#### P R E S S R E L E A S E

27 November 2012

**RTS ANNOUNCES WINNERS FOR**

**CRAFT & DESIGN AWARDS 2011/2012**

**The Royal Television Society** (RTS), Britain’s leading forum for television and related media, has announced the winners for the **RTS** **Craft & Design Awards 2011/2012**.

This year’s awards saw a host of television professionals competing in 22 categories for a coveted Royal Television Society Award. The awards recognise the huge variety of skills and processes involved in programme production, from costume design and digital effects to editing and lighting.

The RTS Craft & Design Awards 2011/2012 were chaired by Nigel Pickard, Chief Executive Officer, Zodiak M.E.E.A and UK, Kids and Family. The awards ceremony, which was hosted by British TV presenter Laura Hamilton, took place on Monday 26 November at The Savoy, London.

**The Winners:**

**Effects Digital**

**Lexhag Visual Effects Team** – *The Fades*,BBC Productions/BBC America

for BBC Three

*“On a tight schedule and a tight budget, the winning programme was well executed and imagined. The end result made the programme stand out against others with similar aspirations.”*

***Nominees***

**BlueBolt** – *Great Expectations*,BBC Productions/Masterpiece for BBC One

**The Mill** – *Sinbad (Episode 1)*,Impossible Pictures for Sky 1 HD

**Effects Special**

**Andy Heath & Iestyn Evans of Talk to the Hand** – *Mongrels (Series 2)*,

BBC Productions for BBC Three

*“It's not easy to add humour and comedic timing to a puppet show, but our winners succeeded and on a very tight schedule.”*

***Nominees***

**Colin Gorry & Ed Smith** – *Great Expectations*,BBC Productions/Masterpiece

for BBC One

**Mark Holt & James Davis** – *Downton Abbey (Series 2)*,Carnival Film & Television

for ITV

**Costume Design Entertainment & Non Drama Productions**

**Ameena Kara Callender & Noel Fielding** – *Noel Fielding's Luxury Comedy*,

Secret Peter for E4

*“…a true collaboration, a seamless piece of highly creative work that is a live cartoon – true visual madness!”*

***Nominees***

**Vicky Gill** – *Strictly Come Dancing (Series 9)*,BBC Productions for BBC One

**Ros Little & Team** – *Horrible Histories (Series 4)*,Lion Television/Citrus Television

for CBBC

**Costume Design Drama**

**Annie Symons** – *Great Expectations*,BBC Productions/Masterpiece for BBC One

*“…a strong visual impact and [a] successful interpretation of the characters, particularly Miss Havisham and Magwitch, significantly enhanced the production.”*

***Nominees***

**Amy Roberts** – *Call The Midwife*,Neal Street Productions for BBC One

**Charlotte Walter** – *This Is England '88*,Warp Films for Channel 4

**Photography Documentary/Factual & Non Drama Productions**

**Camera Team** – *Earthflight,* John Downer Productions for BBC One

*“A stunning and technically innovative ground-breaking programme. Beautifully filmed and using a vast range of mechanical and artistic techniques, …a truly awe-inspiring series.”*

***Nominees***

**Camera Team** – *After Life: The Strange Science Of Decay*,BBC Scotland for BBC Four

**The Camera Team** – *Frozen Planet*,A BBC/Discovery Channel/Antena 3 Television S.A./ZDF/Skai/Open University Co-Production in association with Discovery Canada for BBC One

**Photography Drama**

**Christopher Ross** – *Blackout*,Red Production Company for BBC One

*“A beautifully lit and stunningly filmed story, with an original and emotional mix of light and photography…The wonderful and intoxicating visual atmosphere…superbly enhanced the drama.”*

***Nominees***

**Alan Almond** – *The Mystery Of Edwin Drood*,BBC Productions/Masterpiece

for BBC Two

**Julian Court** – *Birdsong*,A Working Title Television/Masterpiece Co-Production in association with NBC Universal for BBC One

