in technology were driving the genre but disagreed on the likely results: Orr felt it would produce "more and more extreme situations", McCreery expected "more real situations [but fewer] crazy people".

Laura Jackson, co-host of ITV2's Take Me Out: The Gossip, chaired the evening, which also included Becky Crosthwaite, a games producer, and Coco Jackson, a researcher. There was considerable discussion about television companies' duty of care to participants of non-scripted shows.

Self-shooting masterclass with Ed Stafford Discussing his 2013 series Naked and Marooned with Liz McIntyre, director of Sheffield Doc/Fest, Ed Stafford warned against putting "people who have a lust to make a name for themselves on TV into ridiculous situations". The ex-army captain turned adventurer film-maker told the capacity crowd at the October event: "Essentially, they are a guinea pig and you're watching someone's mind unfold on camera."

He admitted that he had received psychological help after making the show in which he was stranded on a desert island for 60 days and hadn't thought the idea through enough beforehand. Having learnt the tough way, however, he said he had become "aware of the exact moments I need to film. The moment I get scared, the camera's on; any extremes of emotion and I know I need"

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

First Dates – uncovered November's meeting put Channel 4's dating show First Dates under the spotlight, revealing, as producer Molly Sayers said, what "a juggernaut of a production" it is. Casting producer Alex Gray explained that participants are drawn from a database of more than 150,000 people; 80 potential daters are auditioned a week; seven dates are filmed for each episode (although only five make it to screen), by 42 fixed, remotely operated cameras, plus GoPro cameras in the toilets.

Two of the best-known successfully matched daters and Cici Coleman, a waitress in the series, joined the panel chaired by TV presenter Ria Hebden.

RTS Futures Christmas Quiz Festive fun was ensured by the rivalry among nine teams drawn from top talent, older and younger, from the BBC, ITV, Channels 4 and 5, Sky, UKTV and production companies Endemol Shine UK, Twofour and Wall to Wall, together with RTS Futures attendees. TOWIE's Mark Wright served as quiz-master at the well-attended event at The London Studios on the Southbank. After much jollity and a hard-fought six rounds, Team Channel 5, including C5 director of programmes Ben Frow, was crowned the victor.

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

5 RTS STUDENT TELEVISION AWARDS

The 2016 ceremony in June at the BFI Southbank in London was attended by 279 students and teachers (compared with 280 in 2015 and 231 in 2014).

Undergraduate and Postgraduate Awards were judged in six categories: Animation, Fiction, Entertainment, Factual and Open. 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 per category and the winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. In addition, Undergraduate and Postgraduate Awards were judged for the three craft skills: Camerawork, Editing and Sound. A total of 18 awards were presented.

The winners and nominees came from a wide spread of media colleges, though students at the National Film and Television School won four of the Postgraduate Awards. The ceremony was hosted by comedian Mark Dolan.

6 RTS YOUNG TECHNOLOGIST OF THE YEAR

The 2016 award was presented in July to BBC trainee broadcast engineer James Goodhand. The runner-up prize, the Coffey Award for Excellence in Technology, was made to Christos Danakis, a content delivery network designer for BT.

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

The RTS Young Technologist of the Year is endowed by the family of the distinguished engineer AM Beresford-Cooke and gives the winner the opportunity to attend IBC, which is held every September. The judges ask applicants to demonstrate how the award would enhance their understanding of technology's role in television and related fields, and how they propose to share that understanding.

Section 2: Engaging with the public

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

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

7 RTS DIGITAL PRESENCE

New website content was created daily, and the RTS digital production team of two full-timers and two interns actively promoted this and Society events and initiatives on social media. Content ranged from backstage video interviews at the RTS Programme Awards (with winners such as Lenny Henry, Ant and Dec, David Coulthard and Joan Bakewell) to daily updates on television news (such as new commissions, talent searches and new channel launches).

The website also featured interviews with industry figures including Walter Iuzzolino from Walter Presents; presenter and former *The Only Way Is Essex* star Mark Wright; *Top Gear* presenter Rory Reid; researcher and stand-up comedian Rosie Jones; wildlife cinematographer Robert Hollingworth; *Strictly Come Dancing* professional dancer Katya Jones; and presenter Tony Robinson.

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

All RTS and RTS Futures national events were filmed at broadcast quality, as were conference and masterclass sessions. Once edited, they were uploaded to YouTube – an RTS International Patron – although this would not have been apparent to most visitors as the videos appeared to be embedded in the RTS site. Highlights videos were also produced for several RTS Futures events.

Illustrated reports of all national and RTS Futures events were uploaded to the RTS website by the morning following the 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.

RTS website The Society's website was accessed by 368,700 visitors during the year (up by 63.5% from 226,000 in 2015 and 168,700 in 2014), who viewed 1,110,300 pages (a rise of 34.28% from 826,800 page views in 2015). Visitors viewed an average of 2.24 pages (2.54 pages in 2015 and 2.89 pages in 2014); their average time spent on the site was 1 minute 43 seconds (2' 4" in 2015 and 2' 21" in 2014); 27% of them were returning visitors (33% in 2015 and 34% in 2014).

In general, the most popular content on the site related to the major awards ceremonies, particularly the RTS Programme Awards. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications. The revamp of the standalone RTS Futures website, which was planned for 2016, was delayed until January 2017.

The top five countries for website visitors were:

- 1 UK 394,566 (2015: UK, 276,140)
- 2 USA 33,901 (2015: USA, 12,100)
- 3 Ireland 6,128 (2015: Ireland 4,200)
- 4 Australia 5,846 (2015: Australia, 2,200)
- 5 Russia 4,627 (2015: Canada, 1,600)

Source: Google Analytics

Social media The RTS's digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website. They also live blogged from RTS national events and created multimedia content to share. The key statistics were:

@rts_media had 12,880 Twitter followers at the end of 2016 (up from 10,080 in 2015 and 7,470 in 2014)

@rts_futures had 4,100 Twitter followers at the end of 2016 (up from 3,400 in 2015 and 2,520 in 2014)

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

@rts_now had 540 Twitter followers at the end of 2016 (up from 360 in 2015)

The RTS YouTube channel had 740 subscribers (up from 210 in 2015)

Around 21% of all RTS website traffic came from Social Media (compared with an estimate of 17% in 2015)

49% of all visits to the site were made on a mobile or tablet device (up from 40% in 2015 and 34% in 2014).

RTS online video The total number of video streams (or "views") was 142,800, up 235% on the previous year (42,600 streams in 2015 and 9,600 in 2014). The total watch time was 1,297,700 minutes of videos on the RTS channel and the average viewing time was 9'05" (compared with 323,800 minutes and an average viewing time of 5' 15" minutes per video in 2015).

The most popular video was Demis Hassabis delivering his 2015 RTS/IET Joint Public Lecture, which racked up 65,700 views on top of the 7,100 it secured the previous year.

The website also hosted video diaries of RTS bursary recipients.

8 PUBLICATIONS

The Society's highly regarded monthly magazine, Tele-vision, is widely praised for its timely and penetrating features on key media debates and developments. In addition to these, it provides full coverage of the Society's events for members unable to attend and for a much wider public.

A special Television supplement aimed at students and prospective entrants to the industry was distributed both directly to college faculty and via the Society's centres. Produced for the beginning of the third term, it included reports of events and masterclasses of particular interest to this readership, as well as information about the Society's educational and careers support.

Television cast its net wide, with articles on: the gender pay gap; online food channels; audio failings, especially in drama; why TV needs religious literacy; Top Gear and other reboots; the new wave of innovation in set-top boxes; and the growing threat to media companies posed by cyber criminals. The magazine also delved into: sports rights; children's channels; Facebook Live; the rise and rise of subtitled European drama series on British TV; and the struggle by TV news bulletins to engage younger viewers. And, of course, the implications of Brexit.

Television's "Our Friend" column seeks to balance the inevitable metropolitan bias of a good deal of its coverage (given London's dominance in UK television production and commerce). Throughout the year, guest columnists focused on important industry trends that M25-bound broadcasters were prone to miss. They included: Michael Wilson in Belfast, Graeme Thompson in Sunderland, Alex Connock in Salford, Joe Goodwin in Birmingham, Colin McKeown in Liverpool, Jane Tranter in Cardiff and Lynn Barlow in Bristol. The remit was extended internationally, with columns by James Mates in Brussels and Dawn Airey in New York.

One of the magazine's most acclaimed regular features is the insightful and revealing profile of a major figure in the British broadcasting landscape penned by Times journalist Andrew Billen. In 2016, the Billen Profiles included: Channel 4 creative diversity manager Ade Rawcliffe; Charlotte Moore, controller of BBC TV channels and iPlayer; CNN journalist Nima Elbagir; Sky drama chief Anne Mensah; and Red Production Company CEO Nicola Shindler

The TV diarists included screenwriters Jonathan Brackley, Tony Jordan and Will Sharpe, BBC director of sport Barbara Slater, Tim Hincks, producers Alex Graham, Pat Younge, Armando Iannucci and Simon Shaps and journalist Kirsty Wark.

As usual, the super-sized October issue was devoted to in-depth coverage of the RTS London Conference and IBC for the benefit of those unable to attend the events.

In the course of the year, Television's print run grew from 5,400 to 6,100. Most copies are posted direct to RTS Full Members, and nearly 1,150 copies are distributed via the larger Patron companies.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

About 360 of these go direct to their senior staff members. The remaining 760 are placed in news-stands in the lobby areas of 17 Patron buildings across the UK, for staff and visitors to read or take away.

9 JOINT EVENTS

The Society is keen to develop relationships with other societies and bodies where the combined effect of co-operation enables the RTS to increase its impact, influence, reach and effectiveness. During the year, the Society jointly organised two national and numerous local activities with such partners.

Details of jointly organised local events can be found on pages 22 to 31.

Pages on the RTS website were developed during the year to highlight the Joint Public Lecture supported by the Society and the Institution of Engineering and Technology and other joint lectures organised by RTS centres.

Science as revolution The RTS/IET Joint Public Lecture was delivered at the British Museum in May by the Nobel Prize-winning geneticist Sir Paul Nurse, who argued that, throughout history, science had been a revolutionary activity.

Television, he said, had to be "highly responsible" in its reporting: "It needs to avoid sensationalism; to be careful about so-called balance, when certain opinions have little evidential support or are potentially highly flawed, to avoid mystification; and to properly explain what can be difficult topics."

Talking about the power of mass media, Nurse said: "Look at what happened with Sir David Attenborough and how interest in natural history and zoology grew 30 years ago.

"Look at what's happening with Brian Cox and physics today."

On schools, he said: "We have to provide a science education that not only trains future scientists... but also trains future citizens to cope with the increasing effects that science will have on our democracy."

The lecture, which was chaired by BBC Worldwide CEO Tim Davie, was attended by 300 people (compared with audiences of 212 and 269 for joint lectures in 2015 and 2014).

An evening with Steve Hewlett This Media Society event was held with support from the RTS and BBC Radio 4 in late November at the BBC Radio Theatre. The late presenter of Radio 4's The Media Show, and a tenacious investigator responsible for some of the most important TV scoops of the past 30 years, was interviewed by Roger Bolton.

The 1995 Panorama interview with Diana, Princess of Wales, which he oversaw as the programme's editor, was watched by almost 23 million viewers.

Hewlett told the audience of 300 that he had only faced three attempts at censorship by senior managers during his BBC career, and that he had rebuffed all three.

Introducing the event, the BBC's outgoing director of radio, Helen Boaden, characterised Hewlett as "a real stubborn bugger". She said he had been "admirably open about his cancer diagnoses" and brought "the same relish for proper facts and analysis, clarity of argument and dry wit about his illness as has characterised his journalism".

Steve died in February 2017. He had supported the Society in many roles over many years – as an event speaker and chairman, as a conference organiser and as a writer for Television. His forensic interviewing on stage – often preceded by the words, "help me with this, if you would" – contributed greatly to RTS audiences' comprehension of complex issues.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

10 EARLY-EVENING EVENTS

The Society's early-evening events provide an accessible, low-cost way for members and the public to hear and question television practitioners on a wide range of issues; most are free for members. Nine events were held in 2016 (compared with nine in 2015 and seven in 2014).

In conversation with Gary Davey At the beginning of the year, one of pay-TV's most experienced executives, veteran Murdoch lieutenant Gary Davey gave a packed audience an insight into Sky's priorities and outlook. He returned to the UK as Sky's managing director for content in January 2015, having originally helped to establish the nascent company here in the early 1980s. "[Sky] has a unique DNA," he said. "One of the things I find moving is that, whenever one of the executives talks about the business, they always use three key words – content, innovation and service."

Finding accurate ways to monitor who was watching what was exercising his colleagues' minds, Davey told the evening's chair, Pat Younge, Managing Director of Sugar Films. "It's all about engagement, devices and convenience," he said, explaining that the company was wary of audience-share figures, which relate only to live linear viewing. "We don't care how our customers consume our content, so long as they are engaged by it... [and are] prepared to keep paying."

Talking about Sky's increased commissioning of European scripted shows, he said: "An important part of my job is to make entertainment a primary reason to get Sky.... We want creatives to come from the bottom up. We want great ideas and I don't care where they come from – Munich, Milan or anywhere."

David Baddiel in conversation with Danny Baker In late February, the comedian and writer David Baddiel was interviewed by fellow writer and broadcaster Danny Baker about his travelogue on the Silk Road, made for Discovery Channel. Four one-hour episodes were filmed over 15 weeks across the 6,000km road from Xi'an, China, to Istanbul. A skeleton three-man crew from Pioneer Productions gave flexibility – necessary, said Baddiel, "because quite a lot of stuff when you're in Central Asia will not go right". He added: "I said early on that I would not follow an exact script. That way, we would find more interesting stuff."

He suggested that comedians, as opposed to historians, could "hopefully lighten sometimes quite big and heavy information... [to] make it an entertaining programme as well as an educational and informative one". To prove his point, Baddiel regaled the capacity audience at The Hospital Club with tales that ranged from getting drunk with the last remaining Jewish family in Bukhara, Uzbekistan, to collecting pigeon shit in enormous caves in order to make gunpowder, as 15th-century Turks would have done.

Beyond YouTube – what are the new online channels? Julia Barry, editorial director for Sky On Demand, James Kirkham, of Bigballs Media, Dan'l Hewitt, UK Managing Director of Maker Studios and Ashley MacKenzie, CEO of Rightster, formed the panel for a sold-out discussion of online multichannel networks (MCNs) in central London in March. No one could doubt the burgeoning nature of MCNs; what was in question was the extent of their appeal among different age groups and how much they could be monetised.

"The genuine heavy users remain 10- to 18-year-old kids," said MacKenzie. "I'm not certain whether that's going to change massively."

Barry felt there was an untapped older market. "We think that easy-to-understand curation will help discoverability for a 25-plus audience," she said. Kirkham argued that barriers between different media were breaking down: young audiences saw no difference between "on and offline, between a football management game, watching [football] on TV and watching catch-up".

As the panel debated the drive to create MCN subscription services, journalist Kate Bulkley, who chaired the event, asked who could make such services pay. Were there others beyond YouTube's top-rank stars, such as fashion and beauty vlogger Zoella?

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Five years at 4 – building a creative culture with Jay Hunt Jay Hunt, Chief Creative Officer at Channel 4, marked five years at the public sector broadcaster by outlining the core strategies she deployed to reinvigorate the “battered and bruised” organisation she joined in 2011. The only person to have run the BBC’s TV stations and Channels 4 and 5, she has a unique perspective. An audience of 267 came to hear her speak at the British Museum and, under the chairmanship of ITN CEO John Hardie, ask questions.

Hunt described finding a channel in 2011 as schizophrenic in output and with a growing reputation among indies for having “a closed-shop culture that concentrated spend on a favoured few”.

To turn this round, she instituted regular brainstorming and peer review; collaboration rather than competition, working to “improve our collective chances”. “We discuss everything and anything,” she told the audience.

“In any given week, more than 100 people at 4 are discussing what we could put on the telly,” she said, describing it as “the most inclusive commissioning process I’ve ever been part of”. She identified the creativity sparked by different perspectives, the use of data to help spot what might work, the refinement of ideas, and, above all, the willingness to risk failure as crucial to a channel that was once again producing unmissable shows.

Poldark: anatomy of a hit To the surprise of the RTS audience, Damien Timmer, Managing Director of Mammoth Screen, the production company behind the BBC’s rebooted drama Poldark, described being plagued by doubt about the merits of reviving the 1970s swashbuckling hit. However, Debbie Horsfield, the screenwriter he approached for the project, fell in love with Winston Graham’s Cornish saga, in which she saw both “epic and domestic” qualities. And both, separately, were sure they wanted Aidan Turner to take the lead role of Ross Poldark. Timmer and Horsfield were joined on stage by Poldark composer Anne Dudley and actor Jack Farthing, who played George Warleggan, to analyse the series’ success. Boyd Hilton chaired the evening.

Oscar-winner Dudley was given the scope to create musical themes for the characters and dominant imagery – “I wanted the title sequence to reflect the imagery of crashing waves and passion,” she said.

If many scenes were filmed in 18th-century West Country locations, Horsfield maintained that the narrative approach was strictly 21st-century. “The requirements of storytelling today are rather different to what they were in the 1970s,” she said. “You set out your stall and get your story rolling within the first page. Blame the remote control and 9 million channels for that.”

Big data – what’s the big deal? The unwieldy topic of “big data” attracted a sell-out audience at The Hospital Club in April. Laura Chittick, senior manager at Accenture Digital Video, Jamie West, deputy managing director of Sky Media, Mark Connolly, media performance and investment director at the advertising agency Havas Media Group, and Pedro Cosa Fernández, Channel 4’s deputy head of analytics, were kept on their toes by probing questions from former BBC media correspondent Torin Douglas, who chaired the evening.

Channels and advertisers are using the digital trails left by viewers as they flick from channel to channel, revealing their engagement – or lack of it – with programme and commercial content, to both commission new content and to try to serve viewers with more of what they might like. Discussion focused on the advantages that subscription services, such as Sky or Netflix, have over PSBs such as Channel 4, because of their ability to garner data. Sky, for example, gathered second-by-second viewing data from 3 million households. West said this informed the company’s decisions on what content to acquire or create; how to promote and schedule that content; and how to promote product upgrades.

Douglas pointed out, however, that claims from Netflix that it commissioned hit series such as House of Cards on the basis of data analysis could be mere hype: nothing could be verified because it refused to release its ratings information. The panel agreed that Barb ratings and gut instinct would play an important part in content creation for a long time to come.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The Night Manager: anatomy of a hit Simon Cornwell, Susanne Bier and David Farr kicked the autumn early-evening events season off to a spectacular start in October as they discussed the evolution of one of 2016's stand-out dramas, *The Night Manager*. One critic described the six-part adaptation of John le Carré's 1993 novel as "the BBC's glossiest, smartest, most indecently entertaining Sunday-night drama in ages". The 200-strong RTS audience seemed to agree.

Cornwell, Le Carré's son as well as executive producer of the BBC series, related Hollywood's chequered attempts to bring the novel to screen. His approach to the writer Farr broke the logjam. By moving the story to the Middle East, Farr gave the story a sharp, contemporary edge. From episode 4 onwards, the plot departed substantially from the original, yet – as Farr described – Le Carré himself gave the project his blessing, feeling that it remained true to the spirit of his novel.

Boyd Hilton, who chaired the evening, queried why Cornwell had asked Bier, who has won an Emmy for *The Night Manager*, to direct. "If you look at her body of work, it [is] very intense," he replied. "At the same time, it has a very delicate understanding of relationships and how narrative develops through relationships.... A lot of people think of Le Carré as a political writer. Yet, at the end of the day, all of his books are love stories. This was something that Susanne instantly understood."

Virtual reality and 360° storytelling Kit from some of the leading virtual reality innovators was available for audience members to test in a "playroom" before and after a panel discussion on the appeal and challenges of the new technology. While journalist Kate Bulkley, who introduced the event, pointed out that VR could prove the same disappointment as 3D, Ken Blakeslee, chair of consultancy WebMobility Ventures, advised TV producers to embrace the technology "but don't think it's right for everything".

Sky's VR executive producer Neil Graham admitted that drama was "a longer burn than sport"; and Spencer Kelly, the main presenter of BBC technology show *Click*, conceded that "you park your traditional ways of making TV, where you cut between different shots every few seconds... you can't do that because if you're wearing a [VR headset], it will feel like your head is exploding". Tamzin Taylor, of Google's new business development for Android apps and games, said that "giving the user control over their experience is the exciting part".

All four panellists agreed that VR would remain a niche until viewers could wear comfortable VR glasses instead of the current headsets – but pointed out that technology was developing rapidly. Equally, they conceded that making money from VR lay in the future.

Social media muscles in on TV More than 300 people came to hear Stephen Nuttall, senior director at YouTube EMEA, Patrick Walker, Facebook's director of media partnerships, EMEA, and Dara Nasr, Twitter's UK Managing Director, speak at the final early-evening event of 2016, which looked at the relationship between television and social media platforms. The mood was largely conciliatory, with Nasr saying of Twitter: "In our case, we like to partner or buddy up". He argued that TV and Twitter, working in tandem, increased audiences for both media.

Nuttall, meanwhile, declared: "Television is amazingly resilient... it's always been good at seizing the opportunities that new technology brings." He said that the new environment was one that only offered more to everyone, with platforms such as YouTube enabling companies and individuals to reach a global audience, which earlier would have been difficult.

"We're reflecting a massive sea change," said Walker of Facebook, claiming that Facebook Live, the facility launched in August 2015 that broadcasts live video, received some 500 million posts daily, including from broadcasters such as Sky and Channel 4.

A dissonant note was sounded by Dan Brooke, Channel 4's communications chief, who pointed out that, while traditional broadcasters had a duty to ensure news items were accurate, social media platforms were doing little to highlight or prevent the dissemination of fake news.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Section 3: Promoting thought leadership

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

11 RTS LONDON CONFERENCE

The biennial RTS London Conference, held on 27 September, was the biggest since 2004, with 436 attendees (compared with 359 in 2014). Its title was "Full stream ahead: commissioning, producing and distributing content in an age of on-demand".

In a post-conference satisfaction survey, delegates rated both the quality of content and the quality of speakers at over 84%. The event also generated extensive press coverage, particularly for clashes over The Great British Bake Off and Brexit.

The Advisory Committee, which drew up the programme, was chaired by Kevin MacLellan, Chairman, Global Distribution and International, at NBCUniversal. The RTS is extremely grateful to the NBCUniversal, as the principal sponsor of the conference, and to Fujitsu and IBM for their support.

1 Introduction: Embracing the winds of change Opening the conference, Chairman Kevin MacLellan said that success in a connected world depended on creativity, innovation and execution. The advent of two-way communication with audiences had put consumers in the driving seat. "Viewers... demand higher quality and, ultimately, more expensive shows [and] we, as an industry need to figure out how to pay for all this higher-quality programming." Content creators had benefited most from this shift in expectations, he asserted.

2 Opening Keynote: Steve Burke, NBCUniversal Interviewed by Tina Brown, founder and CEO of Tina Brown Live Media, the NBCUniversal CEO gave a candid insight into how he intended to future-proof his business. Noting his own age, 58, he said it was essential to get "more digital DNA" inside companies. This explained NBCU's recent investment in BuzzFeed and Vox. Additionally, the company saw animation as potentially "the best part of the feature-film business", hence its acquisition, in August 2016, of DreamWorks Animation.

Crucially, said Burke, NBCU encouraged its 22 different businesses to "think like an owner, not a renter. That means that it's your job, if you are a steward of one of our businesses, to think... about the success of the business in a long-term way."

3 Go global or go home Tim Hincks, former President of the Endemol Shine Group, chaired a panel comprised of Tim Davie, CEO of BBC Worldwide; Michael Edelstein, President, NBC-Universal International Studios; Stephen Lambert, Founder and CEO, Studio Lambert; and Jane Millichip, Managing Director of Sky Vision.

The session focused on the creation of international hits, such as Downton Abbey or Gogglebox. Edelstein stressed that a lot of British drama was too dark to gain wide appeal internationally. Downton bucked this trend because it was "entirely aspirational". Lambert, the man behind Gogglebox, emphasised the importance of "shows we think are repeatable, have a format and... variety of storytelling within that structure". Davie said that drama and sport drove pay-TV subscriptions.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

4 Brexit: Bring it on? Lord Mandelson, a former European commissioner, Josh Berger, President and MD of Warner Bros, UK, Ireland and Spain, and John McVay, CEO of Pact, assessed the impact on broadcasting of the UK's vote to leave the EU. A gloomy Mandelson felt the industry was not "properly on the [government's] radar": it needed to create a united lobby with one voice, he said. Berger was concerned about access to talent from Europe, a future licensing framework and funding losses from the Creative Europe scheme. McVay raised issues related to the EU's proposed Digital Single Market. Krishnan Guru-Murthy, of Channel 4 News, chaired the session.

5 You don't own a TV? What is all your furniture pointed at? A panel chaired by comedian Hugh Dennis debated the implications of platform and device proliferation for makers and broadcasters. Sue Unerman, MediaCom UK Chief Strategy Officer, said: "The disruptors and the disrupted [are on the brink of] coming together and creating a new ecosystem – different forms of generating revenue [and] reaching consumers, more complicated, but not necessarily less profitable". Simon Pitts, ITV's Managing Director of Online, Pay-TV, Interactive and Technology, was doubtful about the finances, however. "Scale is everything," he asserted. Jim Ryan, Liberty Global Chief Strategy Officer, and Ben McOwen Wilson, YouTube Director of Partnerships completed the session's line-up.

6 Sharon White, Ofcom Questioned by Cathy Newman of Channel 4 News on a wide range of issues, Sharon White, Ofcom's Chief Executive, gave crisp answers. "Public service broadcasters are not yet doing a good enough job to reflect diversity," she said, expressing her desire to make the BBC's good intentions in this area "quite hard-edged". However, she was clear that Ofcom's role in relation to its new responsibilities for the corporation was to regulate, not to run, the BBC. She added: "Do I think that Ofcom ought to be regulating Twitter, Facebook and Google? No, I don't."

7 Ted Sarandos, Netflix Ted Sarandos, Chief Content Officer of Netflix, talked about his company's success in offering Happy Valley, Peaky Blinders and River to the US and elsewhere around the world. It had made commissioning original British programming "a natural extension", he said. In pursuit of a 50-50 split between original commissions and acquisitions, Netflix was also heavily involved in co-productions with the BBC, ITV and Channel 4. "[We aim to] have our content on every stream that is connected to the internet, so [people] can watch it on [everything from] the big screen to their phone," Sarandos explained. He was interviewed by the broadcaster and writer Francine Stock.