**Effects Picture Enhancement**

**Paul Staples** – *White Heat*,ITV Studios for BBC Two

*“This programme demonstrates gritty urban grading. Its "look" is very successful in drawing the viewer into a world that not many of us experience. The results succeed in implying a modern feel, without resorting to stereotypes.”*

***Nominees***

**John Cryer** – *Horrible Histories (Series 4)*,Lion TV/Citrus Television/Platform Post Production for CBBC

**Jet Omoshebi** – *Great Expectations*,BBC Productions/Masterpiece for BBC One

**Multicamera Work**

**Paul Dugdale, Simon Pizey, Phil Lee & Cordelia Plunket** – *Adele Live At The Royal Albert Hall*,Done And Dusted for BBC One

*“Beautifully shot with innovative and superbly crafted framing, the coverage succeeded in catching the emotion of the audience.”*

***Nominees***

**Richard Valentine** – *Dancing On Ice (Series 7)*,ITV Studios for ITV

**SIS LIVE & ACEA On-Board Camera Teams** – *America's Cup World Series, 2011, Plymouth GBR Regatta*,America's Cup Event Authority – TV Production for Channel 4/Sky Sports (UK)

**Lighting for Multicamera**

**Durham Marenghi, Tim Routledge, Sam Pattinson & Steve Nolan** – *The Diamond Jubilee Concert*,BBC Productions for BBC One

*“The lighting was awesomely imaginative and innovative, despite many restrictions.  It supported the performance and looked good from every angle despite little rehearsal. It created a wonderful sense of scale, and stunning and tasteful use of projection mapping, making Buckingham Palace a performer in its own right.”*

***Nominees***

**Dave Davey** – *Dancing On Ice (Series 7)*,ITV Studios for ITV

**Dave Davey** – *The X Factor*,Thames (part of FremantleMedia UK) for ITV1

**Sound Entertainment & Non Drama Productions**

**John Rogerson, Johnathan Rush & Alastair Sirkett** – *David Attenborough's Bachelor King 3D*,Atlantic Productions for Sky 3D

*“The judges were knocked out by the stunning 3D documentary soundtrack with outstanding sound design and editing throughout. A wonderful, world class piece of work.”*

***Nominees***

**John Rogerson & Alastair Sirkett** – *Stephen Hawking's Grand Design; The Meaning Of Life*,Darlow Smithson for Discovery UK

**Mark Atkinson & Andy Hodges** – *Gary Barlow: On Her Majesty's Service*,Fulwell 73 for BBC One

**Sound Drama**

**David Old, Chris Roberts, Richard Fordham & Martin Trevis** – *White Heat*,

ITV Studios for BBC Two

*“…a brilliant soundtrack that captured the decade with specific audio signatures of the sounds of the city. This was an outstanding piece of craft with great attention to detail.”*

***Nominees***

**Ben Baird, Jamie McPhee, Adrian Bell & Team** – *Merlin (Series IV)*, Shine

for BBC One

**Russell Jeffery, Tony Gibson, Roger Dobson & Billy Mahoney** – *Misfits (Series 3)*,Clerkenwell Films for E4

**Music Original Score**

**John Harle** – *Lucien Freud – Painted Life*,Blakeway Productions for BBC Two

*“An excellent, challenging and original score that perfectly complements Freud’s powerful imagery.”*

***Nominees***

**Jack C Arnold** – *Holy Flying Circus*,Hillbilly Television for BBC Four

**Mark Russell** – *The Best Of Men*,Whitby Davison Production for BBC Two

**Music Original Title**

**Paul Thomson** – *The Fades*,BBC Productions/BBC America for BBC Three

*“Our winner went the extra mile with this ambitious and classy sounding opening credits sequence, and fully deserves the award.”*

***Nominees***

**Edmund Butt** – *Without You*,ITV/Sally Head Productions/Tosca/Bucks Music for ITV1

**Rob Lane** – *The Last Weekend*,Carnival Film & Television for ITV1

**Production Design Entertainment & Non Drama Productions**

**Peter Findley** – *Turn Back Time: The Family*,Wall to Wall Media for BBC One

*“…an astonishing sequence of sets of family homes from the turn of the 20th Century through to the 1970s. The wonderful quality of its attention to detail was engaging and fun.”*