8 The new commissioners The five panellists were: Zai Bennett, Director, Sky Atlantic; Delia Bushell, Managing Director, BT TV and BT Sport; Damian Kavanagh, Controller, BBC Three; Kevin Sutcliffe, Senior Vice-President, TV and Video Programming International, Viceland; and Richard Watsham, Director of Commissioning, UKTV.

Jane Martinson, head of media at the Guardian and session chair, asked how, in a connected content world, they defined success and whether they commissioned differently.

Kavanagh and Sutcliffe both looked to social media to gauge reactions from 16-34s, a key audience segment for their channels. Watsham talked of searching for shows that brought "a bit of PR heat". Bushell stressed the importance of having something exclusive, such as an AMC drama. Bennett said that "cinematic qualities on television" helped to deliver value for the customer.

As yet, they conceded, there was no standardised measurement for success in the diverged digital world.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

9 PSB and beyond A health check with four of Europe's public service broadcasters revealed contrasting views of the importance of intellectual property rights but agreement on co-production and the principle of "due prominence" for PSBs. Monica Maggioni, President of Italy's RAI, said that "must-carry rules must be complemented by must-be-found rules". The panellists were Jay Hunt, Chief Creative Officer, Channel 4; Maggioni; James Purnell, Director of Radio and Education, BBC; and Peter Rosberg, Head of Planning and Scheduling, DR.

"If we can't develop our own IP... we will, in 10 years' time, have a significantly weaker BBC," said Purnell. He and Hunt clashed over the move, announced a fortnight earlier, of the BBC's biggest TV show, The Great British Bake Off, to C4. The session was chaired by Patrick Younge, Managing Director of Sugar Films.

10 Rt Hon Matt Hancock MP, Minister of State for Digital and Culture Matt Hancock spelt out his three priorities for the creative industries and their relevance to broadcasting. The first was to back success and he highlighted new TV tax credits begun in 2015.

The second was to expand access. On this, he said: "Ideally, this room would echo to a range of accents, from all parts of the country, from every ethnicity, from every class and gender. Does it yet? I challenge you."

Third, he wanted to "drive the opportunities of digital synthesis" and he pointed to central government's investment of £750m in digital communications infrastructure. "That nexus between technology and culture is our future economy's sweet spot," he declared. The session was chaired by Stewart Purvis, a non-executive director of Channel 4.

11 Fit for the future To close the conference, David Abraham, Channel 4 CEO, Andrew Griffith, Sky Chief Financial Officer, Tony Hall, BBC Director-General, Dido Harding, TalkTalk Group CEO, and Tom Mockridge, Virgin Media CEO reflected on the day's major themes. All of them found reasons to be cheerful in Matt Hancock's speech, although Mockridge hoped that "the rhetoric" would be followed up with "more firm action".

The UK's digital infrastructure, or lack of it, was a recurrent topic. There was shared concern over the effectiveness and lack of transparency of BT's Openreach division. Harding called for BT and Openreach to be "genuinely and properly separate"; Griffith agreed that separation had "to be a when, not an if". Lorraine Heggessey, Chair of the Grierson Trust, moderated.

12 ROYAL TELEVISION SOCIETY ALL PARTY PARLIAMENTARY GROUP

The RTS APPG was re-established in May, under the chairmanship of Damien Collins MP, Chair of the Culture, Media and Sport Committee. The other officers are Baroness Bonham-Carter, Paul Farrelly MP and Nigel Huddleston MP. The group held one event (no events were held in 2015).

Sir David Attenborough in conversation with Andrew Marr In recognition of his 90th year, the RTS invited Sir David Attenborough to the House of Commons to discuss science and broadcasting.

Interviewed by Andrew Marr, Attenborough stoutly defended both the BBC and its licence fee: "As colleagues say, the BBC keeps us honest.... The BBC can set standards of veracity, of responsibility." The licence fee was "the biggest possible bargain in Britain".

He felt that the corporation was doing "too many actuality shows" and, "as an ex-BBC channel controller, I think we are doing too much drama.... They are all absolutely excellent in their own way, but we are nudging out and we are not exploring enough new things and new subjects."

When asked by a student for advice about being a natural history presenter, Attenborough said: "Don't stand between the camera and the animal too frequently."

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The event was introduced by Damian Collins MP, recently elected chair of the Culture, Media and Sport Committee.

13 PUBLIC LECTURES

The Society organises a number of annual and periodic lectures. Some are put on by centres, such as the RTS London Christmas Lecture, the RTS Northern Ireland Dan Gilbert Memorial Lecture and Wales Centre's Welsh-language lecture at the National Eisteddfod and its joint lecture with the National Assembly.

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

National lecture series

RTS/IET Joint Public Lecture (2014-present)
RTS Huw Weldon Memorial Lecture (1987-present)
RTS Fleming Memorial Lecture (1945-2011)
RTS Shoenberg Memorial Lecture (1970-2006)
The Alistair Cooke Lecture (1990-1998)
Kerr Memorial Lecture (1935-1939)

London Centre

Christmas Lecture (2012-present)

Northern Ireland Centre

Dan Gilbert Memorial Lecture (1997-present)

Midlands Centre

The Baird Lecture (2006-present)

Wales Centre

RTS/IET Lecture (2015-present)
RTS annual lecture in partnership with the National Assembly (2012-2013)
Annual RTS Welsh-language event (2005-present)

Section 4: Awards and recognition

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

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

14 RTS AWARDS

The Society's awards represent the gold standard of peer recognition. The ceremonies, produced by RTS Enterprises, are well attended thanks to the integrity of the judging process, the continual refinement of award categories to match 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.

Although these events help to fund the Society's charitable activities, the RTS keeps ticket prices as low as it can.

RTS Television Journalism Awards 2016 The awards were presented in February at the London Hilton. A total of 539 people attended the ceremony, hosted by 5 News Tonight's Matt Barbet, (compared with 459 in both 2015 and 2014). Nineteen awards were made.

Sky News's Alex Crawford Television was named Journalist of the Year. The station also won Daily News Programme of the Year, for Sky News at Five, and News Channel of the year. The Judges' Award, which is given at the discretion of the jury chairs, was presented to the channel's director of operations, Jackie Faulkner.

Jeremy Bowen's confrontation with Syrian President Assad secured Interview of the Year.

RTS Programme Awards 2016 Held at Grosvenor House Hotel, London, in March, the awards were hosted by Richard Madeley in front of an audience of 823 (compared with 768 in 2015 and 854 in 2014).

Suranne Jones won the Actor – Female award for her role in Doctor Foster, while Anthony Hopkins won the Actor – Male award for The Dresser. Michaela Coel won two awards: Comedy Performance and the Breakthrough Award.

The Judges' Award was presented to actor Sir Lenny Henry, and Lifetime Achievement went to Joan Bakewell DBE.

Twenty-seven awards were presented, with nine each going to the BBC and Channel 4.

RTS Student Television Awards 2016 The Society's centre and national student awards are described in detail on page 5, as is the Young Technologist of the Year Award.

RTS Craft & Design Awards 2016 The awards ceremony in November at the London Hilton was hosted by Sandi Toksvig. A total of 415 people attended (compared with 372 in 2015 and 341 in 2014).

The Judges' Award went to the creators of the Channel 4's three-minute We're the Super Humans Paralympics trailer.

The Night Manger won three awards, for its costume design, make-up and title music, while another BBC drama, War and Peace, won two, for its special effects and photography.

The award for Lifetime Achievement was presented to cinematographer David Odd

15 RTS FELLOWSHIPS

RTS Fellowships were presented to Claire Enders, Alastair Fothergill, Sir Lenny Henry, Stephen Lambert, John McVay, Kay Mellor, Charlotte Moore, Roger Mosey, Stuart Murphy, Sally Wainwright and John Watts.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Section 5: The nations and regions

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

16 RTS CENTRES

In 2016 RTS Centres hosted a large number of events and awards ceremonies, which made up the majority of the 125 events held by the Society. The year's activities across the UK and the Republic of Ireland are detailed on pages 22 to 23.

This year, the Society welcomed a new centre to its ranks, RTS East, which launched at the end of November in Norwich. The centre was due to host its first Programme Awards in 2017.

Programme Awards and Student Television Awards are normally the largest and most prestigious events hosted by the Society's centres during the year. RTS North West celebrated its 20th Programme Awards before 470 guests at the Hilton Deansgate in Manchester, while the RTS West of England Awards, held at the Bristol Old Vic, enjoyed their most successful year yet, with an audience of almost 450. Similar numbers attended the RTS North East and the Border (NETB) Annual Awards at the Newcastle Gateshead Hilton. The RTS Midlands Awards welcomed nearly 400 people to the National Motorcycle Museum in Solihull.

The Society's Student Television Awards attracted impressive numbers of entries and attendees across the UK and Ireland, as well as high-quality work from young film-makers. Not far short of 100 students and tutors attended Bristol's awards; 230 gathered at the Lowry Theatre, Salford, in the North West; more than 200 attended the RTS Wales Student Television Awards at the Zoom Cymru International Youth Film Festival at Bridgend College; and the Republic of Ireland and Northern Ireland centres each welcomed more than 100 guests to their ceremonies. Some regions, including the Midlands, NETB and Southern, combined their programme and student awards. The winners of each award category in the nations and regions were entered for the national RTS Student Television Awards, which were held in May.

Centres have an important educational remit, and

hosted a number of events specifically for students and young people during the year. The first Bristol RTS Futures Festival attracted more than 170 students to the Watershed in the city to meet and listen to local industry talent. For the second year running, London Centre hosted a session on "Getting in and getting on" in the broadcast industry, which attracted an audience of 122. RTS North West's student conference, held in partnership with the University of Salford, was attended by 250 students and featured speakers from ITV and BBC news, Coronation Street and CBBC.

Northern Ireland RTS Futures staged a careers event at Queen's University, which was attended by 170 students, and featured Adrian Wooton from Film London, as well as speakers from Northern Ireland Screen, UTV, and the BBC. Southern Centre organised two events, "Meet the professionals" and "Working in journalism". NETB's annual Young Peoples' Media Festival at the University of Sunderland celebrated work from students aged five to 19, and their schools and colleges throughout the region.

RTS Midlands again held a series of careers workshops in secondary schools across the region, with more than 1,000 secondary school students taking part this year. The centre also organised a "Breaking into broadcasting" event jointly with Creative Skillset and the BBC Academy. RTS Yorkshire hosted a day at Leeds Trinity University's Journalism Week, featuring, among others, Calendar journalists Christine Talbot and Duncan Wood and BBC sports news correspondent Richard Conway.

Other centres followed the example of Midlands and Yorkshire, and joined forces with other organisations to host events. Wales partnered Bafta Cymru for a week-long series of sessions at the National Eisteddfod in Abergavenny. Other local partners during the year included the Institution of Engineering and Technology and the Society of Motion Picture and Television Engineers. Centres were grateful for the support given by broadcasters, production companies and universities in their regions.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Many areas featured talent from in front of the camera at their events, engaging them in conversation about their careers in television. The North West centre welcomed Newsnight presenter Kirsty Wark to Salford and RTS Yorkshire honoured the Chuckle Brothers at an event in Leeds to celebrate the comedy duo's 50 years in showbiz. BBC News presenter Clive Myrie was interviewed by former BBC correspondent Barnie Choudhury at the Mailbox, Birmingham, for an RTS Midlands event.

Talent from behind the camera featured strongly, too. At RTS Scotland events, director Michael Hines discussed the hit BBC Scotland comedy, *Still Game*, and the *Raise the Roof* development and production team shared their experiences of making the award-winning BBC One series *Holiday of My Lifetime* with Len Goodman. John Lloyd, the veteran comedy producer and creator of BBC Two's panel show *QI*, entertained the audience at Southampton Solent University for a Southern Centre event.

At a joint Bristol-Wales session, the production team from the *Natural History Unit* show, *Life in the Air*, explained how they made the science series. RTS London welcomed executive producer Jon Plowman and writer/director John Morton from *W1A*, the BBC comedy that pokes fun at the corporation. Republic of Ireland Centre offered a series of presentations from television legends, including former TV producer/director Joe O'Donnell, RTÉ presenter Pat Butler, RTÉ producer/director Peter McEvoy, RTÉ journalist and broadcaster Shane Kenny and actor Joe Taylor. The annual Dan Gilbert Memorial Lecture in Belfast was given by Director of BBC Northern Ireland Peter Johnston.

Bristol Centre's "Countryfile: anatomy of a hit" brought both programme-makers, in the form of executive producer Bill Lyons and series producer Joanna Brame, and two of the presenters, John Craven and Anita Rani, to the stage of the city's Everyman Cinema.

Trips to local facilities and production bases proved popular during the year. RTS Wales visited both BBC Wales's master control room at Broadcasting House, Cardiff, effects outfit Real SFX and *Made in Cardiff TV*, while RTS London members visited BBC Research and Development in Wood Lane.

Two centres, Thames Valley and London, put on a number of technology events, reflecting the Society's traditional focus on broadcast engineering. Among the subjects covered were: ultra high-definition TV; new and specialist cameras; lighting technology; reviews of the technology conventions NAB and IBC; and outside broadcasts of stadium events.

Filming with drones was a popular topic: NETB hosted a session with aerial camera specialist David Baillie in Newcastle; and local facilities company Ka-Boom offered their drone expertise at an RTS Northern Ireland event.

TV's rich history was the subject of events at London – the 80th birthday of the BBC Television Service – and Wales, where the Chair of the RTS History Group, Don McLean, discussed John Logie Baird's early television work on the 90th anniversary of his demonstration to the Royal Institution.