***Nominees***

**Mark Fisher** – *The Diamond Jubilee Concert*,BBC Productions for BBC One

**Miranda Jones & Team** – *Horrible Histories (Series 4)*,Lion Television/Citrus Television for CBBC

**Production Design Drama**

**David Roger** – *Great Expectations*,BBC Productions/Masterpiece for BBC One

*“…a haunting and visually beautiful production of a classic. The design both embraced the script, playing to its familiar themes, whilst displaying an original timeless quality and creating a perfect backdrop for the storytelling.”*

***Nominees***

**Martin Childs** – *Parade's End (Episode 1)*,A Mammoth Screen production for the BBC in association with HBO Miniseries and Trademark Films and BBC Worldwide, ARTE France, Breakout Films and Lookout Point co-produced with BNP Paribas Fortis Film Fund and Anchorage Entertainment. Filmed with the support of the Belgian federal government's Tax Shelter scheme.

**Michael Pickwoad** – *Doctor Who - The Doctor, The Widow & The Wardrobe*,

BBC Productions for BBC One

**Make Up Design Drama**

**Janet Horsfield** – *Appropriate Adult*,ITV Studios for ITV1

*“Our winner achieved the impossible – making Dominic West unattractive in the guise of Fred West. She also transformed the entire cast and crowd back to rural Gloucester in the early 1990’s with sensitive and believable results.”*

***Nominees***

**Christine Allsopp** – *The Fades*,BBC Productions/BBC America for BBC Three

**Catherine Scoble** – *This Is England '88*,Warp Films for Channel 4

**Make Up Design Entertainment & Non Drama Productions**

**Christine Cant** – *Noel Fielding's Luxury Comedy*,Secret Peter for E4

*“Sheer creativity and madness. Our winner’s interpretation of Noel’s work was seamlessly integrated with the costume design. Great skill was demonstrated in the various make up techniques employed here, including bold and fantastic colouration.”*

***Nominees***

**Kristyan Mallett & Sarah Lockwood** – *Facejacker (Episode 1, Series 2)*,

Hat Trick Productions for Channel 4

**Cheryl Mitchell, Kate Benton & Marie Deehan** – *Horrible Histories (Series 4)*,

Lion Television/Citrus Television for CBBC

**Graphic Design Titles**

**Rupert Ray** – *Parade's End (Episode 1)*,A Mammoth Screen production for the BBC in association with HBO Miniseries and Trademark Films and BBC Worldwide, ARTE France, Breakout Films and Lookout Point co-produced with BNP Paribas Fortis Film Fund and Anchorage Entertainment. Filmed with the support of the Belgian federal government's Tax Shelter scheme.

*“The Judges were impressed by the simplicity of this title sequence which set the tone of the production for the audience. The concept was inspired by contemporary art of the period, and the team took this inspiration and blended it into an elegant title sequence.”*

***Nominees***

**Patrick Bedeau & Pierangelo Pirak** – *People And Power*,

Al Jazeera Creative Division for Al Jazeera English

**Nic Benns, Rodi Kaya, Miki Kato & Tom Bromwich** – *Great Expectations*,

BBC Productions/Masterpiece for BBC One

**Graphic Design Trails & Packaging**

**Passion Pictures, BBC, RKCR/Y&R, Red Bee Media** – *BBC 2012 – The Olympics*, Passion Pictures/Red Bee Media for BBC

*“…epic in ambition, production and presentation. This trail was a crowning triumph that matched the nation’s expectation of the Olympics coverage this summer. The judges agreed that this was an outstanding piece of work.”*

**Graphic Design Programme Content Sequences**

**Victoria Bell, Owenna Griffiths, Daniel Clarke and Black North** –

*My Autism and Me – A Newsround Special*, CBBC Productions/Black North for CBBC

*“…a brilliant use of colourful creative graphics that gave pace and entertainment to the* Newsround *special. Black North and CBBC created a balance of fun with strong, deceptively simple animations that gave an insight into the experiences of autistic people.”*

***Nominees***

**Creative Nuts** – *Dirty Great Machines*,Princess Productions for Channel 5

**Julian Gibbs, Richard Gort & Robin Nurse** – *London 2012*, *- The Importance Of Sport Psychology*,Intro Partnership for BBC One

**Tape & Film Editing Entertainment & Situation Comedy**

**Mark Lawrence** – *Mrs Brown's Boys (Series 2)*,BBC Scotland/BBC Productions

co-production with Bocpix in association with RTE for BBC One

*“The jury loved the editing in the winning programme.  It is a show that is defined by its unique editing style – revelling in the out-takes and ad-libs that give an exciting and raw edge.  The cutting feels fresh and treads a smart line between bringing the viewer in on the joke whilst never being self-conscious.”*

***Nominees***

**Editing Team** – *I'm A Celebrity… Get Me Out Of Here!*,ITV Studios for ITV1

**Steve Tempia & Mark Williams** – *Outnumbered (Episode 6, Series 4)*,

Hat Trick Productions for BBC One

**Tape & Film Editing Documentary & Factual**

**Sacha Mirzoeff, Ollie Huddleston, Colette Hodges & Darren Flaxstone** – *Protecting Our Children*,BBC Bristol Factual for BBC Two

*“The jury was struck by the high level of craft and creativity invested in this film. The loving attention to detail stood out and created a beautifully paced, poetic and heart-breaking film.”*

***Nominees***

**Joby Gee Ben Brown, Michael Harrowes & Nick Packer –** *Educating Essex*,Twofour for Channel 4

**Peter Hein** – *Ashley Banjo's Secret Street Crew "Darts" (Episode 1)*, Princess Productions for Sky1HD

**Tape & Film Editing Drama**

**Andrew Hulme** – *Appropriate Adult*,ITV Studios for ITV1

*“A beautifully handled cut that confidently allowed space for the mesmeric performances and took the viewer into the dark heart of the story.”*

***Nominees***

**Victoria Boydell** – *Great Expectations*,BBC Productions/Masterpiece for BBC One

**Jacob Thuesen** – *Murder*, Touchpaper for BBC Two

**Design & Craft Innovation**

**London 2012 Olympic Opening Ceremony Production Team**

*“Danny Boyle’s brilliant and challenging creative vision for the Olympic Opening Ceremony has been lauded around the world. But to realise it and deliver it flawlessly in front of a live global TV audience of over a billion required an equally remarkable production team.*

*LOCOG’s Director of Ceremonies, Bill Morris and Head of Ceremonies, Martin Green, paired up Danny and his creative collaborators with a hand-picked, world class production team who pushed technology to and beyond its limits and were every bit as creative in the way they brought Danny’s ideas to reality. The world’s first “Pixel” screen, made up by every member of the audience having an LED paddle, was a great example of innovation based on creative need, as were the seven vast chimneys that emerged from the Green and Pleasant Land to symbolise the Pandemonium of the Industrial Revolution.*

*Executive Producers Catherine Ugwu, Stephen Daldry, Hamish Hamilton and Mark Fisher led the mostly British team whilst Piers Shepperd was Technical Director and Mik Auckland, Director of Operations.  Patrick Woodroffe was in charge of lighting and Bobby Aitken was sound designer. Mark Tildesley and Suttirat Larlarb were show designers whilst Tahra Zafar led on costume. Justine Catterall was in charge of Audio/Visual with vital contributions from 59 Productions and Crystal Digital. Casting for over 15,000 volunteer and professional performers was led by Sara Ellen-Williams and Gilly Schofield.”*

**Lifetime Achievement Award**

**Keir & Louise Lusby**

*“… a husband and wife team, who ran the internationally renowned Shepperton-based prop and model-making company Keir Lusby Props from 1970 until 2011.*