In November, the Society amended the rules governing the election of centre chairs and introduced a limit to their term of office. Centre chairs can now serve for a maximum of six years, which aligns them with officers of the Board of Trustees. Centre officers are now elected by secret ballot, rather than by a show of hands.

Section 6: Membership and volunteers

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

17 MEMBERSHIP

The number of RTS Full Members rose by 16% to 4475 at the end of 2016, from 3,866 in 2015 (and 2,735 at the end of 2014). Student Membership rose to 1,934 from 1,049, fuelled largely by the effect promotion of events relevant to this group, and the enthusiasm of some faculty members.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The membership churn rate for the year was 6.40% (up from 4.55% in 2015 and 4.67% in 2014). This increase was due to an unsuccessful attempt to drive membership growth outside of London by promoting an offer of one year's free membership in conjunction with some of the 2015 regional awards ceremonies. More effort has since gone into enhancing membership benefits, with significant improvements in the North West and Bristol centres.

Out-of-London membership grew to 1021 by the end of the year (up from 874 in 2015) [No meaningful figure is available for 2014]

Membership benefits were expanded during the year: Member discounts were arranged with C21 Media, English Heritage, Tyne & Wear Cinema, Sassoon salons, Cotswold Outdoor, BikeShak and a number of restaurants. A new multi-year deal running to 2020 was negotiated with The Hospital Club in London. RTS Full Members continued to be entitled to:

Apply for free affiliate membership of the central London private members' club and creative arts venue The Hospital Club. Members can entertain guests for dinner, lunch and drinks, subject to certain limits;

A 20% discount on new subscriptions to Broadcast magazine;

Free entry to RTS early-evening events and RTS Futures events and to discounted tickets to centres' awards ceremonies;

A 34% discount on AA breakdown cover;

Television magazine.

These benefits contribute to a compelling membership proposition, which the Society's executives will endeavour to improve in the future in order to expand the RTS's size and influence.

18 GOVERNANCE

The Board of Trustees met four times in the course of the year (in January, March, June and October). The Trustees have complied with their obligation to have regard to the Charity Commission's guidance on public benefit. The guidance is the benchmark against which the Society's activities are measured.

Attendance at Trustees' meetings: John Hardie (Chair) 4/4; Lynn Barlow 1/1; Tim Davie 3/4; Mike Green 3/4; Huw Jones 3/3; Jane Lighting 3/3; David Lowen 2/4; Graham McWilliam 3/4; Simon Pitts 2/4; Graeme Thompson 2/3; Jane Turton 3/4; Rob Woodward 3/4.

In June, Huw Jones, Jane Lighting and Graham Thompson stepped down as Trustees. We thank them for their valuable contributions. We were pleased to welcome Rob Woodward in February and Lynn Barlow in November to the Board of Trustees.

Sir Peter Bazalgette stepped down from the office of President at the RTS London Conference in September. We are very grateful for the great energy and zest that he brought to his role over six years.

19 RECOGNITION

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

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

20 VOLUNTEERS

The Society was supported by a team of up to 12 full-time staff during the year, but the success of its activities has always been dependent on the expertise and dedication of nearly 900 volunteers who plan and deliver different aspects of its programme. These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to Television, event speakers, panellists and producers. Details of 890 volunteers were recorded for insurance and health and safety purposes in the course of the year.

Section 7: Financial support

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

21 PATRONS

The Society was delighted to welcome seven new Major Patrons and three Patrons in the course of the year. One company, EY, discontinued its Major Patron support.

The new Major Patrons were: Amazon, Audio Network, BT, FTI Consulting, Huawei, Pinewood Studios and Sargent-Disc. Alvarez & Marsal, Blackmagic Design and Kantar Media became Patrons.

Three patron dinners were held. The first was a valedictory dinner, held at the House of Lords in January, for the recently retired Chair of Channel 4, Lord Burns. His talk and the discussion afterwards revolved around the possibility that the Government might resurrect plans to privatise the broadcaster. Burns argued that this would be a mistake: "Channel 4 is basically an intermediary between private-sector organisations.... essentially, it raises £1bn from advertising and uses that almost exclusively to purchase things – that is, programmes – from the private sector."

The dinner was attended by C4's founding CEO, Sir Jeremy Isaacs, and a former Deputy Chair of the channel, Lord Puttnam, together with Ofcom Chair Dame Patricia Hodgson, former CEO of All3Media Steve Morrison, former Director-General of the BBC Lord Birt and Rona Fairhead CBE, Chair of the BBC Trust. The event was hosted by Channel 4 and chaired by RTS President Sir Peter Bazalgette.

The second dinner was held after the RTS/IET Joint Public Lecture in May. The final one was in November at the IET Savoy Place, at which RTS CEO Theresa Wise made a presentation on the Society's activities during the year. Patrons and Trustees were joined at the dinner by students in receipt of RTS production and technology bursaries.

In addition, the Society was grateful for the sponsorship of the RTS Programme Awards by Audio Network and of the RTS Craft & Design Awards by Blackmagic Design. The RTS London Conference was sponsored by NBCUniversal, with additional support from IBM and Fijitsu (which also sponsored the reception after RTS/IET Joint Public Lecture. Channel 4 hosted the valedictory dinner for Lord Burns.

22 FUNDRAISING ACTIVITIES

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

RTS Enterprises Ltd held a number of awards events and a conference during the year. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

23 IBC

The international broadcasting technology exhibition and conference, held in Amsterdam in September, attracted record numbers of attendees and exhibitors.

The 1,679 exhibiting companies (1,678 in 2015), contributed 39% of the attendees; 249 companies were making their debut at IBC. The total attendance was 55,797 (compared with 55,128 in 2015), with nearly a quarter describing their job title as either CEO, COO, president, chair, owner or partner of their company.

The headline speakers included Sir Martin Sorrell offering a global perspective on the future for advertising, Erik Huggers on online broadcasting and director Ang Lee on the use of new technologies in film-making.

The conference programme was reorganised to be more easily navigated and to provide a clearer focus on the content value chain. Over the five days, 435 speakers took part in more than 100 sessions. The organisation of the IBC Leaders' Summit, a behind-closed-doors programme for 150 top-level executives, was also refined.

A persistent theme of the convention was the accelerating switch to IP (internet protocol) connectivity. A new feature area, the IBC IP Interoperability Zone, showcased progress in establishing open standards in IP connectivity throughout the broadcast chain.

NATIONAL EVENTS HELD IN 2016

12 January	RTS valedictory dinner with Lord Burns	131
25 January	RTS Futures: Entry Level Training Fair	400
4 February	RTS early-evening event: In conversation with Gary Davie	120
17 February	RTS Television Journalism Awards 2016	539
22 February	RTS Programme Awards 2016 nominations breakfast	70
23 February	RTS Futures: Introduction to TV development	30
29 February	RTS early-evening event: David Baddiel in conversation with Danny Baker	100
22 March	RTS Programme Awards 2016 nominations breakfast	70
14 March	RTS early-evening event: Beyond YouTube – what are the new online channels?	220
15 March	RTS early-evening event: Five years at 4 – building a creative culture with Jay Hunt	267
22 March	RTS Programme Awards 2016	823
14 April	Anatomy of a hit: Poldark	133
19 April	RTS early-evening event: Big data – what's the big deal?	130
11 May	RTS/IET Joint Public Lecture with Sir Paul Nurse	300
23 May	RTS Futures event: How to get that job	15
24 May	RTS AGM	15
3 June	RTS Student Television Awards 2016	279
28 June	RTS Futures event: Funny ha ha?! The serious business of working in TV comedy	75
4 July	RTS Futures event: Size matters – a provocative look at short-form content	95
13 July	RTS Futures Summer Party in association with EITF Schemes	226
5 September	RTS Futures event: The reality of reality TV	80
27 September	RTS London Conference 2016	436

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

10 October	Anatomy of a hit: The Night Manager	200	
12 October	RTS Futures event: Self-shooting masterclass with Ed Stafford	112	
26 October	RTS APPG event: Sir David Attenborough in conversation with Andrew Marr	75	
1 November	RTS early-evening event: Virtual reality and 360° storytelling	158	
14 November	RTS Student Programme Masterclasses	418	
15 November	RTS Craft Skills Masterclasses	340	
23 November	RTS Futures: First Dates – uncovered	70	
25 November	Media Society event with support from the RTS and BBC Radio 4: An evening with Steve Hewlett	300	
28 November	RTS Craft & Design Awards 2016	415	
29 November	RTS early-evening event: Social media muscles in on TV	311	
6 December	RTS Futures Christmas quiz	80	

The RTS in the nations and regions

Centre reports

BRISTOL

Almost 100 students and tutors from universities across the region gathered in February at Bristol's Watershed for the West of England RTS Student Tele-vision Awards, the Centre's first event of the year. Students from the University of the West of England (UWE), Bristol swept the board. The Centre held eight events during the year (seven in 2015).

The West of England RTS Awards, held in March in association with Evolutions, were hosted by Jason Watkins, who also took home the On Screen Performance prize for his portrayal of a schoolteacher wrongly accused of the murder in *The Lost Honour of Christopher Jefferies*.

The awards were the centre's most successful yet, attracting a sell-out audience of almost 450 to the Bristol Old Vic (compared with just over 400 in 2015). A drama category was introduced this year to reflect the growing reputation of Bottle Yard Studios, which is backed by the city council. The Sir Ambrose Fleming Memorial Award for making an outstanding contribution to television went to Steve Humphries, Managing Director of Testimony Films, who has been producing memorable documentaries for almost 25 years.

The centre's first joint event with RTS Wales was held in May at BBC Whiteladies Road. The production team from the Natural History Unit science show *Life in the Air* deconstructed the series, and the audience was joined by feathered friends from Lloyd Buck's celebrity starling family.

During 2016, members worked with a research team from Bristol's Centre for Moving Image Research at UWE, which is mapping the growth of the city's film, TV and animation industry. Hundreds of indies and freelancers completed the survey and RTS Bristol hosted an event revealing the initial results at the end of June. The full results were revealed at the West of England Awards in March 2017.

Rachel Drummond-Hay, CEO of Drummer TV, joined the Centre Committee in July at the AGM. This was followed by the centre's summer party, "A night at the zoo", which included VIP access to Bristol Zoo for the 150 guests.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

"Countryfile: anatomy of a hit", filled the city's new Everyman Cinema in September, with an audience of more than 120. The panellists were veteran presenter John Craven and programme newcomer Anita Rani, along with executive producer Bill Lyons and series producer Joanna Brame. The audience of industry professionals, students and members of the public learned how the show and its spin-offs are produced and why, after almost 30 years of broadcasting, Countryfile continues to pull in huge audiences.

In October, the centre staged the first Bristol RTS Futures Festival with the help of 12 local companies, including Icon, Tigress, Silverback, the BBC, ITV, RDF and Evolutions. More than 170 students from across the region gathered at the Watershed to meet industry talent and listen to talks from self-shooting directors, editors, script developers and talent scouts.

Comic Relief CEO Liz Warner gave the keynote speech – "Why TV has failed the young" – at the Centre's annual dinner for 25 CEOs and creative directors.

TV presenters Tim Warwood and Adam Gendle hosted the Christmas quiz in early December, with more teams than ever taking part. There were 15 tables of 10 players, with Keo Films taking first place.

The Bristol centre now has an events coordinator and centre administrator, Suzy Lambert, and is working with Chocolate Communications to launch a range of members' benefits in and around the city in early 2017.

Lynn Barlow, Chair

Devon and Cornwall

In November, RTS members welcomed students from across the region to the centre's annual "Breaking into media" event, which featured a fascinating insight into TV directing from Toby Haynes. The director – who got his break on Channel 4 youth soap Hollyoaks – charted his own journey from his student film Nam, to directing big-budget BBC One dramas such as Doctor Who, Wallander and the audacious finale to the second series of Sherlock, The Reichenbach Fall.

The event, which was held in Plymouth at the Theatre Royal Plymouth's riverside rehearsal venue, TR2, also offered students advice on working in TV from a heavyweight panel of industry experts.

In previous years, the centre held its Student Awards at the same time as the "Breaking into media" event. The awards have now been separated, and were due to be held in the first half of 2017.

Kingsley Marshall, Chair

East

RTS East, a new centre for the East of England, launched at the end of November with a great show of support from the region's creative industries. More than 80 people gathered at the Forum in Norwich at the AniMotion exhibition, which celebrated the UK's most imaginative animation techniques, to find out about RTS East and to contribute ideas.

A specially commissioned film showcasing the best of the region's media industry was screened, along with a film about the RTS and another with highlights from the Norwich University of the Arts 2016 degree show.

The centre's inaugural RTS East Awards were also launched, and are due to be held in 2017.

The Centre Committee is very grateful to RTS Midlands for its assistance in helping to set up RTS East, and to the Forum in Norwich for hosting the successful launch event.

Nikki O'Donnell, Chair

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

London

The Centre's wide-ranging programme of events sought to cover the creative, technical and business aspects of the industry. Eleven public events plus one for members only were held, generally at ITV's London Studios, during the year (compared with 16 in 2015, including one for members only).

In January, BBC's W1A was the topic. Executive producer Jon Plowman and writer/director John Morton discussed how they came up with the idea and made the hit comedy show.

In early February, the RTS London Student Television Awards also featured networking, contributions and advice from industry practitioners. The ceremony was hosted by BBC presenter Ore Oduba.

Later that month, the Centre reviewed Las Vegas's Consumer Electronics Show. A panel of technology experts looked at the creative impact of inexpensive digital technologies and the future of 360° storytelling. After the panel discussion, Steve Dann of digital outfit Amplified Robot gave the audience an opportunity to try its 360° equipment.

At the end of February, Centre members visited BBC Research & Development in Wood Lane to catch up with the latest broadcasting developments during an evening of presentations and demonstrations on, among other things, object-based broadcasting, virtual reality with binaural audio and the latest in 4K.

Speciality cameras were the focus of attention in early March. From fast-moving sports to intimate details of the natural world, there has been a quiet revolution in camera technology. A panel of experts revealed some of their secrets for capturing world-beating images without CGI.

Later that month, the Centre supported a number of events at the second Festival at Hampstead Theatre, and offered reduced ticket prices for RTS members to attend. In April, the Centre organised "Getting in and getting on", a follow-up to the popular event held in 2015 (which attracted 108 people) on career planning – and survival – in the broadcast industry. This year, the event was attended by 122 people.

In early May, a Centre event looked at the impact on television of new lighting technologies, from making shiny-floor shows to filming in awkward locations to making webcasts.

At its next meeting, the Centre analysed the coverage of London's mayoral elections. The capital's big three news outlets – ITV London, BBC London and London Live – discussed their election programmes and how, in particular, they had been affected by Ofcom's impartiality rules.

In September, "Are we ready for Ultra-HD?" was hosted jointly by the Digital TV Group, and chaired by its Chief Executive, Richard Lindsay-Davies. The panel and audience considered whether the UK television industry was ready for Ultra-HD, and concluded that it wasn't.

In early October, the Institution of Engineering and Technology co-hosted the annual review of Amsterdam's IBC technology convention. The event, chaired by Decipher MD Nigel Walley and held at the IET's Savoy Place HQ, was attended by 115 people (45, the previous year).

In early November, RTS London celebrated the 80th birthday of the BBC Television Service with a presentation by Norman Green. Using striking archive footage, the founder of the London Centre took his audience through television's early days.

Later that month, at ITV studios, a panel of experts discussed "Women in comedy". Panellist Harriet Braine, the winner of the 2016 Funny Women Stage Award performed for attendees, as well as discussing the current standing of women in the genre.

The Centre Committee is grateful to retiring Chair Kristin Mason and retiring Treasurer David Thomas for their efforts over many years, and to ITV for its continuing support in hosting events.

Dan Cherowbrier, Chair

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Midlands

January saw an extremely successful "Breaking into broadcasting" event at the Mailbox, BBC Birmingham, which was organised with Creative Skillset and the BBC Academy. During the day, 40 would-be journalists took advice from a variety of broadcasting experts.

In March BBC News presenter Clive Myrie was "in conversation" with former BBC correspondent Bernie Choudhury at the Mailbox. The evening event, which was hosted with the BBC Academy and Digital Cities -Birmingham and attended by around 40 people, began with a talk from BBC Head of Technology News, Andy Bocking, on the digital tools used by journalists.

The Centre's education programme was a great success, with more than 1,000 secondary school students (880 in 2015) taking part. Feedback from students, teachers and the industry experts assisting the programme was extremely positive. RTS Midlands is one of two centres running a pilot scheme to open up its RTS Student Television Awards to entries from further education, in addition to higher education colleges.

In July the Centre hosted its first RTS Midlands Conference, drawing about 70 attendees. Held at the West Midlands Safari Park, its speakers included Channel 4 nations and regions manager Ian MacKenzie.

The RTS Midlands Awards in November were a huge great success, with nearly 400 people (413 in 2015) attending the ceremony at the National Motorcycle Museum in Solihull. Two Baird Medals were awarded this year: the outstanding contribution from a Midlander off screen went to Peaky Blinders creator Steven Knight; and the on-screen award to veteran actor Martin Shaw. The Centre's Student Television Awards were presented at the same ceremony, with Staffordshire University students picking up a number of prizes.

A total of six events were held (the comparable figure for 2015 was eight, treating the educational programme as a single event)

Isabel Clarke, Chair

North East and the Border

The Annual Awards in February were hosted by Steph McGovern of BBC Breakfast and attracted more than 400 guests and celebrities (a similar number to 2015) to the Newcastle Gateshead Hilton.

ITV's long-running detective series Vera starring Brenda Blethyn won the big-budget Drama Award, while CBBC's The Dumping Ground – which focuses on the lives of young people in care – was named Best Drama in the lower budget category. Blethyn and the cast of The Dumping Ground were on hand to accept their awards at the ceremony, which showcased the best of television and digital media production from Cumbria and the Scottish Borders in the north, to Teesside and North Yorkshire in the south.

The prestigious Centre Award went to producer Will Nicholson, whose credits include Wire in the Blood, Vera and fantasy drama Beowulf – all produced in the North East. Alex Duguid, who has been signing television shows on commercial television for almost two decades with Gateshead-based ITV Signpost, received the Outstanding Contribution Award from the editor of ITV's Good Morning Britain, Neil Thompson.

Young Peoples' Media Festival, held in May at the University of Sunderland, celebrates work from students, schools and colleges throughout the North East, North Yorkshire, and Cumbria. BBC One Inside Out presenter Chris Jackson and CBBC's Wolfblood star Rachel Teate hosted the event, which has been running for more than two decades and has proved an important stepping stone for would-be producers and directors aged from 14 to 19. This year, there were more than 35 entries (30 in 2015), which involved nearly 145 young people (around 150 in 2015).

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

One of Britain's best-known aerial camera specialists, David Baillie, hosted an RTS masterclass in October at the Northern Counties Club in Newcastle. The event, "Helicopters versus drones", looked at the different ways in which aerial filming makes use of new technology. More than 50 people attended.

The annual review of the year, held at Live Theatre in Newcastle in late December, attracted more than 60 media professionals and guests (50 in 2015), who played in teams to compete for the Alto Trophy by answering questions on the big media stories of 2016.

In addition to these five events (seven in 2015), the Centre organised "Last Thursday of the month" networking sessions for production crew and other media professionals at the Tyneside Cinema café/bar. These had mixed fortunes in terms of attendance across the year. It has now been agreed that these sessions will be quarterly and publicised well in advance.

Graeme Thompson, Chair

North West

The Centre put on eight events (compared with 12 in 2015). A student conference, held in partnership with the University of Salford in early February, was attended by 250 students (compared with a little over 200 in 2015) from educational establishments across the North West. The conference featured speakers and on-screen presenters from ITV and BBC News, Coronation Street and CBBC, plus a demonstration of filming with drones. The event was streamed live on the RTS website.

Following the student conference, the Centre's Student Awards were held at the Compass Room in the Lowry Theatre. More than 230 people attended the event (250 in 2015), which was hosted by ITV's Ranvir Singh. The standard of entries was extremely high.

"An evening with Kirsty Wark" at the Compass Room in early March was a great success. Interviewed by Jim Hancock, the Newsnight presenter was warm, candid and very engaging.

May saw another packed "Great big telly quiz". Two hundred and fifty people (235 in 2015) from the North West TV industry came together at the Compass Room.

In late June, the Centre organised a free tour of Manchester city-centre locations where TV crimes have been filmed or reconstructed. A variety of speakers entertained the sightseers on an open-top bus.

The RTS North West Awards were launched at the end of September at the Lowry Theatre, with more than 250 people (the same number as in 2015) in attendance to hear the nominations announced by CBBC's Lauren Layfield and Karim Zeroual.

In October, the Compass Room hosted a children's TV event, "From concept to screen". This featured a first look at the new *The Worst Witch* series, and panellists examined other series, including Disney Channel's *Evermoor Chronicles* and CBBC's *Hank Zipzer*, made in the North West. The speakers were Marcus Wilson, Rebecca Hodgson, Amy Buscombe and Jim Poyser, and the event was chaired by Helen Bullough.

In November, 470 guests (450 in 2015) packed the Hilton Deansgate for the 20th RTS North West Awards, hosted by Les Dennis. Winners included: two BBC One dramas, *Reg and Harry* and *Happy Valley*; Alison Steadman; *Coronation Street*; Sarah Lancashire; and two BBC comedy shows, *Boy Meets Girl* and *From Cradle to Grave*. Particular highlights of the ceremony were a tribute to the late Caroline Aherne by Sue Johnston and Shobna Gulati's emotional words about Victoria Wood, who also died this year. *Happy Valley* writer Sally Wainwright received an RTS Fellowship. The event generated a great deal of press coverage alongside impressive social-media engagement.

Alex Connock, Chair

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Northern Ireland

Five events were held (seven in 2015), starting in March, the third RTS NI Student Awards took place at the Black Box in Belfast. More than 100 guests (150 in 2015) joined BBC journalist and presenter Tara Mills to toast the rising stars of the local creative industries, and to reinforce the relationship between the creative and education sectors. In recognition of this, both the Minister for Culture, Arts and Leisure, Carál Ní Chuilín MLA, and the Minister for Learning and Employment, Stephen Farry MLA, presented awards to the winners. Brooke Allen, a founder member of the RTS NI Futures committee, spoke about her path to developing a full-time career in the industry.

The Society's profile and relevance in Northern Ireland has never been higher, and much of this progress has been down to Michael Wilson, who stood down as Chair at the AGM in June and who was succeeded by Steve Carson of BBC Northern Ireland.

Forty local practitioners and students attended a talk on the use of drones in broadcasting, hosted by local facilities company Ka-Boom.

In November, RTS NI Futures staged a careers event at Queen's University. About 170 students attended a Q&A and networking session with Adrian Wooton from Film London, as well as hearing speakers from Northern Ireland Screen, UTV, and the BBC. With many original members of the NI Futures committee having now secured employment in the industry, the Centre decided to build a new Futures committee at the end of the year. Several candidates for the new team were identified at the event.

The same month saw a three-camera training course for five students at UTV's Studio 2. Over two days, the students were coached in the essentials of multicamera studio production. As part of their coursework, they directed a "one plus two" interview.

The highlight of the year was the Centre's Programme Awards ceremony. Hosted by Adrian Chiles at the Metropolitan Arts Centre in Belfast, awards were made across a range of genres. A special Judges' Award was presented to Stephen Stewart, MD of local indie Green Inc Film and Television and an acclaimed entertainment director.

With a little over 200 people attending the ceremony (marginally up on 2015), the Centre's awards are now a focal point of the Belfast Media Festival, which brings together people from all sectors of the local creative industries.

The annual Dan Gilbert Memorial Lecture was also held during the festival. It was given by Peter Johnston, Director of BBC Northern Ireland, on the future of broadcasting as the BBC approaches its centenary.

Steve Carson, Chair

Republic of Ireland

It was another busy year for the Republic of Ireland Centre, which continued to hold its events at RTÉ in Dublin. A total of seven events and visits were organised (the same number as in 2015):

In early February, the Centre celebrated the RTÉ puppet character, Bosco, made famous on RTÉ's children's programmes, with a presentation by Joe O'Donnell. The former TV producer/director peppered his talk with magic tricks

In March, the RoI Student Television Awards were held at RTÉ Television Centre in Dublin. RTÉ Channel Two Controller Bill Malone presented the awards and gave an inspiring address to an audience of more than 100 students and members (in 2015 the attendance was a little under 100)

Pat Butler gave a memorable presentation to the Centre in early April. "Telling it as it is: voicing the voiceless" extolled the power of public service television. Butler looked back on his long TV career, discussing many of the series he was involved in researching and presenting for RTÉ, often on its Irish-language current-affairs programming.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

In June, committee member and RTÉ Television producer/director Peter McEvoy offered the centre a timely reminiscence of the late Frank Hall, the editor, presenter and scriptwriter of the popular RTÉ satirical programme, Halls Pictorial Weekly

The Centre was pleased to receive an invitation from Brigadier General Paul Fry of the Irish Air Corps to see this high-end technology in action. Centre members visited Casement Aerodrome, Baldonnel, County Dublin in early September

Journalist and broadcaster Shane Kenny, the first editor of RTÉ's flagship radio programme Morning Ireland, discussed his hard-hitting and highly personal documentary, Benzodiazepine Medical Disaster, in October. The event at RTÉ Television Centre drew a large audience of RTS members and guests, including people who claimed that their health had also been adversely affected by the use of benzodiazepines, which include Valium, Xanax and Ativan

The final presentation of the year, was by actor and author Joe Taylor in early December. "Small voice: talks loud" was largely based on Taylor's performance of excerpts of the satirical novel about Adolf Hitler, Look Who's Back, by Timur Vermes. Irish TV audiences fondly remember Taylor's recreations of some of the most sensational episodes in Ireland's recent history. In the 1980s and 1990s on RTÉ Radio One, he relayed the words of the likes of Taoiseach Charles Haughey to a nation in the grip of political corruption scandals.

The Centre Committee is very grateful to RTÉ for the use of its facilities for meetings and events.

Charles Byrne, Chair

Scotland

The Centre held seven events during the year (compared with five in 2015). BBC Scotland hosted RTS Scotland's Student Television Awards in late January. Friends and families of the talented students packed out the Viewing Theatre and some 60 people enjoyed the reception afterwards (50 attended in 2015).

In March, the development and production team behind Raise the Roof's Holiday of My Lifetime with Len Goodman shared their experiences of making the BBC One series. More than 30 members and guests attended the event at STV's Glasgow studios.

In April, industry professionals joined students and tutors for an informal evening of networking and career advice, including a speed-dating event, at City of Glasgow College's Riverside Campus. Following this successful event, a number of students took up work placements with employers.