*In the late 1960s, Louise worked as a designer at the BBC on programmes such as the first colour* Jackanory *and on* Blue Peter*, before leaving to set up the company, originally working with Keir from their home. For more than 40 years in the industry, they have found solutions to an amazing range of challenges and by combining their knowledge of materials and treatments with technical ingenuity, their creative background has complimented and enhanced the design briefs to which they work. The experience which they and their highly skilled staff have built up over the years has earned the admiration and respect of Production and Costume Designers in film and television. No matter how large or small the project, across all disciplines from Light Entertainment, Childrens’, News, Documentary and Drama through to feature films, no matter how late the information or how sketchy the brief, their work would always exceed expectations.*

*They have supplied award winning props to features films such as* Harry Potter*, J*ames Bond*,* Pirates of the Caribbean*,* Indiana Jones*,* Gladiator*,* Gosford Park*, and have worked on the TV productions* Blackadder*,* Dad’s Army*,* Lovejoy*,* Last Of The Summer Wine*,* Catherine Tate *and* Strictly Come Dancing*, to name but a few. They have been instrumental in setting an industry standard and are much appreciated and missed by Designers across the industry.”*

**Judges’ Award**

**London 2012 Olympic Coverage** BBC Sport

*“London 2012 was the first truly digital Olympic Games, and the BBC lived up to its promise that ‘audiences would never miss a moment’. Under the guidance of BBC Director, London 2012, Roger Mosey, and Director, Sport, Barbara Slater, the BBC delivered unprecedented coverage across multiple platforms, audiences were able to stay up to date wherever, whenever and however they wanted to and an incredible 52.1 million people watched the Games on the BBC.*

*New innovations in online and broadcast video, and ground-breaking integration of in-depth data, social features and personalisation from the BBC set a new digital standard led by the BBC’s Director of Future Media, Ralph Rivera.*

*Audiences had more choice than ever before, with access to﻿ every Olympic event, sport and venue live, on-demand and interactive, with up to 24 live HD streams and 2,500 hours of coverage.*

*Audiences could watch wherever and whenever they wanted to, across four screens: PC, mobile, tablet and connected TVs (including smart TVs, games consoles and BBC Red Button) and the BBC also offered select highlights in 3D, and delivered the world’s first trials of Super Hi Vision.*

*There were 111 million requests for BBC Olympic video content across all their online platforms, more than double for any previous events – this included 12 million requests from mobiles. In addition every single Red Button stream received 100,000 viewers during the Games.”*

**\*\* ENDS \*\***

**Notes to editors:**

**About The Royal Television Society:**

The Royal Television Society is Britain’s leading forum for television and related media. Membership is open to everyone with an interest in the medium.

The RTS was granted its Royal title in 1966 and HRH The Prince of Wales became Patron of the Society in 1997. The RTS brings together people to exchange ideas, debate and explore key issues. The RTS Awards are an internationally recognised hallmark for quality and originality.

For over 80 years, the RTS has provided the UK’s main platform for debate about the future of television. Its lectures, events and publications make a substantial contribution to raising standards and developing practice. The RTS organises dinners with influential speakers, lectures, monthly sessions on current issues, and the world famous biennial Cambridge Convention sets the agenda for the future.

*Television*, the leading UK monthly on television issues and broadcasting policy, is distributed free to members. Separate RTS Awards events cover Programme Making, Television Journalism, Craft and Design, Education, Students and Innovation.

Many of the Society’s dinners and conventions are oversubscribed. Patron and individual membership entitles members to priority applications and advanced booking.

There are 13 regional centres in the UK, and a Republic of Ireland Centre located in Dublin. Each Centre provides a mix of programme, technical, and craft events.

The Society is an educational charity, embracing all aspects of television, including the creative community, broadcasting, equipment manufacture, professional consultancy, journalism, design, research and development, cable, satellite, video and interactivity. The Society relies for its future on the contributions of individual members and corporate Patrons. Individual membership is available from £65.00 per year.

**For press enquiries, please contact:**

Franklin Rae Communications

+44 (0) 20 7490 4050

Robyn Vanoli-Salmon / [robyn@franklinrae.com](mailto:robyn@franklinrae.com)

Kelly Lewins / [Kelly@franklinrae.com](mailto:Kelly@franklinrae.com)