More than 250 people (220 in 2015) attended the RTS Scotland Awards in May, to see the presentation of 24 awards at the Òran Mór in Glasgow. The work of 15 production companies was recognised, demonstrating the strength of the independent sector north of the border. Elaine C Smith was named On Screen Personality of the Year for the STV series Burdz Eye View, which followed the actor and comedian across Scotland as she performed her one-woman show. The RTS Scotland Award went to The Beechgrove Garden presenter Jim McColl and the Tern TV production team to celebrate 1,000 episodes of the BBC gardening series, which first aired in 1978.

The Centre put BBC Scotland's award-winning arts programming under the spotlight in October, at Pacific Quay, Glasgow, attracting an audience of 40.

In November, Scotland Centre Committee member Paul Tucker interviewed Michael Hines, who has directed every episode of the BBC Scotland comedy, Still Game. The event was held at The Hub in Glasgow and attracted an audience of more than 60 industry professionals and students.

In December, the Centre launched its 2017 RTS Scotland Awards at BBC Scotland. A new award was introduced, Young Journalist of the Year, in memory of former BBC Scotland editor of news and current affairs George MacFarlane Sinclair. It is intended to help the development of journalistic talent in Scotland and is generously supported by a £1,000 prize.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The Centre Committee is grateful to Henry Eagles, who stood down from the committee after many years of service to the RTS. Thanks are also due to April Chamberlain, Bobby Hain, Donald MacKinnon and Jane Muirhead, who have helped steer the RTS Scotland Awards from inception to three years of success.

James Wilson, Chair

Southern

RTS Southern organised six events in 2016 (five the previous year). Two hundred people (the same as in 2015) joined presenters Sally Taylor (BBC news programme South Today) and Fred Dinenage (ITV News Meridian) at the Winchester Guildhall in early March to celebrate the professional work of BBC South East, ITV Meridian, BBC South and eight independents, together with student productions from four southern universities. Creative employment in the south has long had a "London effect", which can draw skilled staff to the capital, but the Southern Centre Professional and Student Awards entries this year demonstrated there is a wide range of talent at work in the region.

Later in the same month, 180 media students from across the south (250 in 2015) attended the Centre's "Meet the professionals" event at Bournemouth University. They heard from 19 TV professionals from ITV, BBC, Vice Media, a range of indies and a local TV provider. Two hours of informal networking was preceded by a session discussing current TV issues and opportunities.

In September, RTS Southern hosted a joint event with Thames Valley Centre at Queen Mary College, Basingstoke, featuring BBC engineers Richard Salmon and Manish Pindoria, who presented an overview of TV formats and new technical developments.

"Watch the evening TV news even though that's not your usual practice," was the advice given by Sky's assistant editor (mobile) Peter Diapre to more than 150 journalism students (180 in 2015) from across the south at the Centre's "Working in journalism" event at Southampton Solent University in November. Eighteen journalism professionals, drawn from the BBC, ITV, Sky, Olympic Broadcasting, local TV and the press, were on hand to reflect on changing industry practices and the skills needed for visual journalism.

The final event of the year, "In conversation with John Lloyd", saw the creator of BBC Two panel show QI interviewed by lecturer Tony Moon at Southampton Solent University in early December. "Take risks and share enthusiasms!" Lloyd told his youthful audience, most of whom had seen his work despite not being around for the original broadcasts of his classic comedy shows such as Spitting Image, Not the Nine O'Clock News and Blackadder. The event was attended by 100 people.

Gordon Cooper, Chair

Thames Valley

The Centre organised seven events during 2016 (the same number as in 2015), held mainly at Pincents Manor in Reading. The Centre also strengthened its links with the Society of Motion Picture and Television Engineers (SMPTE), the Institution of Engineering and Technology, the IABM (formerly the International Association of Broadcast Manufacturers) and local technology companies.

The first event, in January, was a successful panel discussion, "Stadium management and technology". Representatives from Brighton and Hove Albion, Stadia Connect and Huawei debated the technology requirements for connectivity in covering stadium events. A knowledgeable audience of 60 people contributed to a lively question and answer session.

In March, the Centre's AGM was followed by a joint event with the SMPTE, featuring a presentation from Mark Horton of Ericsson on Ultra-HDTV, with the subject matter ranging across the many production implications of the format.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The annual NAB review in May was chaired by journalist Dick Hobbs. The panellists gave a flavour of the hot topics aired at the annual broadcasting convention in Las Vegas. The review was attended by 65 people

The regular summer barbecue in June was attended by 70 people, who enjoyed a talk by SMPTE Fellow Peter Wilson on high dynamic range pictures

In late September, a joint event with Southern Centre at Queen Mary's College, Basingstoke, attracted more than 90 people, including students from Solent University, to hear Richard Salmon and Manish Pindoria from BBC Research & Development discuss "What exactly is Ultra-HD TV?"

The Centre welcomed GoPro's Russell O'Neill in November to talk about his company's new Hero5 family of small cameras

Later in the same month, the Centre held its 26th Annual Dinner Dance at King's Meadow, Reading, which was enjoyed by more than 300 people (400 in 2015) and which featured an after-dinner speech from comic Katherine Ryan.

Penny Westlake, Chair

Wales

During the year, the Centre offered a varied programme of 15 events, one more than in 2015:

In January, the Chair of the RTS's History Group, Don McLean, came to Aberystwyth University and offered a fascinating insight into John Logie Baird's early television work on the 90th anniversary of his demonstration to the Royal Institution

In February members visited Real SFX in Cardiff. The company produces the special effects for Doctor Who and Sherlock and also, during the year, worked on Russell T Davies's adaptation of A Midsummer Night's Dream for BBC One

At the Zoom Cymru International Youth Film Festival at Bridgend College, the Centre held a "Breaking into film and TV" session for young people. The RTS Student Television Awards were also held before an audience of more than 200 people

Following the AGM in May, a session called "The year in view" saw the main Welsh broadcasters set out their programming plans for the rest of the year

At a joint event with RTS Bristol in May, members were given a fascinating insight into the work of the BBC's Natural History Unit. The Life in the Air production team explained the mechanics of filming cats leaping three metres to catch their prey and snakes that glide

Also in May, the Wales Centre administrator Hywel Wiliam gave a presentation about the RTS at the "TV in small nations" workshop in Aarhus, Denmark

In August, the Centre partnered Bafta Cymru in a week-long series of events at the National Eisteddfod in Abergavenny. The "Sinemaes" (cinema) was held in a giant yurt and included screenings and talks with film-makers. Of particular note were the sessions showcasing the work of young producers from north Wales and a discussion on multi-platform production

In September, members were shown around BBC Wales's master control room at Broadcasting House, Cardiff. The visit was particularly well received by older members who had worked there in the days of film and large-scale OB operations.

The "Meet the makers" event in October saw nine independent production companies and the the Director of BBC Wales run through their slates of upcoming productions. Freelancers were pleased to have the opportunity to network with potential employers

In November, a panel including the Chair of the Welsh Assembly's Culture, Welsh Language and Communications Committee, discussed the future of the media in Wales. The event was well attended by students and professionals. The Centre also held a seminar, "Trends in TV", with students in Cardiff, describing the media ecology in Wales and outlining trends in digital distribution

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

In December, the Centre visited Made in Cardiff TV to view the local television channel's technical facilities and to hear about the challenges of delivering a service on limited resources

Tim Hartley, Chair

Yorkshire

The Centre put on five events during the year (seven in 2015), starting in early March with an event on the Edinburgh International TV Festival, organised jointly with ITV Yorkshire. It attracted more than 50 students and recent graduates to learn more about the festival's talent schemes, and gave them an opportunity to network with important TV practitioners.

The 12th Yorkshire Centre Programme Awards took place in late June. This year's awards attracted a record number of entries and a healthy crowd of around 300 guests (280 in 2015). The ceremony at the Royal Armouries in Leeds was hosted by Emmerdale actors Mark Charnock and Laura Norton. The audience celebrated the success of programmes such as Happy Valley, Jonathan Strange & Mr Norrell and ITV regional news programme Calendar.

In October, RTS Yorkshire honoured the 50-year showbiz career of the Chuckle Brothers comedy duo at Holy Trinity Church in Leeds. The Q&A session, chaired by light entertainment aficionado Louis Barfe, was very lively and the brothers stayed behind for nearly two hours, chatting and having photographs taken with their fans.

The Centre was delighted to have a presence at Leeds Trinity University's Journalism Week in November, a well-established event that attracts major newscasters and journalists. The final day was hosted by the RTS. Vice-Chair of the Yorkshire Centre, Katherine Blair, spoke to students about the RTS and encouraged them to join. Attendance at these events probably numbered more than 200.

In December, the Centre hosted its annual Christmas Quiz. Teams from Daisybeck Studios, True North, Leeds Trinity University, The Writers' Guild/Equity and The Northern School involved around 30 people scratching their heads as they tried to answer the fiendishly hard questions.

The Centre took the decision to move the RTS Student Television Awards from November to February as it was felt that this would provide more time for the judging process and for preparing a suitably glamorous evening. The Centre Committee is grateful for the efforts of one of the RTS bursary students, Kyle Shiels (at the time on placement at Calendar), for her work on ideas for improving the awards.

The Centre Committee would like to thank ITV Yorkshire, and particularly Margaret Emsley and the Calendar team, for their support. The company hosted RTS meetings and events, and was always available with help and frank advice.

Fiona Thompson, Chair

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

FINANCIAL REPORT

Governance and finance

1 Structure, governance and management

Constitution

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

Organisational structure

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

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

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

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

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

Royal Patron, President and Vice-Presidents

The Society 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.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

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

Pay policy for senior staff

The Directors consider the board of directors, who are the Society's Trustees, and the Chief Executive, Theresa Wise, comprise the key management personnel of the Charity who are responsible for the running and operation of the Society on a day to day basis. All Trustees give of their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in note 18 to the accounts.

The Chief Executive's salary was benchmarked at the time of her appointment against the average for a group of charities with creative and educational objectives. The salary of the Chief Executive is reviewed annually and has not increased for the past 3 years. The Chief Executive also receives a performance related bonus of up to one third of salary. The bonus objectives are reviewed annually to provide stretching targets which contribute to the achievement of the Society's strategic objectives. The bonus award as a percentage of salary in 2016 was 30% (2015 – 25.7%).

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; the digital hub; data protection and privacy; and the current performance of IBC.

The Audit Committee, now chaired by Tim Davie, meets twice a year. The committee takes delegated responsibility on behalf of the Board of Trustees for ensuring there is a framework of accountability for examining and reviewing all systems and methods of control, both financial and otherwise. This includes risk analysis and risk management, and ensuring that the charity is complying with all aspects of the law, relevant regulations and good practice. The Audit Committee also meets with the external auditor to review the annual accounts and audit findings and conducts a periodic review of the effectiveness of external audit.

In 2016, the Audit Committee again evaluated the performance of the external auditors, Arram Berlyn Gardner LLP, particularly with respect to independence in view of the length of time the engagement partner had been in place. No significant changes were noted from when the evaluation was last conducted in 2013 and it is considered that the audit process is effective and that Arram Berlyn Gardner LLP has sufficient checks and procedures in place to ensure that it can maintain its independence and objectivity.

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

2 Objectives and activities

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.

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

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 13 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 2016

In 2016, 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.

3 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 free reserves to enable the Society to properly plan its activities.

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

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

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

As we implement our strategic plan, we intend to increase annual expenditure to enhance our digital media, educational, youth and regional offerings, during a period in which new revenues are yet to emerge.

It is therefore the intention of the Board of Trustees to hold free reserves representing no more than four years' average annual expenditure. The Board has taken account of the subsidiaries' reserves when determining this figure. Free reserves exclude designated funds.

In 2012 any remaining funds that had previously been designated for projects completed in the year were transferred to general reserves. A new fund of £1m was designated from general reserves for the implementation of the strategy plans (the "Transformation Fund"). The balance on the Transformation Fund stood at £0.3m at the end of 2016 (£0.5m in 2015).

Based on the results for the two years ended 31 December 2016, the Society's reserves policy would stipulate an amount of free reserves of no more than £8.8m. The level of free reserves as at 31 December 2016 was £6.1m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plans bed in.

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

Funding sources

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

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £120,683 (2015: £59,421) and £1,283,117 (2015: £991,168) 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 £598,475 (2015: £384,105).

Investment powers, policy and performance

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

The Board of Trustees' approved a new investment policy in the year and have appointed an investment manager to ensure that a reasonable return is generated on free reserves, allied to an acceptable appetite for risk and liquidity considerations.

As at the year-end the group had cash balances of £3,088,366 (2015: £2,860,194) of which £2,854,924 (2015: £2,612,917) was held on deposit, generating interest income of £10,417 (2015: £22,099) over the course of the year. The sum held with the investment manager at the year end amounted to £3,214,582 (2015: £3,014,379), generating investment income of £104,885 (2015: £18,626).

In the consolidated balance sheet an investment of £54,000 (2015: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,286,035 (2015: £991,168) during the year, which is included in funding sources above, and the Board of Trustees is happy with the continued return on this investment.

4 Plans for future periods

As noted elsewhere in this report, the Society will be implementing its strategic plan over the next three to five years and enhancing its range of activities.

5 Administrative details

Accounting framework

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Legal details

Legal entity

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

Governing instrument

RTS Memorandum and Articles of Association

Date of incorporation

12 July 1930

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Company number

00249462

Charity number

313728

Administrative details

Registered office and principal address

3 Dorset Rise
London EC4Y 8EN

Bankers

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

Auditors

Arram Berlyn Gardner LLP
30 City Road
London EC1Y 2AB

Patron

HRH The Prince of Wales

President

Sir Peter Bazalgette – stepped down on 27 September 2016

Vice-Presidents

David Abraham
Dawn Airey
Sir David Attenborough OM CH CVO CBE FRS
Baroness Floella Benjamin OBE
Dame Colette Bowe OBE
Lord Bragg of Wigton
John Cresswell
Adam Crozier
Mike Darcey
Greg Dyke
Lord Hall of Birkenhead

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Lorraine Heggessey
Ashley Highfield
Armando Iannucci OBE
Ian Jones
Baroness Lawrence of Clarendon OBE
Rt Hon Baroness Jowell of Brixton DBE PC
David Lynn
Sir Trevor McDonald OBE
Ken MacQuarrie
Gavin Patterson
Trevor Phillips OBE
Stewart Purvis CBE
Sir Howard Stringer

Directors and Trustees

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

Chair of the Board of Trustees

Tom Mockridge – accepted chair role 7 November 2016 attending first meeting on 31 January 2017
John Hardie – stepped down on 3 November 2016

Vice Chair of the Board of Trustees

Tim Davie – stepped down on 3 November 2016
Simon Pitts – accepted role on 7 November 2016

Honorary Secretary

David Lowen

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow – joined on 3 November 2016
Tim Davie
Mike Green
John Hardie – stepped down on 3 November 2016
Huw Jones – stepped down on 30 June 2016

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

Jane Lighting – stepped down on 30 June 2016

David Lowen

Graham McWilliam

Tom Mockridge – accepted role on 7 November 2016

Simon Pitts

Graeme Thompson – stepped down on 30 June 2016

Jane Turton

Rob Woodward

Chief Executive

Theresa Wise

Standing Committees of the Board of Trustees

Audit Committee

Tim Davie (Chair)

Mike Green

Huw Jones – stepped down on 30 June 2016

Jane Turton

Remuneration Committee

John Hardie (Chair) - stepped down on 3 November 2016

Tom Mockridge (Chair) – from 7 November 2016

Mike Green

David Lowen

Executive Management Group

John Hardie (Chair) – stepped down on 3 November 2016

Tom Mockridge (Chair) – from 7 November 2016

Mike Green

David Lowen

Simon Pitts

Graham McWilliam

Theresa Wise

Auditors

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

ROYAL TELEVISION SOCIETY

TRUSTEES' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY (Continued)

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 business

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

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

Statement of disclosure to auditor

1. So far as the Trustees are aware, there is no relevant audit information of which the Society's auditors are unaware, and

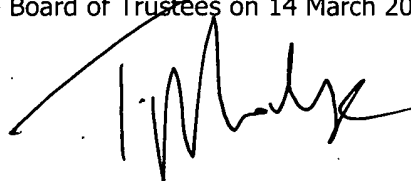
2. They have taken all the steps that they ought to have taken as Trustees in order to make themselves aware of any relevant audit information and to establish that the Society's auditors are aware of that information.

This report has been prepared in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) and in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

Approval

This report was approved by the Board of Trustees on 14 March 2017 and signed on its behalf by:

Tom Mockridge
Chair of the Board of Trustees



ROYAL TELEVISION SOCIETY

INDEPENDENT AUDITORS' REPORT

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY

We have audited the financial statements of Royal Television Society for the year ended 31 December 2016, which comprise the Consolidated Statement of Financial Activities/Income and Expenditure Account, the Group and Charity's Balance Sheet, the Group and Charity's cash flow statement and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

This report is made solely to the charity's Members, as a body, in accordance with Chapter 3 of Part 16 of The Companies Act 2006 and to the charity's Trustees, as a body, in accordance with Section 151 of the Charities Act 2011, and the regulations made under Section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's Members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's Members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of the Trustees and Auditors

As explained more fully in the Trustees' Responsibilities Statement set out on page 39, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

We have been appointed auditor under the Companies Act 2006 and Section 151 of the Charities Act 2011 and report in accordance with those Acts. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have consistently been applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Trustees' Annual Report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

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 2016 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 properly prepared in accordance with the Companies Act 2006 and the Charities Act 2011.

ROYAL TELEVISION SOCIETY

INDEPENDENT AUDITORS' REPORT (Continued)

TO THE MEMBERS OF ROYAL TELEVISION SOCIETY

Opinion on other matter prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit, the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements, and the Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the 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 where the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company 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 Trustees' Annual Report.



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

Chartered Accountants
Statutory Auditor

Date: 10 April 2017

30 City Road
London
EC1Y 2AB

ROYAL TELEVISION SOCIETY

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)/INCOME
AND EXPENDITURE ACCOUNT**

FOR THE YEAR ENDED 31 DECEMBER 2016

	Notes	Restricted £	Unrestricted £	2016 Total £	2015 Total £
Income:					
Donations and legacies	3	-	598,475	598,475	384,105
Income from charitable activities:					
Events, conferences and awards	5	-	368,831	368,831	344,736
Subscriptions and Sponsorship	5		24,102	24,102	21,053
Income from members	5		231,861	231,861	185,914
Income from other trading activities					
Commercial trading operations	11	-	2,083,169	2,083,169	1,964,593
Investment income	4	1,695	113,607	115,302	40,725
Total income		<u>1,695</u>	<u>3,420,045</u>	<u>3,421,740</u>	<u>2,941,126</u>
Expenditure:					
Expenditure on raising funds:					
Fundraising costs of generating voluntary income	6	-	156,470	156,470	149,169
Fundraising trading; cost of goods sold and other costs	6	-	906,130	906,130	1,096,268
Expenditure on Charitable activities:					
Events, conferences and awards	6	180	1,884,149	1,884,329	1,803,565
Magazine publications	6	-	232,618	232,618	215,927
Total expenditure		<u>180</u>	<u>3,179,367</u>	<u>3,179,547</u>	<u>3,264,929</u>
Net income/(expenditure) and net movement in funds before gains on investments		1,515	240,678	242,193	(323,803)
Net gains on investments	11	-	200,203	200,203	14,379
Net movements in funds		<u>1,515</u>	<u>440,881</u>	<u>442,396</u>	<u>(309,424)</u>
Total funds brought forward		93,640	6,223,166	6,316,806	6,626,230
Total Funds carried forward	14,15	<u>95,155</u>	<u>6,664,047</u>	<u>6,759,202</u>	<u>6,316,806</u>

The statement of financial activities includes all gains and losses recognised in the year.
All incoming resources and resources expended derive from continuing activities.
The notes on pages 46 to 59 form part of these financial statements.

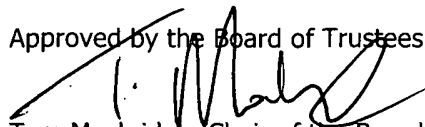
ROYAL TELEVISION SOCIETY

CONSOLIDATED BALANCE SHEET AS AT 31 DECEMBER 2016

	Notes	£	2016 £	£	2015 £
Fixed Assets					
Intangible assets	9		79,930		128,340
Tangible assets	10		72,296		88,124
Investments	11		3,268,662		3,068,459
			<hr/>		<hr/>
			3,420,888		3,284,923
Current Assets					
Debtors	12	854,427		730,096	
Cash at bank and in hand		3,088,366		2,860,194	
		<hr/>		<hr/>	
		3,942,793		3,590,290	
Creditors: Amounts falling due within one year	13	(604,479)		(558,407)	
		<hr/>		<hr/>	
Net Current Assets			3,338,314		3,031,883
			<hr/>		<hr/>
Net Assets			6,759,202		6,316,806
			<hr/>		<hr/>
Funds					
Restricted					
Memorial funds	14		95,155		93,640
Unrestricted					
General fund	15		6,120,330		5,716,093
Revaluation fund	15		214,582		14,379
Total unrestricted funds			6,334,912		5,730,472
Designated					
Transformation Fund	15		329,135		492,694
			<hr/>		<hr/>
Total Funds	16		6,759,202		6,316,806
			<hr/>		<hr/>

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

Approved by the Board of Trustees on 14 March 2017 and signed on its behalf by



Tom Mockridge, Chair of the Board of the Trustees

Company Registration Number: 00249462

The notes on pages 46 to 59 form part of these financial statements.

ROYAL TELEVISION SOCIETY
SOCIETY BALANCE SHEET AS AT 31 DECEMBER 2016

	Notes	£	2016 £	£	2015 £
Fixed Assets					
Intangible assets	9		79,930		128,340
Tangible assets	10		72,296		88,124
Investments	11		3,214,586		3,014,383
			3,366,812		3,230,847
Current Assets					
Debtors	12	828,036		755,880	
Cash at bank and in hand		2,988,202		2,756,701	
		3,816,238		3,512,581	
Creditors: Amounts falling due within one year	13	(423,848)		(426,622)	
Net Current Assets			3,392,390		3,085,959
Net Assets			6,759,202		6,316,806
Funds					
Restricted					
Memorial funds	14		95,155		93,640
Unrestricted					
General fund	15		6,120,330		5,716,093
Revaluation fund	15		214,582		14,379
Total unrestricted funds			6,334,912		5,730,472
Designated					
Transformation fund	15		329,135		492,694
Total Funds	16		6,759,202		6,316,806

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

Approved by the Board of Trustees on 14 March 2017 and signed on its behalf by

Tom Mockridge, Chair of the Board of Trustees

Company Registration Number: 00249462

The notes on pages 46 to 59 form part of these financial statements.

ROYAL TELEVISION SOCIETY

CONSOLIDATED AND SOCIETY STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2016

	Notes	Group 2016 £	Group 2015 £	Society 2016 £	Society 2015 £
Cash flows from operating activities:					
Net cash provided by (used in) operating activities	21	147,819	(31,256)	152,001	(99,391)
Cash flows from investing activities:					
Interest from investments		115,302	40,725	114,449	39,536
Purchase of intangible fixed assets		(23,640)	(192,510)	(23,640)	(192,510)
Purchase of tangible fixed assets		(11,309)	(9,029)	(11,309)	(9,029)
Purchase of investments		-	(3,000,000)	-	(3,000,000)
Net cash provided by (used in) investing activities		80,353	(3,160,814)	79,500	(3,162,003)
Change in cash and cash equivalents in the reporting period		228,172	(3,192,070)	231,501	(3,261,394)
Cash and cash equivalents at the beginning of the reporting period		2,860,194	6,052,264	2,756,701	6,018,095
Cash and cash equivalents at the end of the reporting period	22	<u>3,088,366</u>	<u>2,860,194</u>	<u>2,988,202</u>	<u>2,756,701</u>

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

1. Accounting Policies

Charity information

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

1.1 Accounting convention

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

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

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

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

1.2 Group financial statements

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

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. The total income for the charity for the year ended 31 December 2016 was £2,853,118 (2015: £2,191,683) the positive net movements in funds £442,396 (with the negative net movements in funds being £309,424 in 2015).

1.3 Income recognition

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

Donations and legacies are recognised upon receipt and is deferred only when the Society has to fulfil conditions before becoming entitled to it (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.

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

Income from investments is recognised on a receivable basis.

ROYAL TELEVISION SOCIETY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

1.4 Expenditure and irrecoverable VAT

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

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

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

- Expenditure on charitable activities 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.

1.5 Operating leases

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

1.6 Intangible fixed assets

Intangible fixed assets, which represents the costs of the digital hub, are stated at cost less accumulated amortisation. Amortisation is calculated using the straight line method to allocate the depreciable amount of the assets to their residual value, over their estimated useful life, which is 3 years.

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

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

1.7 Tangible fixed assets

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

Leasehold improvements	-	Straight line over the life of the lease
Computer equipment	-	3 years straight line
Fixtures, fittings and equipment	-	5 years straight line

ROYAL TELEVISION SOCIETY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

1.8 Investments

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

1.9 Debtors

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

1.10 Cash and cash equivalents

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

1.11 Creditors and provisions

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

1.12 Employee benefits

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

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

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

1.13 Financial instruments

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

1.14 Funds accounting

Funds held by the Society are:

Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees.

Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects.

Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

ROYAL TELEVISION SOCIETY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

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

1.15 Judgements and key sources of estimation uncertainty

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

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

Critical judgements

The following judgements (apart from those involving estimates) have had the most significant effect on amounts recognised in the financial statements.

Intangible and Tangible fixed assets

Accounting for intangible and tangible fixed assets involves the use of estimates and judgements for determining the useful lives over which these are to be depreciated or amortised and the existence and amount of any impairment.

Tangible or intangible fixed assets are depreciated or amortised on a straight line basis over their estimated useful lives and taking into account their expected residual values. When the Group estimates useful lives, various factors are considered including expected technological obsolescence and the expected usage of the asset.

The Trustees regularly review these asset lives and change them as necessary to reflect the estimated current remaining lives in light of technological changes, future economic utilisation and physical condition of the assets concerned. A significant change in asset lives can have a significant change on depreciation and amortisation charges for the period.

Impairment of debtors

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

Impairment of other investments

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

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

2. Net income/(expenditure) for the year	<u>2016</u>	<u>2015</u>
	£	£

Net income/(expenditure) for the year is stated after charging:-

Group

Operating lease expense	121,749	119,556
Amortisation of intangible assets	72,050	64,170
Depreciation of tangible assets	27,137	24,766
Auditors' remuneration - audit	21,890	20,900
- non audit	6,900	6,525

3. Donations and legacies

	<u>2016</u>	<u>2015</u>
	£	£
Patrons	<u>598,475</u>	<u>384,105</u>

4. Income from investments

	<u>2016</u>	<u>2015</u>
	£	£
Bank interest receivable	10,417	22,099
Other income receivable	104,885	18,626
	<u>115,302</u>	<u>40,725</u>

5. Income from charitable activities

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

	<u>2016</u>	<u>2015</u>
	£	£
Events, conferences and awards	368,831	344,736
Magazine sales and other	24,102	21,053
Income from members	231,861	185,914
	<u>624,794</u>	<u>551,703</u>

Membership income receivable in the year amounted to £303,673 (2015: £253,103) and the sum of £71,812 (2015: £67,189) has been deferred at the year-end in accordance with the Society's accounting policies.

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

6. Total expenditure

	Direct Costs £	Support Costs £	2016 Total £	2015 Total £
Expenditure on raising funds:				
Fundraising costs of generating voluntary income	-	156,470	156,470	149,169
Fundraising trading; cost of goods sold and other costs	552,601	353,529	906,130	1,096,268
	<u>552,601</u>	<u>509,999</u>	<u>1,062,600</u>	<u>1,245,437</u>
Expenditure on charitable activities:				
Events, conferences and awards	791,437	1,049,633	1,841,070	1,766,250
Magazine publications	232,618	-	232,618	215,927
Governance costs	16,021	27,238	43,259	37,315
	<u>1,040,076</u>	<u>1,076,871</u>	<u>2,116,947</u>	<u>2,019,492</u>
Total resources expended	<u>1,592,677</u>	<u>1,586,870</u>	<u>3,179,547</u>	<u>3,264,929</u>

7. Analysis of support costs

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

	Cost of Generating Funds £	Charitable Activities £	Governance Costs £	Total £
Support costs				
Management and other costs	43,958	141,189	10,254	195,401
Premises costs	117,942	176,912	-	294,854
Employee costs	261,533	477,299	-	738,832
Finance, legal and professional and IT costs	86,566	254,233	16,984	357,783
	<u>509,999</u>	<u>1,049,633</u>	<u>27,238</u>	<u>1,586,870</u>

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

Included in the above within finance, legal and professional and IT costs and premises costs are transformation expenses of £163,559 (2015: £110,095), of which the sum of 65,424 (2015: £44,038) has been allocated to the cost of generating funds and the sum of £98,135 (2015: £66,057) has been allocated to charitable activities.

ROYAL TELEVISION SOCIETY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

8. Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2015: £nil) and for RTS (IBC) Limited there was a tax charge of £6,918 (2015: £753). The group tax charge has been included within direct governance costs in note 6.

9. Intangible Assets

Digital Hub
£

Group and Society Cost

At 1 January 2016	192,510
Additions	23,640
At 31 December 2016	<u>216,150</u>

Amortisation

At 1 January 2016	64,170
Charge for year	72,050
At 31 December 2016	<u>136,220</u>

Net Book Values

At 31 December 2016	<u>79,930</u>
At 31 December 2015	<u>128,340</u>

10. Tangible Assets

	Land and buildings Leasehold (Short)	Fixtures fittings & equipment	Total
Group and Society Cost	£	£	£
At 1 January 2016	118,665	176,334	294,999
Additions	-	11,309	11,309
Disposals	-	(3,792)	(3,792)
At 31 December 2016	<u>118,665</u>	<u>183,851</u>	<u>302,516</u>
Depreciation			
At 1 January 2016	46,512	160,363	206,875
Charge for year	12,023	15,114	27,137
Disposals	-	(3,792)	(3,792)
At 31 December 2016	<u>58,535</u>	<u>171,685</u>	<u>230,220</u>
Net Book Values			
At 31 December 2016	<u>60,130</u>	<u>12,166</u>	<u>72,296</u>
At 31 December 2015	<u>72,153</u>	<u>15,971</u>	<u>88,124</u>

ROYAL TELEVISION SOCIETY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

11. Fixed Asset Investments		<u>Group</u>		<u>Society</u>
	<u>2016</u>	<u>2015</u>	<u>2016</u>	<u>2015</u>
	£	£	£	£
Shares in subsidiary undertakings	-	-	4	4
Other unlisted investments (at cost)	54,080	54,080	-	-
Other investments held with investment managers (at fair value)	3,214,582	3,014,379	3,214,582	3,014,379
	<hr/>	<hr/>	<hr/>	<hr/>
	3,268,662	3,068,459	3,214,586	3,014,383
	<hr/>	<hr/>	<hr/>	<hr/>

All the fixed asset investments are held in the UK. 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 of £200,203 (2015: £14,379).

At 31 December 2016, 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 2016, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	<u>RTS Enterprises Limited</u>		<u>RTS (IBC) Limited</u>
	<u>2016</u>	<u>2015</u>	<u>2016</u>
	£	£	£
Total Assets	356,566	318,765	497,207
Creditors: amounts falling due within one year	(356,564)	(318,763)	(497,205)
	<hr/>	<hr/>	<hr/>
	2	2	2
Represented by:	<hr/>	<hr/>	<hr/>
Share capital and reserves	2	2	2
	<hr/>	<hr/>	<hr/>

As at the year-end £130,115 (2015: £118,955) of income had been deferred in the accounts of RTS Enterprises Limited, with £118,955 (2015: £184,705) 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:

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

	RTS Enterprises <u>Limited</u>	RTS (IBC) <u>Limited</u>	<u>Total</u> <u>2016</u>	<u>Total</u> <u>2015</u>
	£	£	£	£
Turnover	780,915	1,302,254	2,083,169	1,964,593
Cost of sales	(550,556)	-	(550,556)	(738,903)
Gross profit	230,359	1,302,254	1,532,613	1,225,690
Administration expenses	(111,975)	(10,773)	(122,748)	(175,537)
Operating profit	118,384	1,291,481	1,409,865	1,050,153
Other interest receivable and similar income	2,299	444	2,743	3,079
Interest payable	-	(1,890)	(1,890)	(1,890)
Taxation	-	(6,918)	(6,918)	(753)
Profit on ordinary activities after taxation	120,683	1,283,117	1,403,800	1,050,589
Payment under deed of covenant	(120,683)	(1,283,117)	(1,403,800)	(1,050,589)
Retained profit for the year	-	-	-	-
12. Debtors	<u>2016</u>	<u>Group</u> <u>2015</u>	<u>2016</u>	<u>Society</u> <u>2015</u>
	£	£	£	£
Trade debtors	236,927	166,908	61,610	38,842
Amounts owed by group undertakings	-	-	65,257	131,510
Other debtors	617,500	563,188	701,169	585,528
	854,427	730,096	828,036	755,880
13. Creditors: Amounts falling due within one year	<u>2016</u>	<u>Group</u> <u>2015</u>	<u>2016</u>	<u>Society</u> <u>2015</u>
	£	£	£	£
Trade creditors	99,710	64,788	75,384	61,261
Taxation and social security costs	41,490	26,206	27,463	25,453
Deferred income	106,336	101,213	106,336	101,213
Other creditors	356,943	366,200	214,665	238,695
	604,479	558,407	423,848	426,622

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

14. Restricted Funds Group and Society

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

Restricted Funds Group and Society – previous year

	London Awards Fund £	Shiers Memorial Fund £	Beresford- Cooke Fund £	Total £
At 1 January 2015	3,373	62,668	29,448	95,489
Interest received	-	388	181	569
Expenditure	-	(2,000)	(418)	(2,418)
At 31 December 2015	3,373	61,056	29,211	93,640

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

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

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

15. Unrestricted Funds Group and Society

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

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

Unrestricted Funds

Group and Society – previous year

	Revaluation <u>Fund</u> £	General <u>Fund</u> £	Transformation <u>Fund</u> £	<u>Total</u>
At 1 January 2015	-	5,927,952	602,789	6,530,741
Income	-	2,940,557	-	2,940,557
Transfer of funds	-	110,095	(110,095)	-
Expenditure	-	(3,262,511)	-	(3,262,511)
Gains on investment	14,379	-	-	14,379
	<hr/>	<hr/>	<hr/>	<hr/>
At 31 December 2015	14,379	5,716,093	492,694	6,223,166
	<hr/>	<hr/>	<hr/>	<hr/>

The Transformation fund represents the amount committed by the Board of Trustees to implement various initiatives arising from the strategic review undertaken in 2012.

16. Analysis of Net Assets between Funds

	Unrestricted <u>Funds</u> £	Restricted <u>Funds</u> £	Total <u>Funds</u> £
Fund balances at 31 December 2016 are represented by:			
Intangible fixed assets	79,930	-	79,930
Tangible fixed assets	72,296	-	72,296
Investments	3,268,662	-	3,268,662
Net current assets	3,243,159	95,155	3,338,314
	<hr/>	<hr/>	<hr/>
Total Net Assets	6,664,047	95,155	6,759,202
	<hr/>	<hr/>	<hr/>

Analysis of Net Assets between Funds – previous year

	Unrestricted <u>Funds</u> £	Restricted <u>Funds</u> £	Total <u>Funds</u> £
Fund balances at 31 December 2015 are represented by:			
Intangible fixed assets	128,340	-	128,340
Tangible fixed assets	88,124	-	88,124
Investments	3,068,459	-	3,068,459
Net current assets	2,938,243	93,640	3,031,883
	<hr/>	<hr/>	<hr/>
Total Net Assets	6,223,166	93,640	6,316,806
	<hr/>	<hr/>	<hr/>

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

17. Liability of Members

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

18. Employees

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

	<u>2016</u>	<u>2015</u>
Management & other	12	10
Membership	1	1
Events and conferences	4	5
Finance & IT	4	2
	<hr/>	<hr/>
	21	18
	<hr/>	<hr/>

Employment Costs

	<u>2016</u>	<u>2015</u>
	£	£
Wages and salaries	646,796	627,537
Social security costs	64,533	55,339
Other pension costs	23,010	21,564
	<hr/>	<hr/>
	734,339	704,440
	<hr/>	<hr/>

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

	<u>2016</u>	<u>2015</u>
£90,001 - £100,000	-	1
£200,001 - £210,000	-	1
£210,001 - £220,000	1	-

The key management personnel of the group comprise those of the Society and the key management personnel of its wholly owned subsidiaries RTS Enterprises Limited and RTS (IBC) Limited. The key management personnel of the Society and the group is the Chief Executive whose employee benefits total £214,146 (2015: 207,155).

The total contributions in the year to money purchase pension schemes for higher paid employees were £15,000 (2015: £15,000). The number of higher paid employees to whom retirement benefits are accruing under such schemes is 1 (2015: 1).

No members of the Board of Trustees received any remuneration in the year. 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 incurred by the trustees during the year was £2,406 (2015: £1,532). The number of trustees that had expenses reimbursed amounted to 3 (2015: 3).

ROYAL TELEVISION SOCIETY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

18. Employees (continued)

Included in employment costs above is the sum of £Nil (2015: £95,000) relating to redundancy payments paid to an employee following a staff reorganisation.

19. Financial commitments

	<u>2016</u> £	<u>2015</u> £
As at 31 December 2016, the group had the following future minimum lease payments under non-cancellable operating leases for each of the following periods:		
Within one year	144,805	144,805
Two to five years	572,202	578,669
Over five years	12,002	150,340
	<u>729,009</u>	<u>873,814</u>

As at 31 December 2016, the Society had capital commitments amounting to £Nil (2015: £42,625).

20. Related party transactions

During 2014 the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platform and online presence. Mike True is the partner of Theresa Wise, CEO of the RTS. Before contracting with Mike True the day rates of other 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 the year and are of the opinion that the arrangement continues to provide good value for money. The Trustees will formally review the contract annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £30,129 (2015: £42,154), with £2,730 (2015: £1,384) remaining unpaid and included in creditors at the balance sheet date.

ROYAL TELEVISION SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

21. Reconciliation of net income/(expenditure) to net cash flow from operating activities

	Group 2016 £	Group 2015 £	Society 2016 £	Society 2015 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	442,396	(309,424)	442,396	(309,424)
Adjustments for:				
Amortisation charges	72,050	64,170	72,050	64,170
Depreciation charges	27,137	24,766	27,137	24,766
Net gain on investments	(200,203)	(14,379)	(200,203)	(14,379)
Interest from investments	(115,302)	(40,725)	(114,449)	(39,536)
Decrease/(Increase) in debtors	(124,331)	300,100	(72,156)	146,951
(Decrease)/Increase in creditors	46,072	(55,764)	(2,774)	28,061
Net cash provided/(used in) activities	147,819	(31,256)	152,001	(99,391)

22. Cash and cash equivalents

Cash and cash equivalents consist of:

	Group 2016 £	Group 2015 £	Society 2016 £	Society 2015 £
Cash at bank and in hand	3,088,366	2,860,194	2,988,202	2,756,701

23. Financial instruments

	Group 2016 £	Group 2015 £	Society 2016 £	Society 2015 £
Carrying amount of financial assets				
Measured at amortised cost	3,739,187	3,392,717	3,668,871	3,377,642
Measured at cost less impairment	54,080	54,080	4	4
Measured at fair value	3,214,582	3,014,379	3,214,582	3,014,379
Total	<u>7,007,849</u>	<u>6,461,176</u>	<u>6,883,457</u>	<u>6,392,025</u>
Carrying amount of financial liabilities				
Measured at amortised cost	<u>101,710</u>	<u>78,929</u>	<u>77,384</u>	<u>75,402</u>